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The InTowner

NOVEMBER
2004

Next Issue
December 10

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

Adams Morgan Weekends Being Enlivened by New Market for Art, Crafts

By Celestino Zapata*

The Adams Morgan weekend scene has an exciting new addition in the form of Western Market. The name is a play on the concept of the venerable Eastern Market on Capitol Hill. Neighbors and residents from around the city have been noticing the tents at the Marie Reed School plaza every Saturday between 10 a.m. and 5 p.m. This is an artisans market, comprised of high-quality vendors offering a diverse array of original art, crafts, leather, glass, and gift items. The market will continue through December 15, be closed during January and February, and will resume in March.



photo—Weston Kirk

Avner Ofer, a local photographer, is the organizer and director "This is a place where the community and its visitors can enjoy a unique Saturday shopping experience on a predictable basis." In the diverse and vibrant neighborhood of Adams Morgan, Western Market could become a permanent city institution, adding even more appeal to the neighborhood.

For the up-coming Thanksgiving and ensuing holiday season, there are many and varied ethnic and eclectic gifts for friends and family. As a result of being co-sponsored by the Adams Morgan Main Street program, the market is participating with local community groups. On November

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www.intowner.com

Kalorama's Mitchell Park Rehab Praised by Neighbors at Attending Dedication

By Anthony L. Harvey



photos—courtesy, Jane Kerr.

A bright and sunny October 31st, Halloween Sunday afternoon, occasioned the long-awaited reopening of the playground and playing court parts of Mitchell Park. This much loved and much neglected, tucked away refuge is located on the bluff overlooking Decatur Place in Kalorama Heights, above S Street between Kalorama Square and 23rd Street and bounded by the dead-ended Bancroft Place to the north. The park is actually comprised of two, conjoined portions. The original portion, on the 23rd Street side was bequeathed to the District in 1918 by of Elizabeth Patterson Mitchell to establish a park in honor of her husband Morton and their beloved poodle, Bock, who is buried on the site; it was subsequently developed by the city's parks department as a traditional playground and recreation center of the period.

The second portion of Mitchell Park was a relatively unimproved open playing field between the playground and Kalorama Square. This rolling plot of land was originally intended as the site for a new German Embassy but was confiscated by the federal government during World War II; the city was subsequently assigned operational responsibility for its use as a recreational facility. The assignment of this historic site (it is the spot where Anthony Holmead built his original farm house) continues to this day and has been the subject of histori-

cal archeological digs for which a documented, landmark designation has been obtained, and the property has been entered in the National Park Service's registry for such historic sites.

To the boisterous delight of this Halloween crowd, which included more children than anyone dreamed lived in the neighborhood—"Are they from central casting?," asked one long-time Kalorama resident—Mitchell Park was found to have been transformed

Cont., MITCHELL PARK, p. 6



High-Energy Art-O-Matic Showing 650 Area Artists; City Museum's Rejected Exhibit Show Included

By Anthony L. Harvey

Resurrecting the colorful verve, high energy, and both polished and raw ambitions of artistic expression inaugurated in the first Art-O-Matic show held at the old Manhattan Laundry building on Florida Avenue a few years ago, this fourth "Art-O-Matic" opens Friday, November 12 in the fascinatingly dilapidated, 100-year-old convent school complex of the Little Sisters of the Poor at 3rd and H Streets, NE, most recently the location of the Children's Museum and soon to be part of the million-dollar lofts, shops, and office building development just announced by James Abdo Associates, also one of the show's sponsoring patrons. This magnificent site affords five floors filled with the works of 650 visual artists, plus performance spaces for such events as theater, poetry and rap, as well as several video installations, one with raked, ramp-like ledges for seats. All this will be ready for the Friday night opening being held from 7 p.m. to 1 p.m.

The individual artists and art groups have been self-selected for this enormous show, which is organized over these five floors (and their vast amounts of space) geographically-identified by the names of Metro stops neighborhoods. Viewers should plan multiple visits, both on days (and at times) when large crowds are expected and on slower, early afternoons during earlier days of the week. The show, for which admission is free, will be open every day except Mondays for a month, until December 5, when it closes and the art will then be auctioned off, the proceeds being split 50/50 between the artists and Art-O-Matic.



Chad Alan, *Part of the Problem* (bench); *Part of the Solution* (quilt).

One particular special addition to this year's show is a "show within a show"—an engagingly installed presentation of "Funky Furniture." This is the show that was summarily cancelled by the City Museum in October, just as its final installation was being completed inside its Mt. Vernon Square exhibition space, in the former Carnegie Library in which the Historical Society of Washington and its research library is also housed. While the museum's

Cont., ART-O-MATIC, p. 9

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From the Publisher's Desk...

By P.L. Wolff

STADIUM DEAL A BUM DEAL

There has already been much reported by our print and electronic journalist colleagues on this subject that there no point in us restating the facts already out there. Our readers are very tuned in to all the arguments, both pro and con, on the several levels of the debate. And there are two main levels in this debate about baseball and the stadium proposal.

First, there is the sense, seemingly shared by a majority of citizens, that it would be great to have baseball back in Washington. We know it was highly popular here back in the 20th century. Certainly, this newspaper would applaud its return. However, when the mayor and his allies hear people say they would love to have baseball, they need to realize that most those people are expressing the view that it would be very desirable indeed, but—and this takes us to the next level—this in no way should be interpreted as endorsing taxpayer funding for a stadium. And, according to a recent study that we saw reported, a substantial majority of our citizens do not wish to pay for a baseball stadium itself, even though they would be perfectly happy to buy tickets for games.

Yet the proponents keep charging on, ignoring grass-roots sentiment out in the neighborhoods—and they will do so at their political peril. How can the mayor claim to really know what the average working stiff out in the city really feels about his plan when he has virtually isolated himself and, with only a couple of exceptions, studiously avoided attending civic association and ANC meetings where this was being discussed. He didn't even have the courtesy to deign to appear at the heavily attended meeting in Southwest, the neighborhood that will be most immediately and directly affected by his plan.

The mayor had his excuses, which we think are specious; others attribute his odd disengagement from the public at large as incompetence or just lack of political savvy at best; many others forgive him on the theory that he is simply uncomfortable in large gatherings; we, however, say his absence smacks of arrogance.

We have talked with countless "ordinary" people from around the city and we are absolutely convinced that we are right on track about there being very strong anti-public funding sentiment for a stadium.

And, it is dissembling at the worst when we are constantly being told that there will be no public financing and that taxpayers won't feel the slightest pinch. If one believes that, then they deserve to be buying into a pig in a poke of a plan!

The mere business of increasing the city's indebtedness through a bond issue of the size contemplated will have an impact on Wall Street and will surely affect the extent to which further borrowing for legitimate capital and infrastructure spending will be practicable without risk of the city's credit rating being lowered. And, as the city's own chief financial officer has recently revealed, the funding package contemplated will fall far short of reality—just think what the actual reality will be three-to-five years from now.

Then there is this propaganda about how only the richest business enterprises in the city will be called upon to fork over the special tax to be used to help fund the thing. Since this will be based on *gross receipts* rather than taxable income, what that will mean is that large numbers of smallish to medium size enterprises will be getting socked, even those which have low or modest profit margins. The hospitality industry—one of the city's most important sources of tax revenue—would be squeezed. The mayor argues that hotels and restaurants and clubs will benefit enormously from this, but there has yet to be shown any hard empirical data to back that up. Please tell us how a high-volume restaurant uptown will benefit from stadium crowds half-a-city away? Yet the owners will be paying a tax because their gross receipts will push them over the line.

Of course, what will happen is that they will be forced to raise prices and when lots of business raise prices just a little bit—well, now we're talking real money. Even Safeway, the industry leader in the supermarket biz operates on razor-thin margins, as do all supermarkets. Further, at least in the case of Safeway Stores, Inc., which is very important to us here in DC, corporate policy requires that each individual store be its own profit center—no loss-leader locations allowed. We can just see the price of milk going up a few more cents right there at 17th and Corcoran Streets. No, there is no free lunch and the mayor knows it but he hopes we poor saps who didn't attend Yale haven't been able to catch on.

One last thought before we slit our throat over this boondoggle: We are told a stadium near the South Capitol Street bridge is essential to spurring economic development in a depressed part of town. That might have been true a decade ago, but ever since the Pentagon breathed new life into the Navy Yard by relocating huge pieces of its bureaucracy from outer locations, the private sector has already more than vigorously pushed the unfolding redevelopment; Pentagon contractors and their ilk are clamoring for office space down there and the private sector is responding; new housing, a fancy hotel and more is either under construction, wrapping up final financing, or negotiating to come in. A public works project is not needed at this point in time. The private sector will bring more life and variety to those 15 acres every day of the week than will a handful of crowded baseball game days each year.

In closing, we say let's go instead with Councilmember Fenty's excellent proposal to retrofit the existing RFK Stadium. If that means the wealthy baseball cartel pulls out, so be it; Washington already attracts more visitors and would-be residents than almost any other city in the U.S. We already have enough world-class diversions of virtually unlimited appeal; not to have baseball will not diminish the worth of our city one iota. □

The InTowner

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▶ NEXT ISSUE—DECEMBER 10 ◀

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(See classifieds section for information about procedures)

News, Events & Letters Deadline: Friday, December 4

NOTE: Publication date always second Friday of month.

LETTERS

Letters must be mailed, faxed, or delivered to our office or sent via e-mail to: letters@intowner.com. All correspondents MUST supply a home address AND both day and evening telephone numbers for verification purposes. Persons employed by or volunteering with entities that are the subject of their letters MUST reveal their positions with same so as to avoid misleading the readers as to their special interest. In appropriate instances, if so requested, letters may be printed on a "name withheld by request" basis. We reserve the right to edit for propriety, clarity, and to fit the available space. Identifiers below writers' names are inserted at the editor's discretion.

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

Bums Bad, Gentrification Good

Most—yes most people are very happy with gentrification. They may tell you they are "concerned" about some of the negative consequences, like affordability. The reason they support it is because it represents where most people aspire to live. Clean streets, not littered with trash; homes and businesses that are taken care of by owners and renters; elimination of anti-social behavior, drugs, alcohol, etc., etc. People don't want bums (an old word but fitting) defecating and urinating on the streets while they throws away their malt liquor bottles for others to pick up!

Sorry, the days of tolerating this BS in the name of progressiveness is over! People of all classes and colors frankly aspire to the middle class ideal; this fact is powerful and overwhelming. Your newspaper's '60s rhetoric to fight it is like a campaign to criminalize motherhood! You just will not win—and you won't be respected either.

By the way, Section 8 housing (entire buildings) doesn't work. only 10 to 20 percent of "affordable" works to ensure strong work ethics and middle class values.

Get with the program!

Name Withheld by Request

Submitted by email

Editor's Note: This letter appears to be in response to our news story of three months ago reporting on the concerns of many long-time residents. ("Gentrification" in Shaw: Many Fear It, Others See Benefits but Still Worry," August 2004, page 1.) We are thought to be apparently engaging in outdated "rhetoric" because we ran a news story covering issues that many might find troubling; but failure to address these topics in a community newspaper would seem to us to be a grave disservice; the reality is that large segments of our city's residents are expressing serious objections to what they see as a failure of the city's leaders to address matters they deem to be critical to their well-being. We are merely reporting what we have learned by being out in the wider community.

Not Pleased With Us

Are you drunk? Regarding the cover page commentary in last month's issue (Gentrification Seen As Serious DC Problem Not Being Adequately Addressed," October 2004), please, someone over there should put away the Marxist punch bowl and give readers a rest on the "woe is

Cont., LETTERS, p. 4

COMMUNITY FORUM

HARRIS-TEETER FOOD MARKET PLANS RAISE QUESTIONS REQUIRING FULL DISCLOSURE

By Carl Schmid

The writer, a resident of Beekman Place in the Reed-Cooke section of Adams Morgan submitted a comprehensive memorandum, slightly edited and reproduced here, to Josh Gibson, the Adams Morgan ANC commissioner who chairs that body's Committee on Planning, Zoning & Transportation, by which he, in Gibson's words, "assembled a list of useful questions" for the developers of the Harris-Teeter project in this very congested heart of Reed-Cooke. (A public forum to discuss this will be held on November 17 at the 3rd Police District headquarters; see details in the "Around Our Community" column on page 5.)

In circulating Carl Schmid's memorandum to his neighborhood list, Gibson stated the following: "I don't agree with everything he says, but his work is quite constructive and important, and I [have shared] it . . . with his permission. These questions, and others like them, will serve as a key framework for a hypothetical but likely memorandum of understanding (MOU) that we will negotiate with the developers to guarantee that this key project does in fact move forward, but on terms that the neighborhood is comfortable with."

I have several comments and suggestions, as follows:

(1) TRUCKS

a) The application states that Harris-Teeter (HT) has agreed to use trucks smaller than 35 ft. (p. 18). I think we should make sure this applies not only to HT trucks, but all delivery trucks, and that it is a condition of approval.

b) The transportation study states that trucks are "expected" to travel a certain way to gain access (pp. 2 & 18). Perhaps we should "require" that they utilize certain routes, and be banned from using others.

c) The transportation plan does not delineate truck versus car traffic. I think it is important to know how many trucks per day will be on the streets. While HT representatives have stated such

numbers in the past, the transportation plan seems incomplete without it.

d) There was no mention in the transportation study of when truck deliveries would and would not occur. I believe we should set some parameters.

(2) LOADING

a) They are asking for a significant reduction in both the quantity and length of required loading docks for the size of the office space and the size of the grocery store. In addition, they ask that some loading activities be transferred to the street (p. 13, application). They should be required to meet at least the mandatory requirements for loading docks. This space is not a great location for a grocery store to begin with,

Cont., FORUM, p. 21

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LETTERS

From p. 3

gentrification” commentary. Comparing the economic choices that result from rising property values to the purposely racist policies of the former government of South Africa is both incredibly facile and wrong. Do you run a community newspaper over there or the faculty lounge at some secondary school?

Alex Eisenberg
Dupont East

A Communication Glitch

Thank you for publishing my previous letter. [“ANC Commissioner Candidate

Outlines His Priorities,” Letters, October 2004, page 4.] But there was a typo in the submission which you misinterpreted in the final printing. If possible, I would appreciate a correction.

My letter stated, “I’ve been running a tutoring program downtown....” It should have stated, “I’ve run....” I am no longer involved in the program.

The letter as printed implied that I am still running the program; this is incorrect. I recognize that it is my typo that created the problem, but I don’t want to leave people with the wrong information.

Again, thanks for the opportunity to reach my neighbors.

Vic Miller
Adams Morgan

AROUND OUR COMMUNITY

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

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

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

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

- Fri., Nov. 12 (12noon): The occasional guided tours of the \$4 million ART COLLECTION displayed inside the Convention Center at Mt. Vernon Square (bet. 7th & 9th Sts.) will again be offered. The collection is, by all accounts, an outstanding one, featuring local artists whose best works were acquired for permanent display. Unfortunately, unlike a museum, the Convention Center premises are not open to the general public for browsing; one must be registered for attendance at one of its booked events. In an attempt to overcome this obstacle so that the taxpayers who helped fund the center and its art acquisitions might have an opportunity to view these works, this arrangement is the next best thing. But reservations are required: call the center’s 24-hour hotline at 249-3200 to make a reservation. The next tour following this one will be offered on Wednesday, December 1st

apparatus that impedes our public space. A necessary evil? An unfortunate temporary side effect of positive construction and development? Or an illegal taking of pedestrian and vehicle space by profit-happy developers? You decide.”

- Tue., Nov. 16 (6:30-8:30pm): Just having relocated from Georgetown, **Hemphill Fine Arts** is joining all the savvy folk who know what we’ve known for years: that 14th Street was on its way to becoming a happening place. So, to celebrate its arrival at its brand new—and very chic—exhibition space designed by architect David Jameson at 1514 14th Street. And to celebrate its arrival the gallery will be holding an OPENING RECEPTION to kick off its inaugural exhibition, a group show of work by artists long associated with the gallery and those newly added to their roster. For more info, call 342-5610.

- Sat., Nov. 13 (9am-12noon): Bernie Arons, the president of the Woodley Park Community Association (WPCA) tells us that neighbors will be undertaking a TREE PLANTING and that volunteers will be gathering in the triangular-shaped park at 29th Street and Woodley Road. All equipment for planting will be provided, as well as coffee & bagels at kick-off, and a pizza lunch afterwards. Sponsored by ANC 3C, WPCA, and the Casey Trees Endowment, most of the trees will be provided through a grant from the Kennedy-Warren apartments. For more info, For more info, send email to allen_hahn@hotmail.com or call 942-1632 or 986-5906.

- Wed., Nov. 17 (7pm): The **Planning, Zoning & Transportation Committee of the Adams Morgan ANC**, chaired by Commissioner Josh Gibson, will conduct a PUBLIC MEETING at the 3rd District Police headquarters to discuss, and possibly decide on its recommendations for the full ANC, regarding the proposal by Harris Teeter to take over the old Citadel Roller Rink at the corner of 17th and Kalorama Road for a full-service, upscale food market. While the full ANC is not expected have this matter on its agenda until at least next month, and maybe not until January or February, the committee is preparing the way for its consideration at the appropriate time. Committee chair Josh Gibson has been informed that a Harris Teeter representative will be present at this meeting, along with representatives of the developer who were present at the previous meeting. All pertinent project documents (Planned Unit Development and zoning application, complete traffic study, full drawings and floor plans, etc.) are available on the ANC’s website at www.anc1c.org. For more info, send email to joshgibson@alummi.ksg.harvard.edu

- Sun., Nov. 14 (3pm): Virtuoso concert organist Todd Wilson, Director of Music and organist at the Church of the Covenant, located in the heart of Cleveland, Ohio’s University Circle cultural and arts neighborhood, will be presenting a RECITAL at the **Church of the Ascension and St. Agnes** (1217 Mass. Ave.). His program will include, among other works, J.S. Bach’s transcription of Vivaldi’s Concerto in D minor and Maurice Duruflé’s Scherzo, op. 2. A donation of \$10 (\$ for students with ID) is requested at the door.

- Mon., Nov. 15 (7pm): CONSTRUCTION DISRUPTION and its concomitant use of public space will be the topic for discussion at the **Adams Morgan ANC Public Forum** meeting to be held at the 3rd District Police headquarters (1620 V St.). Representatives from the DC transportation and consumer and regulatory affairs departments and from the mayor’s Office of Planning and Office of Deputy Mayor for Planning and Economic Development will be in attendance. ANC Commissioner Josh Gibson says of the session, “We’ll be discussing topics such as cranes, dumpsters, fencing, trailers, and other construction

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CONTINUED ON NEXT PAGE

COMMUNITY

From p. 4

Museum of Fine Arts, Renwick Gallery of the Smithsonian's American Art Museum, and the Corning Museum of Glass.



photo—courtesy, Crafts America

Dick Codding, Turned wood vase

As the show's centerpiece, a museum-quality exhibition will honor winners of "Masters of the Medium" awards presented by the James Renwick Alliance, the national organization advancing education and appreciation for American craft art and supporting the Renwick Gallery. The awards are presented biennially to five American artists for consummate craftsmanship and important contributions to their field of craft. Approximately 25 works by honorees will be displayed, including wood furniture by John Cederquist, glass by Dale Chihuly,

metal jewelry by Arline Fisch, and ceramics by Viola Frey (ceramics). The curator for the exhibition is Michael Monroe, executive director and chief curator of the Bellevue Arts Museum in Bellevue, Washington—and formerly the chief curator at the Renwick.

In addition, the Renwick Alliance will sponsor two lectures. Featured on Fri., the 19th at 12:30 pm will be Jane Milosch, newly appointed curator at the Renwick Gallery, and Robyn Kennedy, Renwick Gallery manager, and at 2:30 pm studio jeweler and writer Bruce Metcalf will present a talk "The Evolution of Studio Jewelry: 1940-2004." And on Sat., the 20th, exhibiting artists will present demonstrations of their craft at 12:30, 1:30, and 2:30 pm. General admission, \$12 (seniors, \$11; children under 12, free. For more info., visit www.craftsamericashows.com or call (301) 654-5545.

• Sat., Nov. 20 (8pm) & Sun., Nov. 21 (12noon-6pm): The JEWISH FOLK ARTS FESTIVAL will be celebrating 350 years of vibrant Jewish life in America at the historic Sixth & I Synagogue with a special Saturday evening concert featuring diverse contemporary and traditional music and continuing on Sunday with ongoing music, workshops, an artists' exhibit and supervised Kosher food. The Saturday concert will feature Sephardic singer Flory Jagoda, Cantor Jerome Barry, jazz pianist Jon Simon, and the Fabrangens Fiddlers. General admission, \$25 (seniors \$18; students \$10). The event is being sponsored by Jewish Historical Society of Greater Washington, the Am Kolel Judaic Resource and Renewal Center, and the Jewish Study Center. For tickets and more info., including complete festival schedule, visit www.jewishfolkartsfestival.org or call (301) 309-2310.

Cont., COMMUNITY, p. 21

Manna Community Development Corporation
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photos—courtesy, Jane Kerr.

MITCHELL PARK

From p. 1

from a somewhat dilapidated and poorly maintained, underused recreational facility into a state-of-the-art children's playground, complete with equipment, swings, and a hard surface playing court specifically designed for toddlers and children up to 12 years of age.



The park's overall design—both landscaping and play areas—is on a very sophisticated level, providing raised beds of plants and shrubs with concrete borders where parents can sit and watch their children play. Three sets of handsomely painted in dark burgundy and forest green jungle gym sets are dispersed by apparent level of difficulty from one side of the playground to the other, with two sets of toddler swings lining the 23rd Street side. Comfortable benches and attractive black enamel trash receptacles dot the playground.

The outdoor flooring for the children's playground is among the park's most impressive components. It consists of a three-quarter inch flexible and permeable composite carpet which sits on top of a three inch poured (and equally permeable) hot rubber cushion which is itself separated from a bed of gravel by a filtering, felt-like fabric pad. This area is further designed to flow directly into a large storm sewer drain at the Bancroft and 23rd Street corner. One block south, the S and 23rd Streets corner is comprised of a high-fenced playing court with a badminton area and net, a framed net for practicing lacrosse goals, and an adjustable height basketball goal for junior hoop shooting. A newly laid, handsome composite surfaced floor has a clearly, well designed conventional drainage system for the entire court area. Grade and slope will tell, over time, how well it works.

The playing court's separating fences

have two, gated entrances with wide concrete paths leading on one side to the playground and on the other side to the landscaped passive recreational area of the park, construction of which is in the process of final completion. This landscaped park area serves to unite and integrate these two distinct portions of the park. When fully grown, the landscaped area will provide an almost wooded wind-break, as well as providing ample shade for those using the picnic tables, readers' benches, and those wishing to simply relax and enjoy what park professionals call passive recreational space. Finally, the remaining part of this previously open playing field is bisected by a serpentine sidewalk lined by a row of six new Washington globe light poles which serve to lead those walking across the park from newly constructed steps and landings (three sets of each) on 23rd Street to Bancroft Place.

The remaining commons-like area of the park, which slopes down to the landscaped border in the direction of the new, crescent-shaped benches in the "meditation circle," contains one lone playing field structure, a small gleaming aluminum baseball-like backstop which, given both the park's topography and the close-by windows of the townhouse mansions of Kalorama Square, must have a reverse function planned for its use—providing a spot for practice kicking of soccer balls directly into it, for example. And natural draining will be relied on for this small greensward since piping has only been laid for a tiny part which protects the small retaining wall adjacent to the stroller and wheelchair entrance to the playground (which is the sole handicapped entrance.); however, this grassy green space will not be ready for foot traffic until June 1, 2005, because the recently laid sod must be given time to set, reported persons from the Friends of Mitchell Park and the city's parks and recreation department who, together with Ward 2 Councilmember Jack Evans, have been the heroes of this transformation of Mitchell Park.

Teenagers wanting an athletic playing field or a basketball court, dog walkers looking for a protected dog run, and children wanting to play in a sand box will have to find a different park or recreational facility. For those needing (and wanting) what the rejuvenated Mitchell Park is providing—especially newly arrived families with young children—the rebuilt playground, playing court, and landscaped passive recreational green space are, by all accounts of those present and spoken with by The InTowner at the Halloween opening and on the following weekend, an unalloyed delight. □

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Neighborhood Art Exhibits Not to Miss

By Anthony L. Harvey



Suleyman Tekcan, *Horon* (Snapshot of the Blacksea-folklore).

Anatolian Impressions at Meridian International Center

In a deeply moving exhibition of an extraordinarily broad range of fine arts prints and graphics from Anatolia, Meridian is showing over 70 works by Turkish artists who learned the art and skills of printmaking in the Istanbul workshop studio of master printmaker Suleyman Saim Tekcan, who is well-known throughout Turkey for his printmaking innovations and for his renown as an artist and educator.

“wet on wet” in the silk screening process. Mr. Tekcan further described his instructional techniques, noting that students he trains go on to print all of their own works in his studio, in small editions of up to 100 prints depending of the techniques being used, and that the plates are then destroyed. Each artist then splits the number of prints, 50/50, with the workshop, thus serving to support both the workshop’s ongoing programs and the recent establishment of the Istanbul Museum of Graphic Arts, which houses a core collection of prints made at Mr. Tekcan’s workshop studio.

My favorite print in this large gathering of high quality fine arts prints and graphics is Mr. Tekcan’s *Regards to Rembrandt*, an enigmatic, abstract composition which is printed in monochromatic deep brown with lighter shades providing shadows and shaded volumes. The work expresses the compositional and emotional prowess of Rembrandt—and nothing else specific to the great Dutch master. The accomplishment is uniquely that of “Master” Tekcan!

Also powerful is *Horon*, another linoleum print of Tekcan’s, which depicts a man playing a violin as would a cellist in front of five men line dancing—a folkloric masterpiece. Other outstanding examples include Veysel Eruistun’s dark, foreboding abstract etching which is mesmerizing; Ergin Inan’s two silk-screened, rebus-like letters to a

Cont., ART, p. 18



Suleyman Tekcan, *Regards to Rembrandt*

At the Center’s recent press briefing, Mr. Tekcan recounted the short history of printmaking in Turkey (only since 1950) and of his efforts and programs to teach both art history and fine arts printmaking to Turkish students who would commit themselves to artistic work that genuinely expressed their own unique aesthetic aspirations and talents, and who vowed to assist their country in the development of a modern secular artistic expression for 21st century Turkey—a large and great nation straddling the divide between Europe and Asia, a republic that respects its antiquity and its Islamic heritage yet seeks to be the bridge between both continents.

Among Suleyman Tekcan’s printmaking innovations are techniques for printing raised colors at different levels, and printing



Fevzi Karakoc, *Untitled*



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SELECTED STREET CRIMES: Reported, October 6 - November 4

Following is a sampling of reported crimes in the expanded 3rd Police District and the Bloomingdale neighborhood portion of the 5th District. Times shown are when reports recorded by police; actual incidents will have occurred earlier. Occasionally we include reports not recorded by the MPD. Emphasis here is placed, for the most part, on listing crimes against persons occurring in or adjacent to public space. Not generally reported are the extraordinary numbers of burglaries, auto heists, and "smash and grab" from parked cars. These crimes appear to be consistently a problem from Rock Creek eastward and from downtown north, spread fairly evenly throughout affluent, transitioning, and low-income neighborhoods. Also not reported, for reasons of space, are most of the numerous, random purse & other snatchings that can occur anywhere and at any hour.

- **Columbia & Ontario:** man standing at corner approached by another who placed him in choke hold, causing him to pass out & robbed him; victim later woke up in a room at Howard Hospital [4pm, Mon., 10/25]
- **Dupont Cir. & P:** person who entered CVS, who had previously been barred from the store & who now proceeded to place various items into personally-owned book bag, pulled a box cutter & attempted to cut another person who intervened to assist the 2 employees who confronted the shoplifter [7pm, Sun., 10/17]
- **Euclid, 1300 blk.:** two persons confronted by man with knife who demanded woman's purse, but then fled without taking it [11pm, Fri., 10/22]
- **Euclid, 1700 blk.:** woman pushed to ground & robbed by 2 men who came from behind [12mid, Fri., 10/22]
- **Georgia, 2800 blk.:** woman in the process of using ATM accosted by man claiming to have gun, whereupon she screamed for help & he fled [6pm, Sun., 10/17]
- **Girard, 700 blk.:** man robbed at gunpoint by another [4pm, Fri., 10/15]
- **N, 1100 blk.:** man accosted by another who first struck him in the head & then robbed him at knifepoint [12mid, Sun., 10/31]
- **N, 1700 blk.:** man loading equipment into his car in front of the Topaz Bar following his weekly standup comedy show robbed at gunpoint within half-a-minute by 3 men who clearly were experience in this sort of activity [11:30pm, Thu., 10/28]
- **New Hamp. & V:** person or persons knocked over a portion of the construction security fence & plywood barrier surrounding Augustana Lutheran Church, entered the building but appear not to have taken any property [3pm, Thu., 10/14]
- **New Hamp., 1900 blk.:** man accosted from behind by 2 others with gun demanding, "Don't scream," but did not obtain anything & then fled [5pm, Mon., 10/25] (*case closed with 2 arrests*)
- **New Jersey & O:** person robbed at knifepoint by another [4pm, Thu., 10/21].
- **New Jersey, 1500 blk.:** man robbed by another who came from behind & first stabbed him in the shoulder [3pm, Tue., 11/2]
- **O, 2100 blk.:** man robbed at gunpoint by 3 others [11pm, Thu., 10/28]
- **Otis, 700 blk.:** carjacking—man accosted by 3 others with gun, robbed him & drove off in his car [11pm, Mon., 11/1]
- **Otis, 1000 blk.:** person's property snatched by another [5am, Sun., 10/17]
- **P, 1300 blk.:** man who was approached by another demanding that he "give it up" and refused struck about the face with an unknown object causing lacerations to his head [4am, Sun., 10/24]
- **P, 1700 blk.:** man accosted by 3 others who punched him in face, robbed him & then fled in waiting car [12mid, Thu., 10/21]
- **Park, 700 blk.:** man grabbed by man who ran up from behind, pointed a gun at him & demanded money, but was foiled when man grabbed the barrel of the gun [10pm, Mon., 10/25] (*case closed with arrest*)
- **Park, 1300 blk.:** man approached by another who asked for money & when told that he had none, man picked up a pipe and struck him in the leg [2pm, Sat., 10/24] (*case closed with arrest*)
- **Park, 1300 blk.:** 2 persons robbed by 2 others, one with gun & the other with knife [10pm, Tue., 10/26]
- **Park, 1800 blk.:** man robbed at gunpoint by 2 men, one of whom grabbed him by his neck & pressed the gun to his neck [11pm, Sun., 10/10]
- **Rhode Is., 900 blk.:** person assaulted by another with knife (no further details provided) [1pm, Tue., 10/12]
- **Rhode Is., 1200 blk.:** man chased by another with knife & stabbed [3pm, Wed., 10/20] (*case closed with arrest*)
- **S, 1800 blk.:** person robbed at gunpoint by another who approached from behind [11pm, Thu., 10/28]
- **Swann, 1600 blk.:** woman robbed at gunpoint by 2 men [2am, Tue., 11/2]
- **T, 400 blk.:** man robbed by 2 others who searched him & his wallet following their demand [11pm, Tue., 10/26]
- **U, 1300 blk.:** woman grabbed on her derriere & then attempted to grab her purse [6pm, Wed., 10/27] (*case closed with arrest*)
- **U, 1400 blk.:** woman sitting at bus shelter waiting for bus robbed of her purse by man who snatched it from the bench where she had placed it [11pm, Thu., 10/28]
- **4th & T:** man approached by another brandishing gun & demanding money but then fled when told he had non [9pm, Thu., 10/14]
- **6th & N:** man accosted by 3 others who kicked him in his leg, knocking him down & attempted to rob him but failed when he was able to flee [7pm, Sat., 10/23]
- **8th & T:** man accosted by 2 others with gun demanding money, struck him in the face & head when he started to run & rubbed him [4pm, Mon., 10/25]
- **9th & L:** woman's purse snatched by man who came from behind [12mid, Sat., 10/16]
- **9th, 2100 blk.:** woman's purse snatched by person who pulled alongside in passing car & then fled, but who was chased by her and friend & co-worker who were able to catch the snatcher & recovered her purse [12mid, Wed., 10/6]
- **11th & Irving:** woman's purse snatched [12mid, Sun., 10/17]
- **11th, 1300 blk.:** man accosted by 2 others claiming to "have a weapon" & who robbed him of wallet [9pm, Sun., 10/17]
- **11th, 1900 blk.:** man accosted by another who commenced to strike him about the face & head with a blunt object [3pm, Tue., 10/26] (*case closed with arrest*)
- **11th, 3200 blk.:** person accosted from behind by another who announced, "I'm gonna cut your head off," pulled out a machete and swung it at the person, missed & then fled [11pm, Sat, 10/23]
- **11th, 2700 blk.:** man approached by "several" other from behind who then commenced to assault him, with one also hitting him over the head with a bottle [9pm, Sat., 10/23]
- **13th, 1200 blk.:** man approached by another who first inquired, "Qué pasa?," then lunged forward & began cutting him with an unknown object before fleeing [10pm, Tue., 10/26]
- **13th, 2100 blk.:** woman accosted by man who placed an unknown object to her back & robbed her [7pm, Tue., 11/2]
- **14th & Irving:** man at Columbia Heights Metro station grabbed around the upper body by 2 others who forced him to ground, placed an unknown hard object against his back, threatened to kill him & robbed him [3pm, Sun., 10/31]
- **14th & V:** man who was approached by another demanding money struck him & robbed him after having been given only a quarter [10pm, Mon., 10/18]
- **14th, 1500 blk.:** man who observed another yelling obscenities at a woman went to help her at which time the man pulled a knife, stating, "I'm 100 percent Cuban" and threatened to kill him, at which moment he produced a claw hammer causing the man to flee (no info provided as to fate of woman) [5pm, Sat., 10/30]
- **14th, 1900 blk.:** man accosted by another wielding knife, stating, "How much money you got on you, cuz?," responded, "get the f**k out of my face," whereupon he was stabbed twice in his lower chest and left side, causing severe wounds [6pm, Mon., 10/25]
- **14th, 2200 blk.:** man accosted by another who struck him twice on the face with a pole & then fled [7pm, Fri., 10/15]
- **14th, 3400 blk.:** man jumped by a group of several others causing him to fall to ground whereupon he was kicked in the face, pelted with eggs & robbed [9pm, Sun., 10/31]
- **15th & Fuller:** man robbed by 3 others who approached from behind, grabbed, choked & kicked him in the process [8pm, Wed., 10/20]
- **16th & Lamont:** man robbed of bike & other property by 4 others who grabbed him by his shirt while he was standing at the location [7pm, Thu., 10/21]
- **16th, 1700 blk.:** man accosted by 4 others who hitting him about his face & body, robbed him of his jacket & wallet and then fled in waiting car [12mid, Sun., 10/31]
- **18th, 1800 blk.:** man robbed at gunpoint of cash & cell phone by another who approached from behind [3am, Fri., 10/29]

ART-O-MATIC

From p. 1

managers gave the reason that the works being installed were of a nature totally different from what they had understood would be the show's emphasis, both the show's curator Chad Alan and other local artists contend that the real reason for the sudden cancellation was that show contained "objectionable work and for being in the way of their aggressive use of City Museum exhibition space for party rentals." (As The InTowner was going to press, it was announced that the City Museum will be closing its doors to the public on November 28 and that access to the Historical Society's research library will only be by advance appointment.)

Others with whom The InTowner has interviewed, however, find the works to be both delightful and funny. Yet, at the same time, these works are also viewed by many observers as scathingly sad, for they reflect committed artists making insightful art works which convey their understandings of how "horribly inadequate" is the reality of life in Washington, especially when the context and content of their works are placed within the large, "deceitful context of the dominant culture's determined avoidance of how it really is." How this might be found objectionable, given the challenging and questioning insights we expect from artists, is baffling to those artists and many who have already had an opportunity to preview this "show within a show."

Viewers of "Funky Furniture" are led through a three-part past, present, and future series of spaces. Each houses one or more of the seven artists found, in Chad Alan's word, "objectionable" by the City Museum. The rooms begin with such artworks as Margery E. Goldberg's well-hung, dangling man; Jane Kerr's hilarious table-top slab of faux



Matt Sesow, "Gentrification."

caked cocaine entitled *The Bitch Set Me Up*; Dana Ellyn Kaufman's pair of large double-sided pillows containing composition which outline life as viewed through the artist's Logan Circle windows, titled *Sweet Dreams and Real Nightmares*; Katie Didrikse's *King George* [W. Bush and his business-suited retainer Dick Cheney] as impersonators of Manet's famous painting, *Olympia*, the reclining nude woman with her body servant standing-by. A dominant work in the second area is Matt Sesow's

large Washington dictionary, with an illustration for each letter of the alphabet as well as one each for the front and back covers; opened to "G" for gentrification shows little people being urinated on by a very big person. Other objected-to works are Naomi Campbell's droll, mounted trophy board of a gun surrounded by roses and Roger Cutler's representation of what he views as the Bush administration's assault on scientific knowledge, memorialized by the artist's scorched books and elevated juvenilia as the cover for the George W. Bush presidential library.

Curator Chad Alan's incendiary (but apparently overlooked) work is a double-pairing of furniture and furnishings featuring an AIDS quilt hanging above an old-fashioned wooden bench which has stenciled on its veneer Bob Hope's AIDS joke at the 1986 celebration of the Statue of Liberty (with President Reagan and then French President Mitterand in attendance.) Another remarkable work is David Mills' moving sculpture *All in One Piece* which combines lush ferns and other green plant forms with barbed wire and a cracked globe; its message must have been too visually subtle for the would be "objectioners."

Cont., ART-O-MATIC, p. 18

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Shown here are Ward 1 Councilmember Jim Graham (white shirt) cutting the ribbon, flanked by the market's organizers and neighborhood leaders.

ART MARKET

From p. 1

20th, for example, the Sitar Center will be bringing its arts students to the market to meet and talk with the professional artisans, to discuss techniques, and to distribute Sitar information.

Quality and variety describe the market perfectly. There are paintings in a variety of mediums and color photography from around the globe, as well as black and white abstracts. Choose from pottery or glassware, or purchase handmade jewelry of silver, beads, or glass. There are many utilitarian items, such as leather handbags, scarves, vintage clothes, even collectible cigar boxes; fun items include specialty wristwatches, clocks and miniature shoes.

Viewed by the Main Street program's Economic Diversification Committee as an activity that will increase pedestrian traffic on 18th Street, Western Market is designed to complement other shops and restaurants open during the day-time. Vendors apply and pass muster of a juried artisans panel to create a diverse group of quality vendors that complement—but do not duplicate—what is already available for sale in the neighborhood business district.

Because of its location directly on 18th street, the market will be a highly visible

small business retail operation, the hallmark of Adams Morgan. According to Lisa Duperier, who heads up the Main Street program, "Western Market [is welcomed] as a fun and quality addition to Adams Morgan, contributing to our unique sense of place; a new retail component like this enhances existing businesses and is beneficial to all."

Ward 1 Councilmember Jim Graham, who officiated at the formal ribbon-cutting on October 9, talked about the energy embodied by the artisans. "This type of creativity is a perfect addition to Adams Morgan," he said. Also participating were Lisa Duperier, ANC 1C Chairman Alan Roth, and Rhonda Buckley, the Sitar Arts Center's director. Alan Roth complimented the work of the ANC's Public Services Committee.

According to Gabriela Mossi, Main Street's executive director, the number of vendors ranges from 25 to 36. New vendors can apply for the standard size booth space of 10-ft. by 10-ft., although a few smaller spaces are available for smaller displays and at a lower rent. Interested vendors should call (202) 518-9574 or send an email to DCWesternMarket@yahoo.com. For vendor applications, visit www.AMMainStreet.org. □

**Celestino Zapata is a neighborhood resident living on Belmont Road. For Adams Morgan Day 20004, he had been the director of the Cultural Stage. Photographer Weston Kirk is a college intern with AdamsMorgan MainStreet.*



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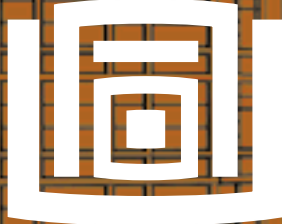
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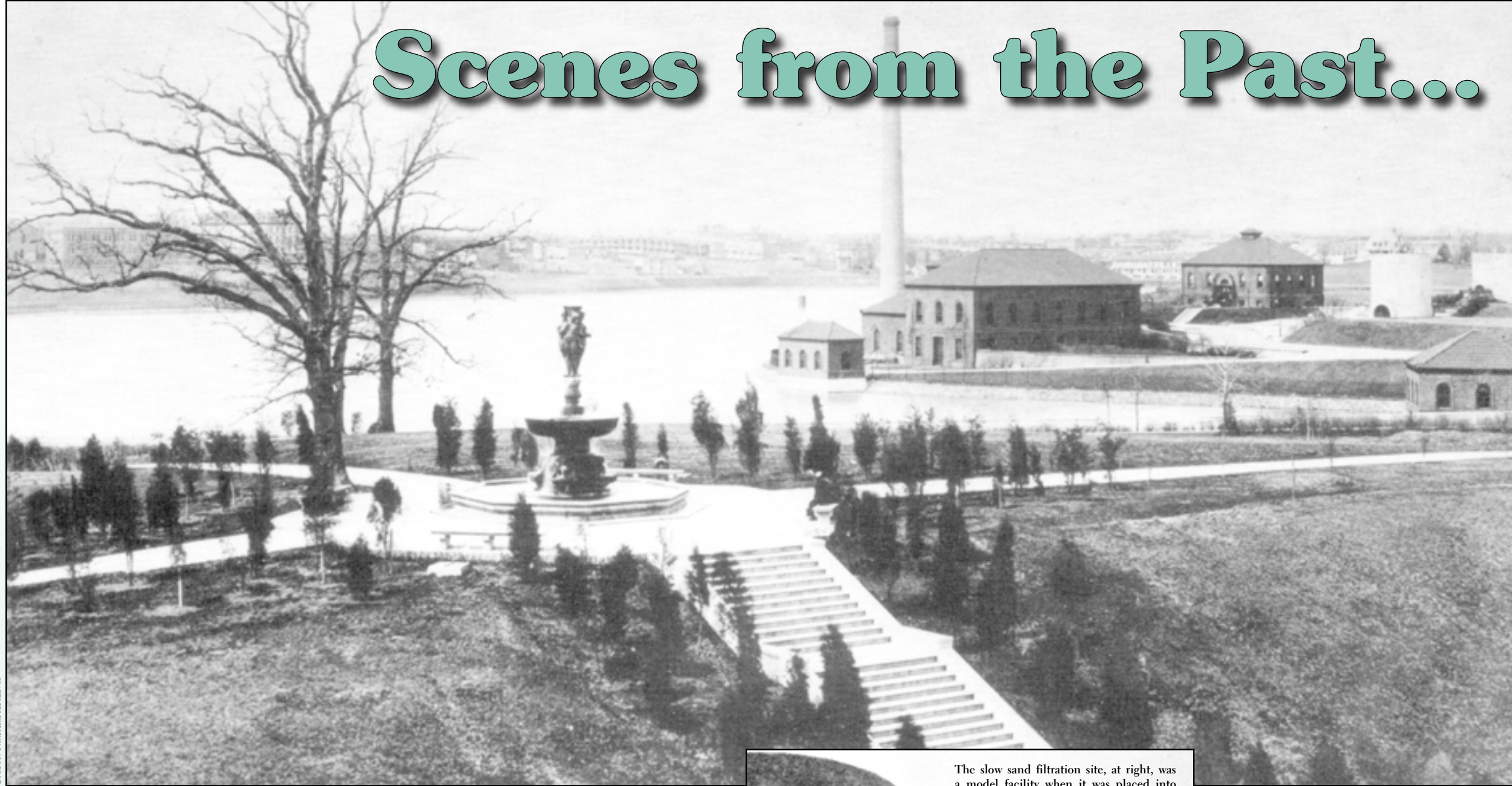


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Scenes from the Past...



Source: National Archives

This early photograph, above, shows McMillan Park, originally surrounding the reservoir, complete with formal plantings and a fountain.

The McMillan Reservoir Sand Filtration Site, bounded by Michigan Avenue, North Capitol, Channing and First Streets, NW has been a curiosity with residents and visitors alike ever since its completion in 1905. The 25-acre site consists of regulator houses, sand bins, washers, and massive underground sand filtration beds that treated and cleaned water held at the McMillan Reservoir before delivering it to individual homes in the city. Its innovative system of water purification led to the elimination of typhoid epidemics and the reduction of many other communicable diseases during its 80-year existence.

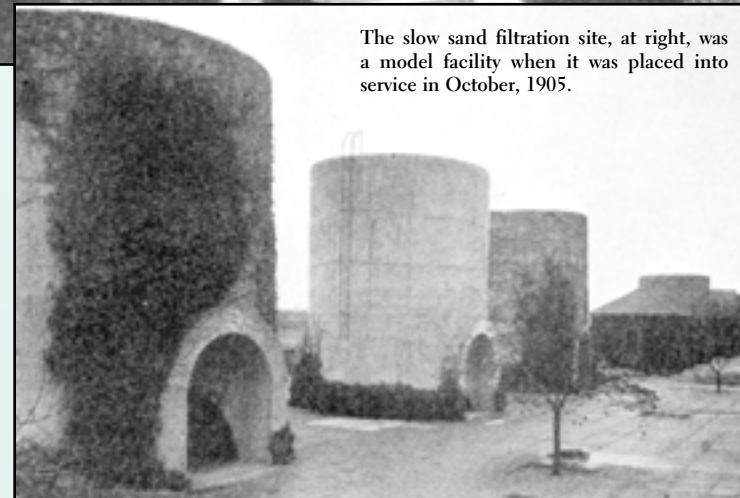
Early residents of the city were dependent upon local springs for their water needs, with three downtown sections of the city utilizing the City Spring on the north side of C Street, NW, between 4th and 6th Streets; Caffery's Spring (also known as the Hotel Spring) at the northwest corner of 9th and F Streets, NW; one located on the public space property located at 13th Street, NW, north of I Street; and another further west, near the center of Franklin Park, (now Judiciary Square); and the

Smith Spring, now the McMillan Reservoir itself.

In fact, the earliest documented instance of water being piped throughout the District's streets for public use was in 1808, when the city permitted residents living in the 600 block of Pennsylvania Avenue, NW, to "convey" water from the city spring to their neighborhood via pipes fashioned from hollowed out trees that were sealed end to end and buried under the street.

In 1850, the Potomac River was identified as the District's principal water source in a congressionally-funded engineering study to determine the most available mode of supplying water to the expanding city. The study was overseen by Lieutenant Montgomery C. Meigs, who later served as Quartermaster General of the Union Army; he is credited with planning and building the structures and facilities that would eventually become the Washington Aqueduct, which first became operational on January 3, 1859.

The Washington Aqueduct system was believed to be sufficient for the future water needs of the city, but by 1902, it was no longer adequate due to population



The slow sand filtration site, at right, was a model facility when it was placed into service in October, 1905.

Source: Photograph by Underwood and Underwood, The Book of Washington, 1930

growth and the need for a filtration system to treat the heavy sediment found in the Potomac water.

A site was chosen for a massive sand filtration plant next to the Washington City (later McMillan) Reservoir, and construction began in the spring of 1903. The plant itself was designed by Lieutenant Col. Alexander M. Miller, who had begun to experiment with various types of slow sand and mechanical filters to purify the water supply being delivered to thousands of city homes. He had recommended mechanical filters, which was met by resistance by the Washington medical community, and a compromise was reached in which slow sand filters would be used, to which a coagulant was added during times of high turbidity in the water.

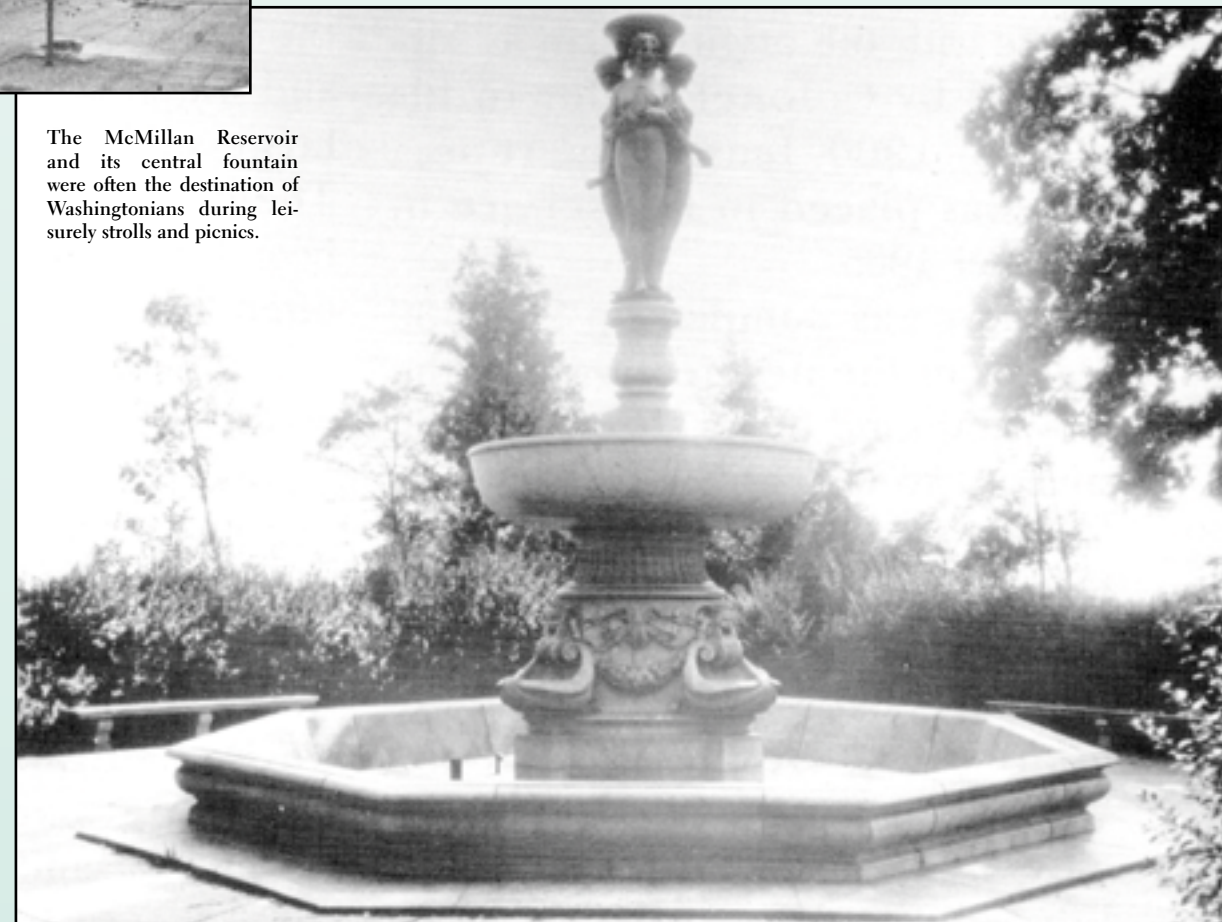
The complex, eventually renamed the McMillan Reservoir and Slow Sand Filter Plant, consists of a pumping station for raising water from the reservoir to the 29 massive underground, natural

sand filter beds—each consisting of about an acre of surface area, a 15 million-gallon filtered water reservoir, a pumping station with three centrifugal pumps, various boilers, and a power plant. Each of the sand filters consists of about 40 inches of sand supported on 12 inches of gravel through which the water flows. The combined capacity of the filters produced about 80 million gallons of purified water each day.

1991. Due to its continuing deterioration, the DC Preservation League placed it on its "Most Endangered" list in 2000, and only recently have plans been discussed for its redevelopment.

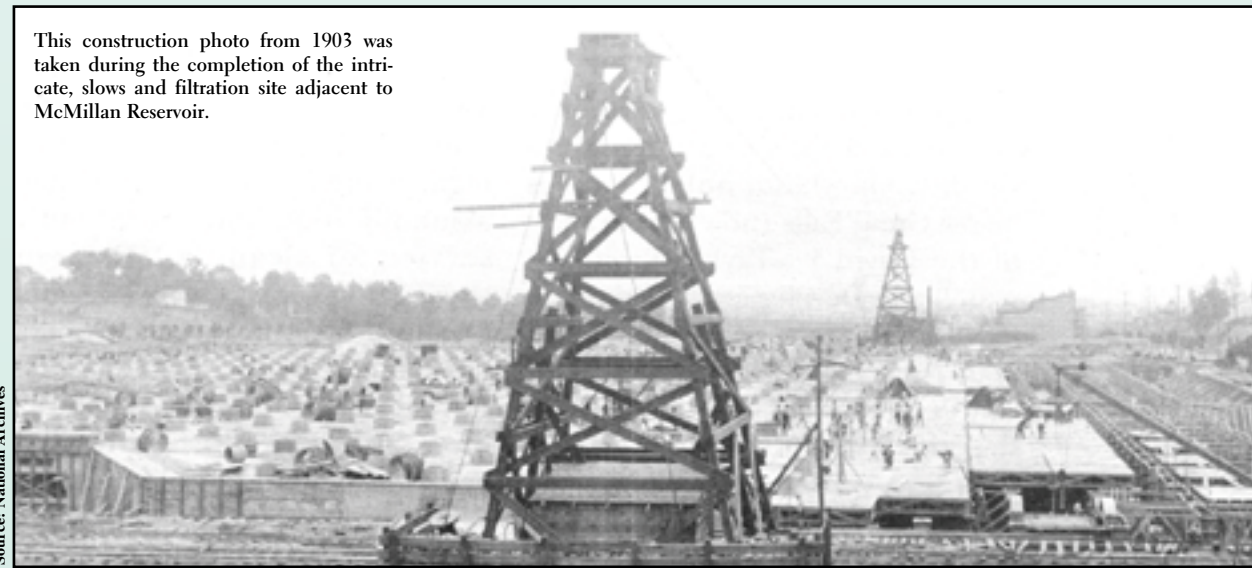
— Paul Kelsey Williams
Historic Preservation Specialist
Kelsey & Associates, Washington, DC

The McMillan Reservoir and its central fountain were often the destination of Washingtonians during leisurely strolls and picnics.



Source: National Archives

This construction photo from 1903 was taken during the completion of the intricate, slow sand filtration site adjacent to McMillan Reservoir.



Source: National Archives

The plant was completed and began operation by October, 1905, resulting in a vast improvement of the quality of water being delivered to residents. Its bacterial content was reduced by over 99 percent, and diseases such as typhoid fever were reduced from 47 to just eight residents out of every 100,000 during the period from 1909 to 1919. The water was also starkly clear, such a change from the previous muddy condition that one woman went on record as saying, "It was almost immodest to take a bath in clear water."

One of the challenges that emerged, however, was the cleaning of the sand filters. The first two inches of sand in each filter had to be shoveled and removed by hand, and then flushed clean by a reversal system of water, discharging mud into the city sewer system. The cleaned sand was processed in the large cylindrical concrete structures seen today above the surface of the sand beds. The cleaning structures are often mistaken for the sand filters themselves. Over 20,000 tons of sand were washed every year, and was eventually returned to the sand beds via subterranean carts pulled by donkeys.

The sand washing process continued until mechanized washing machines were introduced in the 1920s. Earlier, in 1913, a McMillan memorial fountain was dedicated alongside the reservoir, both named for Michigan Senator James McMillan. It remained there until 1941, when excavation for a new clear water basin was required to serve the needs of a growing city population. It also served as the site of a battery of anti-aircraft guns throughout World War II.

The complex continued to serve its original purpose until 1986; ownership was transferred to the city a year later, and the site has been abandoned ever since.

The overall McMillan Reservoir site was designated a DC Historic Landmark in

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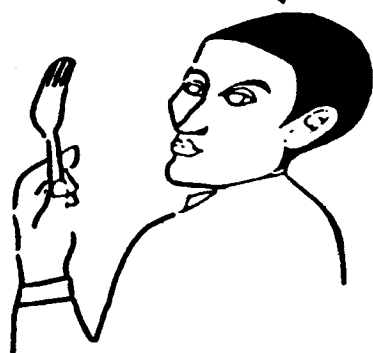
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Food in the 'Hood

By Joel Denker

THE COOLING CUCUMBER

Editor's Note: The writer, a former Peace Corp volunteer in Africa many years ago, is the author of *Capital Flavors: Exploring Washington's Ethnic Restaurants* (1988, Seven Locks Press), which evolved from his series in this newspaper over a decade ago, known then as "The Ethnic Bazaar." In addition, his *The World on a Plate: A Tour Through the History of America's Ethnic Cuisines* was published in June 2003 by Westview Press (www.westviewpress.com), in which part of one chapter was drawn from articles that originally had appeared in this space.

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

When I muse about cucumbers, I savor memories of tsatziki, the thick, creamy yogurt dip of the Greeks, which has a sharp bite of garlic. The Persians also blend yogurt with cucumbers in mast va khiar, a mint-y treat served on the buffet at Adams Morgan's Caravan Restaurant. A chilled yogurt and cucumber soup studded with walnuts and raisins, another Persian dish, is an excellent antidote to summer heat and humidity. And how can I forget raita, a salad of cucumber and yogurt, that the Indians pep up with a dash of cumin. But for all the pleasures these cooling refreshments have given me, I knew little of the cucumber's story.

Unlike its kin, the squash and pumpkin, the cucumber, I learned to my surprise, first sprang up in the old world, not the Americas. The plant, botanically a berry, originally grew wild in the foothills of the Himalayas thousands of years ago. The size of golf balls, the spiny cucumbers bore yellow or ivory stripes. Their taste was unpleasant, bitter.

Indian farmers adeptly domesticated varieties without the harsh flavor. They bred fruits of different shapes, sizes, and colors.

In the Biblical Near East, Jews and Egyptians found the cucumber invaluable for survival in a hot, dry climate. The Pharaohs gave them to their slaves to slake their thirst. After the Israelis fled from Egypt, they missed the water-rich gourd (the cucumber is 90 percent water).

Both the Greeks and Romans were fond of the vegetables, which grew prolifically on a climbing vine. To make the cucumbers more scrumptious, Theophrastus, the Greek agronomist, recommended that their seeds be immersed in milk or honey.

By the first century, A.D., the Romans were cultivating cucumbers in greenhouses. They regarded the fruits as restoratives. When emperor Tiberius was sick, his physician ordered him to eat fresh cucumbers every day.

Cucumis, the Latin name for the plant, was apt. It meant a gourd or covered vessel. The cucumber was placed in a larger family of squash and melons, the cucurbits, another Latin term for gourds.

The cucurbits were handy for holding liquids. They were used, the Roman naturalist

Pliny reports, as wine bottles and as water pitchers at the baths.

In the Arab world, cucumbers were also a godsend. Caravans, botanical historian Claire Houghton points out, carried cucumbers on their desert treks to moisten the travelers' parched mouths. Ibn Ridwan, an 11th century Egyptian physician, recommended eating cucumbers to relieve maladies like heartburn suffered during the summer.

The Roman soldiers who marched into England brought cucumber seeds with them. The English were wary of the new arrival. "It has been a common saying of physicians in England that a cucumber should be well sliced and dressed with pepper and vinegar, and then thrown out, as good for nothing," Dr. Johnson wrote.

Some were more welcoming. The 16th century herbalist John Gerard urged a soup of cucumbers and oatmeal on those worried about their complexions. (Today, many still recommend cucumbers for the skin and, in particular, as a cure for puffy eyes.) In time, the cucumber sandwich would become a fixture of English high tea.

While the tomato, chili, and other foods migrated to Europe from the New World, the cucumber traveled a reverse path. The Spaniards transplanted it in the Americas. The Indians, usually the innovators of crops, acquired this one from the Europeans. By the middle of the 16th century, the Spanish explorer DeSoto found tribes growing cucumbers in Florida.

I was gaining a new appreciation for the humble cucumber. I marveled at how its flavor was exploited in the most exotic cuisines. The achar, a tart cucumber relish I had come to love at Sala Thai, a Dupont Circle restaurant, was a perfect foil for chicken kaprow, a pungent chicken stir-fry sparked with basil and garlic.

The small dish of sliced cucumber, chopped red onion, white vinegar, and sugar is also a nice accompaniment to the Thai satays, sticks of grilled beef, chicken, or pork. Achar helps make the tiny kebabs, which have been daubed with coconut milk, "less oily and creamy," says Sala Thai manager Prakittaya Changila. The pickle provides "balance," she added. A fitting tribute to the versatile vegetable. □

Cucumber Dining

- Caravan Grill, 1825 18th Street, NW—tel., 518-0444 (*but note that this little restaurant will be closing its doors at the end of November*);
- Jyoti, 2433 18th Street, NW—tel., 518-5892 (*A good place to try raita*);
- Sala Thai, 2016 P Street, NW—tel., 872-1144.

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RESERVATIONS RECOMMENDED

By Alexandra Greeley*

SUSHI-KO

Desperately Seeking Sushi: Profiling Sushi-Ko

Sometimes it gets very hard to figure out the American penchant for new foods. Who would have thought that for such a beef-eating nation raw fish would have many takers? But when something as once-exotic as sushi gets cello-wrapped for sale at local supermarkets, you know that times have changed. Or at least, palates have.

Taking that into consideration—and if you love sushi as much as most locals do—then it's about time to go back to the source, the place where Washington's deep-seated and long-held love for raw fish got its debut: Sushi-Ko.

Believe it or not, Sushi-Ko first cast its nets out for patrons as far back as 1979, when the restaurant opened its doors and way long before Washington and America thought much about ethnic foods. At that time, tacos must have seemed extremely exotic to the man on the street and the idea of Chinese food probably conjured up visions of egg foo young and canned bean sprouts. So imagine the audacity of someone bringing raw fish to the DC crowd!

Purchased in the mid-80s by its present owner—an extremely energetic sushi advocate, Daisuke Utagawa—Sushi-Ko has become a sort of mecca for celebs and a kind of fetish for 20- and 3-somethings looking for a groovy night out. But those not in the know might never take a backward glance as they head up Wisconsin past Sushi-Ko. The restaurant's not-so-glamorous exterior—which reminds one, sort of, of a derelict row house—hides a veritable sushi-making factory of the very highest caliber and a setting that would do any more extravagant restaurant proud. Small and elegant, in a casual sort of way.

For the diehard, sitting at the sushi bar—a place of some entertainment at most sushi restaurants—is strategic for getting a handle on how the sushi chefs create Utagawa's and head chef Koji Terano's unique sushi inventions. Note that in Japan, chefs traditionally study the art of sushi making for a full eight years before they are (or, at least, were) considered well-trained enough to slice fish up for patrons.

Despite Utagawa's and Terano's passion for pushing onto new twists, you'll find such familiar-sounding dishes as a crunchy toro roll or spicy salmon with avocado or even a tuna-and-jalapeño roll (not so familiar, but you get the idea), and entrées such as chicken teriyaki or shrimp or seafood and veggie tempura. But don't kid yourself that

this is just business as usual. Utagawa and staff put their own spin on each offering.

But broaden your horizons, fish lovers. The new fall menu created by Terano should convince you that Japanese cooking is not static or devoid of humor. Take the soup offerings, for example. Forget about monochromatic miso. Instead, sip delicately of a broth infused with the flavors of eggplant and smoked mussels. For a cleaner flavor, Terano's Maine lobster and asparagus suimono parallels the clearest French stock.

The best advice for the balance of the meal—sample an assortment of small dishes from the new menu and the specials sheet. That gives you the best chance to indulge on a wide assortment: the crispy eel tatsuta-age served with a balsamic reduction; the honey-roasted duck breast with mustard miso (a layering of meat, fat and crispy skin); the very delicate seared white tuna tataki; the ceviche trio of salmon, yellowtail and tuna and inspired more or less by the Hispanic take on marinating raw fish; the very sweet and tender Gulf shrimp that are lightly sautéed and served with a creamy ponzu; and the show-stopper Tuna Six Ways—served on a bright yellow ceramic serving dish, this stars both blue fin and big eye tuna sashimi fixed, of course, six different ways. Outstanding.

You might consider dessert, a step up from the usual offering of ginger or green tea ice cream. What about house-made coconut ice cream with mango mousse?

Note that Utagawa and staff formulate their own soy sauce and make real wasabi and pickled ginger. As a footnote, Whole Foods markets has contracted with Sushi-Ko to provide fresh, organic sushi to their markets in the DC metro area. Can't make it to Sushi-Ko? Pick up lunch or dinner from Whole Foods, but realize you'll be out the full Sushi-Ko experience. □

Sushi-Ko, 2309 Wisc. Ave., NW; tel., 333-4187. Hours: Lunch, Tue-Fri; dinner, nightly. Prices: \$4.50-\$24. Major credit cards accepted.

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

Alcoholic Beverage Control Board Decisions Entered Sept. 29, Oct. 6, 20 & 27

Cardozo-Shaw

- Approved issuance of a stipulated license to Class CT (tavern) licensee Getahun Teshome, t/a **T. Sports Bar** (600 T St.) based upon licensee's application and a letter of support from ANC 1B.

- Decided that placards should be placed at Class CT licensee U Turn, Inc., t/a **U Turn** (1942 11th St.) to facilitate community input on the licensee's application to remain open between the hours of 3 and 6 a.m. for the purpose of being able to serve breakfast.

Dupont Circle

- Decided that placards should be placed at Human Inn, Inc., t/a **Cobalt Food Bar**, 1639 R Street, N.W., Class CR, to allow for community input on the establishment's request to change its license class from Class CR to Class CT.

- Decided that placards should be placed at Class CR (restaurant) licensee Café Toka, Inc., t/a **Toka Café** (1140 19th St.) to facilitate community input on licensee's application to have a disc jockey and dancing between 10 p.m. and closing.

Mount Pleasant

- Approved "Voluntary Agreement," dated October 28, 2004, between licensee Red Bean Restaurant, LLC, t/a **Red Bean** (3155 Mt. Pleasant St.) and the Mt. Pleasant Neighborhood Alliance (MPNA) by which licensee agreed: (1) not to place flyers or similar information sheets on cars or in other places where they may fly away and become litter nor to deliver bundles of flyers to apartment buildings or dormitories; (2) not to permit live music, a disc jockey, or live entertainment; (3) not to charge a cover charge; (4) not to have dancing; (5) not to have "last call" 30 minutes before closing after which only one drink per person will be served; (6) to keep the public space in the front and the rear of the establishment free of debris and trash; (7) to discourage loitering; (8) to post signs in English and Spanish requesting patrons to maintain quiet when exiting the premises; (9) not to provide "go-cups;" and (10) not to serve pitchers or offer any promotion of alcohol for free or two-for-one alcoholic beverages.

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- Tom Sietsema, The Washington Post

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At The Museums

By David Barrows* and Anthony L. Harvey**



Claude Raguet Hirst, "The Bookworm's Table," (ca. 1901)

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In an exceptionally fine exhibition displaying 35 small oil and opaque watercolor still-life paintings by the extraordinarily accomplished late 19th and early to mid-20th century American artist Claude Raguet Hirst, the this museum has furthered its progressive role in the continuing efforts to recognize appropriately the achievements of talented, productive women artists—in this case, the transformative achievements of Cincinnati-born Claude Hirst.

As with comparable recent exhibitions at the museum where the quality of the art shown is such that it could easily be displayed in shows at the National Gallery or the Metropolitan in New York, "Claude Raguet Hirst; Transforming the American Still Life" can be enjoyed simply as 35 exquisitely beautiful still-life paintings. However, the pleasures of discovering Hirst's ideas and ambitions enveloping these terrific works only enhances and deepens the emotional and thought-provoking experience of viewing them in the museum's handsomely expansive and well-lighted galleries.

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

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

While not a revolutionary, as noted by the exhibition's scholarly curator, Martha M. Evans, whose doctoral dissertation at Columbia University was on the life and work of the artist, Hirst was thoroughly subversive throughout her career as a painter. From changing her first name from Claudine to Claude, to taking a "womanly" watercoloring technique and applying an opaque version to match successfully the effects of oil painting, to barging in on the male bastion of trompe-l'oeil, so-called "bachelor paintings"—and making something very different of them, Hirst was the gentle assassin of this genteel artistic achievement of the machos of her day.

Hirst did this by totally replacing the contents and arrangements of this flattened, wall board arrangement of hunting trophies, tobacco pipes, whiskey flasks, and advertising banners of all types with table-

top arrangements dominated by books with identifiable titles and authors and individual pages of readable text. She furthered her constructed subversions by using books written by women who expressed radical points of view espoused by early 18th and 19th century proponents of women's rights. And the larger text of Hirst's artistic arguments adumbrated in these beautifully executed paintings was that of the empowerment of women through education, beginning with reading, and leading to the independent achievements of artistic and other vocational lives. Hirst radically moved the focus of her chosen genre's composition from the saloon and the general store to that of the domesticated home and study.

One marvels at the results of Claude Hirst's talent and ideas, and one can only applaud her lifetime commitment to those ideas over the course of a long, plucky,



Claude Raguet Hirst, "Still Life with Lemons, Red Currants, and Gooseberries," (ca. late 1880s)

persevering, and successful independent-minded career as a New York artist.

An exceptional catalog by Martha Evans, beautifully printed and handily bound in stiff cardboard covers, accompanies this exhibition, which remains on view through December 18.

—Anthony L. Harvey

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A 17th Century Eye-Opener

In a series of connoisseurs' cabinets of art treasures large and small, the Gallery has mounted a stunning exhibition of over 50 masterwork paintings by the 17th century Dutch artist Gerard ter Borch, whose enigmatic and deeply personalized genre scenes of Dutch "high life" and dazzling portraits of Dutch burgers and ter Borch's own extended family members, had immediate and lasting impact on the equally great Dutch painters who followed him during this golden age of Dutch painting—and Van



Gerard ter Borch, "Helena van der Schalcke," (c. 1648)

Meiris and Jan Vermeer, to name only two painters well-known to Washingtonians.

This beautifully installed exhibition, which is the first major retrospective of ter Borch in North America, is drawn from the collections of the great art museums in Europe and the United States—including the Metropolitan in New York, the Cleveland Art Museum, the Louvre, the National Gallery in London, Russia's Hermitage in St. Petersburg, the Alte Pinakothek in Munich, and the great Dutch museums in Amsterdam, Rotterdam, and the Hague—over two dozen collections in all. Insuring these loans for foreign travel was made possible by an indemnity from the Federal Council on the Arts and the Humanities.

Gerard ter Borch's talents and artistic nature were developed by his own talented and successful tax collector father, whose nurturing abilities must have been extraordinary. The nature and extent of ter Borch the Elder's support and concerns for his son are movingly reflected in a letter from father to son reproduced and translated in the concluding pages of the exhibition catalog. And this careful and well-documented artistic development occurred at a dangerous time in Dutch history, with religious and trade wars raging all around it, and with Dutch



Gerard ter Borch, "A Lady at Her Toilet," (c. 1660)

soldiers inhabiting garrison towns which were heavily fortified to ward off marauding Spanish and Austrian imperial armies and to fend off invading English expeditionary fleets. The people of these intrepid and persevering Dutch sea ports and provincial towns created wealth beyond imagining in the midst of all this mayhem and used much of their proceeds to build fine city dwelling and sturdy country houses in which they hung beautiful paintings galore—landscapes, still-lives, portraits, and glamorous "high life" genre scenes (and plenty of low life, as well), of which this terrific exhibition abounds.



Gerard ter Borch, "The Grinder's Family," (c. 1653)

And no one painted these quintessential Dutch pictures better than ter Borch!

The stars of this show are three, well-known high life genre paintings, puzzling in composition and psychological interplay between their figurative inhabitants and executed with a bravura set of incomparable skills: shimmering satin gowns, imaginary attire elegantly depicted, and, always, paint-

erly and drafting skills of incomparable execution. Equally accomplished are the deep and ambiguous meanings of these compositions. Are they over-the-top, high-class brothel scenes, or are they depictions of upper middle class luxurious living in such urban and cosmopolitan centers as Amsterdam and the Hague? Whatever, we are not told by ter Borch (or any of his contemporaries) how to interpret these masterful works. Rather, we get to interpret them for ourselves. Consider, for example, the Gallery's own *The Suitor's Visit* from the Andrew W. Mellon collection, *A Lady at Her Toilet* from the Detroit Institute of Arts (where the show will travel), and *Gallant Conversation* from Amsterdam's Rijksmuseum (also known as *Paternal Admonition*, which for a long time bore the title *Brothel Scene*: You may ignore the titles and devise your own!

Picking other favorites from this exhibition of gems would constitute too long a list. Three, however, are riveting: ter Borch's portrait of a little girl *Helena van der Schalcke* from Amsterdam, his mesmerizing self-portrait from the Mauritshuis at the Hague, and my sentimental favorite *A Boy Caring for his Dog* from Munich, for which ter Borch's beloved younger step-brother Moses was the model.

As always, the National Gallery's free, illustrated, full-color leaflet and pamphlet accompanying the exhibition are both exemplary, and the thoughtful and challenging scholarly catalog overseen and co-authored by the Gallery's curator of northern baroque painting, Arthur K. Wheelock, Jr., is an outstanding model of its kind—concise but fully informative, briskly written, and chock full of artistic and cultural insights. Through January 30.

—Anthony L. Harvey

Latter 20th Century Fun

There were some fun things that came out of the art world of the 1960s & '70s, as we see in this Dan Flavin retrospective. You can actually get a spiritual float out of looking at vividly colored fluorescent light bulbs presented by these installations. As with flowers, arrangement is the key. If electricians had thought of the same, but also how to combine skills into developing grids into even more interesting shapes while redesigning the shape of the bulbs themselves, they would have beaten Dan Flavin at his own efforts. But seeing these small exhibit rooms, including the entry area that is radiated with pale green, we can feel our moods change. Clear your mind of curatorial and art collectors' burbling hyperbole and enjoy this sometime intense, light retrospective.

The old Russian Futurist painter Kazimir Malevich was in a sense the first recognized minimalist art master, especially with his black on black paintings. The Russian revolution began first in music and then in art, a newness to clear out the past, especially Malevich's love of form and color as forming the only visual statements; his paintings were traditionally hung like icons in the corners of rooms. The avant-garde of Paris took many clues from Russian émigrés. The hip New Yorker Dan Flavin took successful



Dan Flavin, "monument," 1 for V. Tatlin (1964)

good interior lighting concepts followed through. How about more exploring?

In spite of the usual curatorial affectations that we have come to expect with "post-modern" art, the exhibit catalogue is rich with color photographs of other installations as well. Especially rewarding are the photographs of Flavin's installations at the Guggenheim in New York and in Germany, but best of all are the late artist's arrangement of colored lights illuminating the Chiesa di Santa Maria Annunciata within the Chiesa Rosa in Milan, Italy, where neon meets architecture. The catalogue shows to the best Flavin's good use of color.

The first exhibit room features the artist's shaped canvases holding bizarre colored light bulbs, interesting and funky. There are a couple of examples of his white tube industrial grid arrangements which fail in comparison and which could have been skipped along with the room full of drawings. Get beyond whether it's art or isn't art and who's being accorded homage. Choose instead to bathe in Flavin's magical color arrangements. Through January 9

—David Barrows



Dan Flavin, "untitled," (in honor of Harold Joachim), 3 (1977)

cues from Malevich a half-century later. Against some of the corners of the exhibit rooms we have fluorescent tube rainbows turned into frames.

Art is a visual practice continuously branching out into new life forms. Aside from the successful fluorescent light bulb icons standing in the corner of empty, white rooms; there are other more intense installations. For instance, there is an untitled installation where the opposite side of the room has a long series of deep, richly red fluorescent tubes topped by deep lapis colored bulbs. The tubes being long and big, this is no Christmas tree type of statement, but one that seeks a direct hit, an emotional response.

As with stained glass windows with the sun pouring through, as with gems catching the light, churning it within and flashing it back, color is the most intense when light shoots and glows from within. Perhaps some artists will take the next step into reshaping light bulbs, reworking grids themselves into unique shapes, and then combine these materials with stained glass and false jewels. With Dan Flavin we have reached a thin end of the art spectrum, with a few very



Dan Flavin, "monument," for V. Tatlin (1968)

ART-O-MATIC

From p. 9

Whatever, "Funky Furniture" is one of the bright stars of this Art-O-Matic, and several of its participants have outstanding installations elsewhere in the larger venue.

Matt Sesow, for example, has a wall of edgy, aggressively confrontational and strikingly colorful expressionist portraits, including representations of the first 100 American soldiers killed in the U.S. invasion of Iraq. Dana Ellyn Kaufman's wonderfully, almost cartoon-like figure, with their deft ideas and imagery are displayed in a large space, including her "flash art" images painted on the reverse of discarded three-by-five library catalog cards. Chad Alan has his own large installation in the central atrium—a powerful, large altar-like piece with three panels, the side panels featuring images of the great actions on the great days of creation, with the center panel featuring a more traditional Madonna and Child. This contemporary subversion of a grand, classical theme is entitled *On the Eighth Day, God Created Money*.

But there is vastly more to contemplate here.

In addition to the offerings of the 30 artists of "Funky Furniture," the range of creative output by the other 620 artists in this show is extraordinary. Brightly colored, jagged-edged expressionist paintings vie for the eye and the emotion's attention with cool and restrained high-end historic photographs, beautifully printed. A sound and light installation, complete with a love



Work by Chad Alan

seat, is juxtaposed on the same floor with a severe, conceptual "room" constructed on a carefully carpeted raised flooring which is bisected by a row of slender, cylindrical

white poles evenly spaced to allow ample visual but no physical penetration. A four-floor in height slender stairwell sculpture of small stuffed animals by Richard Dana

enlivens one grand corner of the building. A room of Ben Classen's paintings features a charming conceit of a cowboy-like figure riding an alligator as though on horseback. Adjacent rooms feature films from the heroic 1920s and early 1930s Soviet Union, with a tattoo artist nearby. Rooms and gallery areas with lights and sounds and wild images are offset by large gallery areas of paintings and sculptures by artists who may be more mature and possess greater fine arts and sculptural craft skills and traditions. There is, then, on display something for all tastes and sensibilities.

The InTowner was guided through a pre-opening preview of this huge show by Washington glass artist Tim Tate—generous in his praise and explication of the work of fellow artist—whose glass creations include riffs on the enduring symbol of the sacred heart, for example, which mix memory and desire in deftly created glass reliquaries; we look forward to subsequent visits when the entire show is complete, including the many smaller shows within shows, including artists from individual neighborhoods, glass artists from the now-closed Millennium Arts Center that had been formerly housed in a former school building in Southwest (but now has been promised by the city to the Corcoran Gallery of Art for its art school's use), collegiate affinity groups, and artists who simply work together, for example at the Torpedo Factory. □

Art-O-Matic on view from November 12 through December 5 inside of the former Children's Museum building at 3rd and H Streets, NE. Not to be missed!

ART

From p. 7

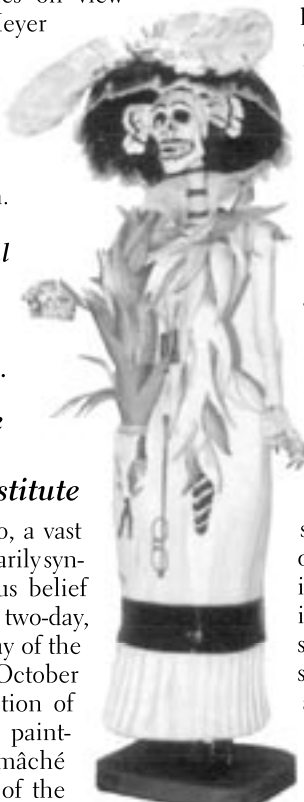
friend which are engrossingly complex yet child-like visually; Avni Arbas' rhythmic and energizing silk screen images of riders and horses; a brilliantly colored lithograph of four horsemen astride four large horses fiercely galloping for the lead by Fevzi Karakoc; and Burhan Uygur's powerfully composed and colored and disturbingly enigmatic silk screen of hanging puppet-like men and masks entitled *From the Joy of Spring to the Sorrow of Summer*.

This fine show continues on view in the Center's White-Meyer Galleries, free to the public, through January 23, 2005. A soft-cover catalog with full color illustrations of all of the works on display accompanies the exhibition.

Meridian International Center, 1630 Crescent Pl., NW; tel., 667-6800. Hours: Wed.-Sun., 2-5pm, in the White Meyer House.

Mexico's Day of the Dead at Mexican Cultural Institute

The Republic of Mexico, a vast landscape of extraordinarily syncretic spiritual and religious belief systems, is celebrating its two-day, November 1st and 2nd "Day of the Dead" with a five-week (October 30 to December 7) exhibition of 60 brightly painted cardboard and papier mâché sculptures in the galleries of the Institute's home on 16 Street on edge of Columbia Heights. It is an astounding display and is spread throughout the entire second floor, culminating in a grand cemetery-style alter in the light-filled and tile-walled conservatory of the ornately decorated mansion.

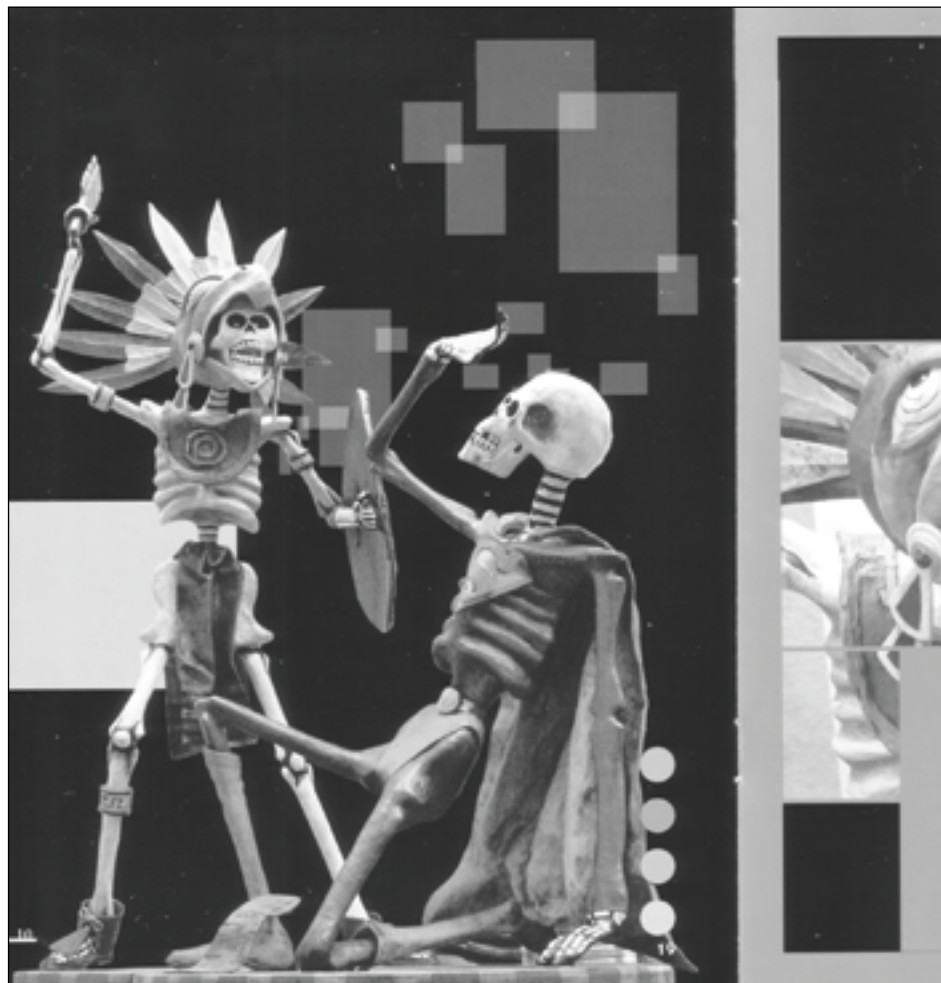


Adalberto Alvarez Martinez, *Catrina*

Divining the myriad sources for these fantastic sculptures, together with the surrounding offerings of food, drink, mementos, and flowers to the "living" spirits of the dead requires a suspension of disbelief and at least a serious, general knowledge of thousands of years of Mesoamerican and Mexican cultural history. From the earliest of these inhabitants, with their primordial gods and mysteries joining the volcanic eruptions of the underworld with the life-giving rays of the sun and its sky gods, to the complex and terrifying medieval American cosmologies of the Aztecs and their rivals, death was, in the words of the great poet King Nezahualcoyotl, all around us and "Life is but a single moment here."

Into this exotic and complicated culture came the invading Iberians, with their fierce Spanish warrior ethic, a fatalistic attitude toward death and fate, accompanied by an equally ferocious cadre of Dominican and Jesuit missionary priests who were determined to impose a marvelously ritualistic and mystical version of Christianity over the so-called pagan or heathen worship of the Mexicans. The results of all this are what might be called a "wondrous" belief system incorporating the living life of death. And the extravagant belief in the sacred and the secular, the innocent and the profane, and the sweetly religious and the frightfully satanic are all combined in the sculptures of this exhibition.

Among my favorites are the introductory *La Vida y La Muerte* by Felipe Linares Mendoza, which greets one in the guise of a gaily-colored and grinning flowering skeletal tree of life complete with a deadly tiger-headed dragon snake rising from the sculpture's base. The Institute's grand staircase is guarded by a scarlet hooded and fully cloaked grim reaper,



Adalberto Martinez, *Lucha de Titanes*

er, complete with scythe by the unusually gifted craft artist Adalberto Alvarez Martinez, whose *Revolucionario*, *Mixtli y Popoca*, and *Lucha de Titanes*, featuring an Aztec warrior defeating a version of Superman, are only topped by his extraordinary *Catrina*, which is either an ancient, elegant and fading flower of a grand dame or an aspiring queen of a drag ball, with the best-in-show hat of the exhibition. Both children and adults will be especially engaged by a winged figure of death wearing a large, flat brimmed hat and wildly riding a bicycle.

The joys of this celebration of the Mexican Day of the Dead are many—both visually and emotionally. And admission to this exhibition, which continues through December 7, and the other art exhibits on display, is free to the public, as are all the Institute's other fine public programs. □

Mexican Cultural Institute is located at 2829-16th St., NW; tel., 728-1628; www.embassyofmexico.org. Hours: Tue.-Sat., 11am-5:30pm.

The InTowner Classifieds

DEADLINES

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

**For December 10 issue
Friday, December 4**

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(202) 265-0949
Or E-MAIL to: classifieds@intowner.com

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

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

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Cont., CLASSIFIEDS, p. 20

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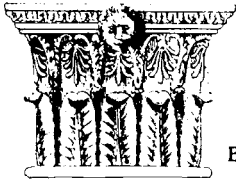


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FORUM

From p. 3

and HT should do it all can to make the location more suitable. Instead, they are moving in the opposite direction, and making it worse. This is perhaps the greatest flaw in the application and one that must be corrected.

(3) PARKING

- a) I do have a concern that there are times when they predict the number of trips to HT will exceed the number of parking spaces, one hour in the morning and one in the evening (p. 16, transportation study).
- b) Not pleased that they are proposing to remove all the parking spaces on Kalorama Road in front of HT. Is this for taxi and shopper pick-ups, delivery trucks to HT, curbside loading for retail and office space? ("trucks also load and unload within proposed on-street loading zones on 17th and Kalorama," pp. iv 20, and 24). Parking spaces should not be reduced—and HT has not mentioned this in the past. This argues for better loading docks. This demonstrates that this is not the proper space for the proposed development.
- c) The transportation plan did not address where grocery store or retail employees would park. Would they be parking in the garage or on the street?
- d) Glad to see that after-hours and on weekends HT shoppers will be able to use all 130 parking spaces. Can this be memorialized somehow? Would be great if neighborhood cars could park in the garage overnight for free. Will the parking garage be used as a commercial parking lot at night after store hours, like on weekend nights?
- e) In prior oral comments, HT or their representative said that there would be a parking attendant, but the application did not mention this point. I believe it should be required.

(4) TRANSPORTATION STUDY

- a) The intersection of 16th and Belmont Streets, which has no traffic signals, was not studied (p. 2). Why not?
- b) Question the statistic that only one percent of all traffic entering 17th and Kalorama after HT is built will come

from Belmont Street (p. 14).

- c) Question the miniscule difference in the predicted increase of traffic volume entering 17th and Kalorama from Belmont Street when HT and other offices open (pp. 8, 11, and 15).
 - d) Proposed Dorchester development is 133 units, not 75 (p. 10).
 - e) Note that the streets on which HT is to be located are described in the study as "local" streets, not "collector" streets, or "minor" or "major" arteries (P. 4). Does this type of development usually occur on local streets?
 - f) What type of retail, restaurant, and businesses that will utilize the office and retail space can impact the traffic and parking situation in different ways? It would be nice to have some parameters defined in advance.
 - g) No mention of Meridian Crescent development and that impact on traffic, particularly when Meridian International Center has events and their guests will be utilizing the underground, gated parking garage on 17th Street, which is bound to back up traffic.
 - h) Were events at Meridian International considered in the transportation study? They most frequently occur on weekend evenings and days. Most of their traffic will utilize Crescent Place, but still impacts parking and some traffic, particularly when valet parking is utilized.
 - i) Did the study differentiate customer traffic and trips to HT during the week versus weekends?
 - k) Would like to see a description of how cars will enter and exit the parking ramp.
- (5) **NOT ADDRESSED IN APPLICATION OR TRANSPORTATION STUDY**
- a) Store hours. I think that should be settled in advance and approved by the neighborhood.
 - b) How will the customer car traffic be policed in front of the store to prevent illegal parking, double parking etc? How will truck traffic be policed? Where will trucks idle if loading dock is occupied? Should we require that an employee be stationed outside the store during business hours? □

Park. The 5K course is for walkers, runners or trotters, and all participants will receive an event tee shirt in addition to the gratitude of both SOME and the co-beneficiary WB50 Family Fund, part of the McCormick Tribune Foundation. Pre-registration necessary. For more info, call (202) 797-8806, ext. 1093 or visit www.some.org.

- Sun., Dec. 12 (12noon-2pm): The Dupont Pilgrims Gallery at the Church of the Pilgrims (22nd & P Sts.) invites friends and neighbors to drop in for the OPENING RECEPTION of a new show "ArtEnables: Art for the Holidays," which will be on view through December 31st. Refreshments will be served.

Also planned for next year will be a show entitled "In the Image of God: Artists with Disabilities," for which artists with disabilities are being invited to apply for inclusion. For more info, contact Gerry Hendershot by email at ghendershot@earthlink.net or by phone, (301) 927-1120. □

COMMUNITY

From p. 5




- Thu., Nov. 25: The 3rd annual "Trot for Hunger," which locally benefits the highly-regarded SOME (So That Others Might Eat), which is based just west of North Capitol Street in the Bloomingdale neighborhood, will once again kick off on Ohio Drive between Independence Avenue and West Basin Drive in West Potomac

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Selected Recent Real Estate Sales

Prepared for the InTowner by Jo Ricks*

Reporting Period: September 2004

SINGLE FAMILY HOUSES

2007 Belmont Rd.	1,327,500	1321 Fairmont St. #205	El Dorado	192,501
26 Bryant St.	599,900	1321 Fairmont St. #206	El Dorado	197,000
605 Columbia Rd..	215,000	1321 Fairmont St. #207	El Dorado	271,674
1336 Corcoran St.	1,550,000	1321 Fairmont St. #302	El Dorado	192,385
406 Elm St.	450,000	1321 Fairmont St. #303	El Dorado	210,746
1719 Euclid St.	639,000	1321 Fairmont St. #304	El Dorado	211,370
753 Gresham Pl.	325,000	1321 Fairmont St. #305	El Dorado	214,500
772 Irving St.	282,000	1321 Fairmont St. #306	El Dorado	202,673
1345 Irving St.	615,000	1321 Fairmont St. #403	El Dorado	221,574
613 Lamont St.	295,000	1321 Fairmont St. #404	El Dorado	217,000
1726 Lanier Pl.	945,000	1321 Fairmont St. #406	El Dorado	207,090
2115 Leroy Pl.	2,052,000	1735 Johnson Ave. #A		543,000
411 M St.	390,000	919 L St. #202		239,500
647 Morton St.	224,000	901 M St. #301		400,000
416 N St.	310,000	1312 Mass. Ave. #308	Midtown	322,500
3515 New Hamp. Ave.	385,000	1711 Mass. Ave. #216		170,000
534 Newton Pl.	210,000	1711 Mass. Ave. #301	Boston House	256,250
2400 North Capitol St.	320,000	1711 Mass. Ave. #818	Boston House	212,000
2021 O St.	1,475,000	1727 Mass. Ave. #205	Winthrop House	170,000
1833 Ontario Pl.	750,000	1213 N St. #A	Lofts	799,000
625 Otis Pl.	299,900	1420 N St. #215	Towne Terrace East	197,500
216 P St.	351,000	1420 N St. #901	Towne Terrace East	400,000
1756 Park Rd.	769,000	1440 N St. #101	Towne Terrace West	196,000
3608 Park Pl.	390,000	1316 New Hamp. Ave. #407	Hampshire House	415,000
1801 Phelps Pl.	1,650,000	1730 New Hamp. Ave. #7		265,000
639 Q St.	375,000	1735 New Hamp. Ave. #603	Portsmouth	599,000
1058 Quebec Pl.	370,000	1801 Park Rd. #1		293,000
1713 S St.	950,000	1661 Park Rd. #304	Lynnbrook	226,610
1713 Seaton St.	589,000	2555 Penn. Ave. #418		540,000
1235 Shepherd. St.	362,000	1441 Rhode Is. Ave. #05		401,000
3215 1/2 Sherman Ave.	236,111	1900 S St. #403		415,000
3226 Sherman Ave.	235,000	1 Scott Cir #4		229,500
1401 T St.	900,000	1355 Shepherd. St. #2		349,000
3615 Warder St.	330,000	1439 Spring Rd. #203		237,000
2102 1st. St.	640,000	1822 T St. #3		410,000
2215 2nd St.	390,500	1300 Taylor St. #304	Adora	449,900
1706 4th St.	367,200	1706 U St. #102		241,500
1714 4th St.	400,000	1811 Vernon St. #103		270,000
1823 4th St.	255,000	1812 Vernon St. #1	Carswell	391,000
1836 9th St.	630,000	1822 Vernon St. #103	Lothrop House	415,000
2020 10th St.	390,000	1413 5th St. #Terr	Mercury	355,000
2114 10th St.	950,000	1413 5th St. #200	Mercury	469,900
1224 11th St.	799,000	1413 5th St. #300	Mercury	529,900
2122 11th St.	650,000	1516 10th St. #202	Logan	309,000
1336 13th St.	485,000	1229 12th #208		439,000
1633 13th St.	900,000	1310 12th St. #3		531,925
2134 13th St.	899,900	1918 12th St. #11	Woodson Row	810,000
		1225 13th St. #504	Lofts	349,900
		1225 13th St. #702	Lofts	369,900
		1300 13th St. #1061	Solo Piazza	499,000
		1645 13th St. #A		465,000
		1322 15th #B-3	Barclay South	229,000
		1605 16th St. #3	Brooks Place	360,000
		2440 16th St. #517		249,000
		1401 17th St. #610	Richmond	347,000
		1916 17th St. #113		315,000
		1260 21St. St. #409		289,900
		1280 21St. St. #908	George	279,061
		1320 21St. St. #104		320,312
		1155 23rd. St. #4b	Ritz-Carlton	577,500
		1111 23rd. St. #6c	Ritz-Carlton	1,150,000
		1111 23rd. St. #6d	Ritz-Carlton	1,150,000

CONDOMINIUMS

2627 Adams Mill Rd. #403				
385,000				
2310 Ashmead Pl. #207	310,000			
1807 Calif. St. #T2	Winchester	399,000		
1835 Calif. St. #C		490,000		
1861 Calif. St. #2		431,000		
1855 Calvert #L-102	Cliffbourne	346,000		
1417 Chapin St. #506	Denver	434,000		
1305 Clifton #4	Clifton	432,000		
1401 Columbia Rd. #107	Adams Court	230,400		
1401 Columbia Rd. #209	Adams Court	247,000		
2006 Columbia Rd. #41	Oakland	750,000		
2301 Conn. Ave. #8b	Carthage	849,000		
1821 Corcoran St. #5	Corcoran Walk	421,000		
1324 Euclid St. #B-4	Majestic	355,000		
1324 Euclid St. #101	Majestic	384,900		
1324 Euclid St. #304	Majestic	439,900		
1324 Euclid St. #404	Majestic	489,900		
1324 Euclid St. #305	Majestic	385,000		
1439 Euclid St. #306	Manor	250,000		
1678 Euclid St. #A	Euclid Mews	329,900		
1321 Fairmont St. #103	El Dorado	187,992		
1321 Fairmont St. #104	El Dorado	184,635		
1321 Fairmont St. #105	El Dorado	178,850		
1321 Fairmont St. #106	El Dorado	178,364		
1321 Fairmont St. #107	El Dorado	249,500		
1321 Fairmont St. #203	El Dorado	197,945		
1321 Fairmont St. #204	El Dorado	194,588		

COOPERATIVES

1801 Clydesdale Pl. #310	Saxony	231,500
1801 Clydesdale Pl. #510	Saxony	231,000
2370 Champlain St. #24		419,000
1669 Columbia Rd. #410	Plaza West	280,000
1901 Wyoming Ave. #26	Altamont	225,000
1605 7th #4	Lafayette	165,000
1526 17th St. #115	Cavanaugh Court	169,900
1526 17th St. #411	Cavanaugh Court	410,000
2100 19th St. #404		305,000

*Jo Ricks is Associate Broker at City Houses in Washington, DC. The sales shown here were handled by various agents from the many real estate brokerage firms actively working in the neighborhoods reported on by this newspaper.

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 - ❖ Elevator
 - ❖ Roof deck
 - ❖ Patio and Balconies
 - ❖ Garage Parking
- \$1,595,000
2027 Kalorama Road, NW

DUPONT CIRCLE/KALORAMA

Sold

- ❖ Stunningly Renovated Victorian Townhome
 - ❖ 5 Bedrooms
 - ❖ 3 full and 1 half Bathrooms
 - ❖ 2 fireplaces
 - ❖ Gourmet Kitchen
 - ❖ Garden Patio, Carriage House and Au Pair unit
 - ❖ Garage Parking
- \$1,275,000
1817 Belmont Road, NW



ADAMS MORGAN/KALORAMA

Under Contract



- ❖ Bright and airy with boundless views
 - ❖ 2 Bedrooms
 - ❖ 2 full
 - ❖ Completely renovated kitchen
 - ❖ Turkish Granite countertops
 - ❖ Stainless Steel Appliances
 - ❖ Gleaming hardwood floors
 - ❖ Well Maintained Building that is Pet Friendly
- \$379,000
1812 Vernon Street NW, #34

ADAMS MORGAN/KALORAMA

Sold

- Three brand new units in the historic Kirkman Building
- ❖ Separate entrances
 - ❖ 2 Bedrooms
 - ❖ 1 or 2 Full Bathrooms
 - ❖ Hardwood Floors throughout
 - ❖ Well designed kitchens with new appliances
 - ❖ Open Living Room/Dining Rooms
- Units #1, #2 and #3
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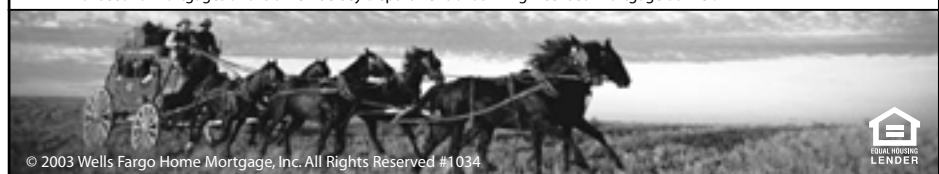
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Sara Bloom 202-326-1010

Columbia Heights \$275,000



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Ed Downs 202-326-1300

Brookland/Catholic U. \$399,000



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Julio Alberto 202-326-1300

Sutton Place/American Univ. \$524,900



Impeccable TH in sought-after gated community, w/pool, parking, tennis, park-like grounds. 2BR, 2-1/2 Ba, fpl., marble foyer other judicious upgrades.

Christine McGuiness 202-326-1300



Sub-Old City #1 \$599,000
 This 3 BR, 1BA house is awaiting your special touches to call it home.
Pat Bonds 202-326-1010



Logan \$455,000
 2 parking sp., 2 bedrooms, 2 levels, 1 gas fpl. Renov. condo in 4-unit TH. Knockout decor, walk-everywhere location..
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Trinidad \$312,000
 3BR 2.5BA beauty in Trinidad. New roof, skylight, and beautiful hardwood floors.
Virginia Walker 202-326-1010

Columbia Heights \$499,000



5BR, 4BA with separate base-ment apartment. Ideal for investors.

Tommy Wiggins 202-326-1010



Hillcrest \$299,000
 3BR 2BA all brick home in Hillcrest. Nice yard, rear porch, fireplaces and more.
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Ledroit Park \$495,000
 Totally remodeled 4BR, 2BA townhouse. This one is a must see, even has a one car garage.
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