

SHARON PENDANA



# SECRET

# WASHINGTON D.C.



JONGLEZ PUBLISHING

## LINCOLN BOOK TOWER

The Ford's Theatre Center for Education & Leadership  
514 10th Street NW

- fords.org
- 202-347-4833
- Open: hours vary; call or visit website for details
- Admission: \$3 for Historic site visit which also includes the museum and theatre tour. Reserve in advance online
- A limited number of same-day tickets are available first come, first served starting at 8:30 am at the box office
- Metro: Red, Blue, Orange, or Silver Line to Metro Center



In Washington, DC, the 16th US President is celebrated nearly as often as is the city's namesake. Abraham Lincoln's likeness appears at least once in every quadrant and in suburban Maryland but the most recent tribute to the slain leader and emancipator of America's enslaved is neither a faithful depiction of his image in marble, bronze nor paint, but a gravity-defying stack of Lincoln-related books—actually replicas of books. Just across the street from the famed Ford's Theater where President Lincoln was felled by an assassin's bullet in April 1865, the modern monument stands in the atrium of the Center for Education and Leadership. Soaring 34 feet in seemingly endless skyward reach, it symbolizes “that the last word on this great man will never be written.”

With over 15,000 books published on him, it has been said that Abraham Lincoln is the most written-about man in history, second only to Jesus Christ. The Ford's organization secured publisher's clearances to reproduce the cover art for over 200 of these books, most of which are currently in print, to apply to 6,800 “books” created of fireproof bent aluminum. The realistically rendered sculpture was designed and installed by Split Rock Studios, a firm specializing in museum design. Each book was glued into place by hand over the course of two weeks, moving from ground level to varying ladder heights to ultimately utilizing a forklift to top off the tower.

Among the titles included are scholarly works such as Harold Holzer's *The Living Lincoln*; first-hand accounts like Elizabeth Keckley's (former slave and seamstress to First Lady, Mary Todd Lincoln) *Behind the Scenes*; examinations of Lincoln's political genius, such as Doris Kearns Goodwin's *Team of Rivals*; stories of the assassination and its aftermath like James Swanson's *Manhunt* and Anthony S. Pitch's *They Have Killed Papa Dead* and humanizing tales of the august figure for children, such as *Abe Lincoln's Hat*. The 205 titles repeat throughout the tower, with a few strategically placed untitled “leather-bound books” to balance the composition.

“**The last word on this great man will never be written**”

## DARTH VADER GROTESQUE

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Washington National Cathedral

3101 Wisconsin Avenue NW

- nationalcathedral.org

- 202-537-6200

- Open: daily, dawn to dusk

- Admission: guided gargoyle tours: May to September \$22/adult, \$18/youth, student, senior and military (with ID); self-guided tours, free

- Metro: Red Line to Tenleytown/AU then 31, 32, 36, or 37 bus; Dupont Circle then N2, N3, N4, or N6 bus; or Woodley Park then 96, 97, or X3 bus



### Sith lording over the grounds

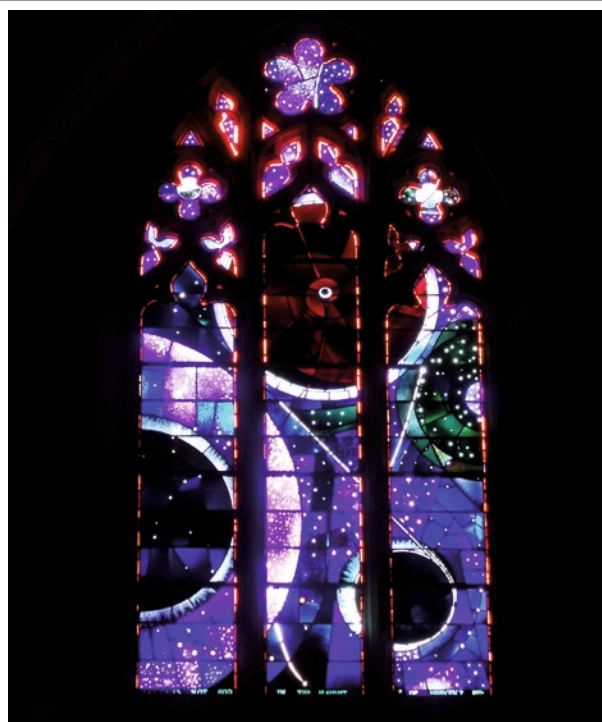
Directing water away from its hallowed walls, the Cathedral Church of St. Peter and St. Paul has 112 gargoyles and over 1,000 of their non-spouted cousins, grotesques. Some are traditionally fearsome—taloned devil and coiling snake; some whimsical—a happy basenji and protesting hippie. One, in particular, is a fascinating combo of both. How, pray tell, did a likeness of the infamous *Star Wars* villain, Darth Vader come to grace a spire of the congressionally-delegated “National House of Prayer”?

During renovation of the west towers in 1985, the cathedral, in conjunction with *National Geographic* held a competition inviting children to design and submit ideas for the grotesques to top the gablets of the gothic structure. Of approximately 1,400 entries, four were chosen to be replicated including



Anakin Skywalker’s alter-ego. Thirteen-year-old Christopher Rader of Kearney, Nebraska placed third in the contest with his impressive drawing of the treacherous character. Sculptor Jay Hall Carpenter created the original carver’s model which master stonemason Patrick J. Plunkett then carved in limestone. Rader’s Vader looms far above the northwest corner of the cathedral. Not surprisingly, the dark side.

NationalCathedral.org suggests: *First, bring binoculars! Darth Vader is very difficult to see by the naked eye. Leave the building through the ramp entrance which is through the wooden doors near the standing statue of Abraham Lincoln. Go down the ramp, and step onto the grass on your right. Then, turn around and look back up at the tower closest to you. Start at the top of the tower. There are two large pinnacles, or points, on the corners of the tower and a much smaller one in the center. Follow the center pinnacle down and find the first gablet, or tiny peaked roof. Darth Vader is the grotesque on the north, or right-hand side.*



Before you pack up the binoculars step inside the cathedral to glimpse a bit of the moon. Literally. Embedded in the “Space Window” for all earthly posterity is a piece of lunar rock, a memento from Apollo 11 and man’s first steps on the moon.

## THE EXORCIST STEPS

11

Prospect and 36th Streets NW (top of stairs); M Street at Canal Road (bottom)

- Metro: no station is immediately close, so grab a cab, do a subway/bus combo or don your walking shoes

The following stations have nearby DC Circulator stops to Georgetown: Red Line to Farragut North or Union Station; Blue, Orange, or Silver Line to Foggy Bottom; Orange Line to Rosslyn (in Virginia, so if it's a good day, enjoy the stroll across Key Bridge over the Potomac)

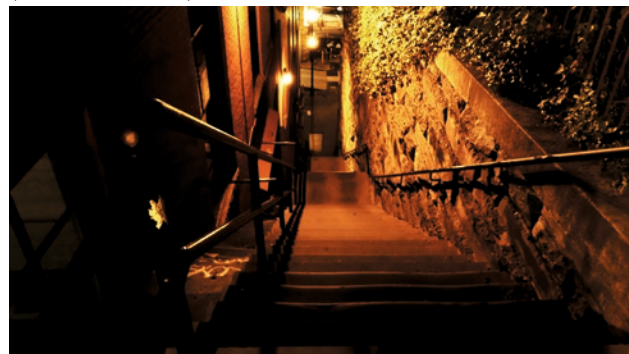


### Take the plunge

In Georgetown, just beyond the intersection of Prospect and 36th Streets a narrow flight of stairs leads steeply down to the end of M Street. Made famous in the chilling 1973 film, *The Exorcist*, the stone staircase called the “Hitchcock Steps” by film crew members provided the backdrop of character Father Karras’ climactic plunge from the demonically possessed Regan MacNeil’s bedroom to his death approximately five stories below.

Used as the exterior of the MacNeil home, the house at 3600 Prospect Street doesn’t actually abut the stairway, as movie magic makes it seem. A replica facade placed at the stairs was fabricated with “candy glass” allowing the Father Karras stunt double, Charlie Walters to crash through the window and plummet down the seventy-five stairs, a stunt he performed twice. If you look very closely at the scene, you can see the half-inch-thick rubber padding placed on each step to cushion the fall.

The stone arch above the vertiginous passage has become an ill-advised perch for daredevil teens while the stairs below are a fitness challenge for local runners. But don’t stop there, visit some of the other sites from the Academy Award-winning film. Glimpse the magnificent Key Bridge and the C&O canal; stop at Holy Trinity Church, site of the sermon scene (3513 N Street NW); visit the campus of Georgetown University (37th and O Streets) for Dahlgren Chapel, site of the desecration scene and Healy Hall, site of the student protest film shoot; cap off the *Exorcist* exploration with a drink at The Tombs Bar (1226 36th Street NW).



## THE ADAMS MEMORIAL

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Rock Creek Cemetery  
 Section E, Lot 202  
 201 Allison Street NW  
 • stpaulrockcreek.org  
 • 202-726-2080

• Open: daily, including holidays 8 am – 7 pm; office Monday to Friday 9 am – 5 pm, excluding holidays  
 • Metro: Red, Green or Yellow Line to Fort Totten; then taxi or 60 Metrobus to cemetery



### *The Mystery of the Hereafter*

In the gently sloping hills of the city's oldest cemetery (open since 1719) a dense cluster of yew trees encircle the unmarked yet monumental Adams gravesite. Mrs. Marian "Clover" Adams, a gifted photographer, took her life on December 6, 1884, with a vial of the potassium cyanide she used in processing her photos. "Five of Hearts," a spirited coterie including Clover, her husband, Henry, scion of the celebrated Adams family, John and Clara Hay and bachelor Clarence King, was the hit of Washington society. Her suicide shocked the city.

Mr. Adams had her interred with a simple headstone while he pondered for a few years an appropriate memorial. Noted sculptor and friend Augustus Saint-Gaudens rendered not her likeness, but an allegorical figure inspired by the beauty and equipoise of the statuary the widowed Henry saw during travels in Japan. The seated bronze figure, shrouded, of indeterminate sex and peaceful countenance has been called Saint-Gaudens' masterpiece. Architect Stanford White designed the hexagonal plot with an elegant exedra bench opposite the sculpture for contemplation. No epitaph breaks the fluid lines.

Though Saint-Gaudens called the tragic mondaine's memorial *The Mystery of the Hereafter*, it became known in popular culture as "Grief," much to Henry's dismay. He groused in a 1908 letter "Do not allow the world to tag my figure with a name! Every magazine writer wants to label it as some American patent medicine for popular consumption—Grief, Despair, Pear's Soap, or Macy's Men's Suits Made to Measure."

In 1918, Henry too, was buried there. Contemporary landscaping quite nearly encloses the memorial in meticulous sculpted yew, adding another element of mystery to the enigmatic figure.

Said to be haunted by the spirit of Mrs. Adams, with soft crying, gentle footfalls and the faint whiff of almonds, the Hay-Adams Hotel stands on the site of the former Hay and Adams homes at Lafayette Square.

It wasn't until a deathbed letter in 1901 to his black common-law wife, Ava Copeland, did Clarence King fess up to his astonishing double life. "Passing for black" under the guise of Pullman porter James Todd, the blue-eyed blond, raised five children with Ava. By dint of his "work" on the rails, he was often away, returning to his true identity as an eminent white geologist. John Hay honored his fellow "Heart" by providing for his family.



## BENJAMIN GRENUF MONUMENT

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Glenwood Cemetery, Section D  
2219 Lincoln Road NE

- [www.theglenwoodcemetery.com](http://www.theglenwoodcemetery.com)
- 202-667-1016
- Open: 6 am – 8 pm, 365 days a year
- Metro: Red Line to Brookland - CUA; transfer to G8 bus



### Tribute to a fallen firefighter

**O**n the night of May 6, 1856, the all-volunteer Columbia Engine Company No. 1 in Capitol Hill responded to an alarm from the Shreeves Stables. As the brothers of Columbia No. 1 ran with their fine rosewood hand engine to douse the flames on 7th Street, 24-year-old firefighter Benjamin C. Grenup, was tragically crushed beneath the wheels of the engine in a collision with a lamppost on Pennsylvania Avenue.

The fraternal order of which he was a proud member honored his sacrifice in grand gesture. No modest headstone would mark their fallen brother's Glenwood Cemetery grave. In 1858, stone carver Charles Rousseau erected a monumental marble obelisk with memorial reliefs on each side of the square base, the most poignant (as well as morbid) of which depicts Grenup's demise. The inscription reads in part: "To perpetuate the memory and noble deeds of a gallant fireman, a truer, nobler, trustier heart, more loving or more loyal never beat within a human breast." Cordoned off by iron fencing transferred from the firehouse, the triangular plot is punctuated by red fireplugs at each corner.

In a time-honored tradition, rookies from DCFD Engine Company #3 (formerly Columbia Engine No. 1) make an annual memorial pilgrimage by fire truck to Grenup's grave, as he was believed for many years to be the first DC firefighter to die in the line of duty. That is until the story of an earlier fatality surfaced in 2010. John G. Anderson, of the Western Hose Company in Georgetown was killed on March 11, 1856, two months before Grenup. His remains now rest in an unmarked grave in Oak Hill Cemetery; its tombstone lost to the ages.

James Embrey of the DC Fire and EMS Museum [see page 75] speculates in a January 15, 2011 *Washington Post* article that in history's annals Grenup's grand obelisk for service to affluent Capitol Hill trumped the less-than-monumental grave of Anderson, who served then-impoverished Georgetown. Yet a quote unearthed from the 1856 *Washington Evening Star* article on his funeral suggests that Anderson's was not the first line-of-duty death either: "as such a casualty has not occurred for a long time, there will doubtless be a general turnout of the Fire Department."

## CHUCK BROWN MEMORIAL

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Langdon Park  
2901 20th Street NE at Franklin Street



**“Wind me  
up, Chuck!”**

An icon of DC culture, Charles Louis “Chuck” Brown was celebrated as a “legend of Washington music” — along with the late “March King” John Philip Sousa and jazz maestro Duke Ellington — by the National Symphony Orchestra (NSO) at their annual Labor Day concert on the Capitol lawn in 2011.

Go-Go, with its distinctive funk-derived percussive sound, call-and-response interactivity, and reliance on live instrumentation, is a homegrown music genre and Brown one of its pioneers. After joining the orchestra on the evening’s bill for symphonic arrangements of some of his hits, Brown and his band, The Soul Searchers, closed the show. Eight months later, the “Godfather of Go-Go” passed away. On August 22, 2014 — what would have been Brown’s 78th birthday — friends, family, and fans gathered despite rain for the dedication of the Chuck Brown Memorial at the 20th and Franklin Street section of Northeast’s Langdon Park.

“Wind Me Up, Chuck!” — a catchphrase chanted at Brown’s concerts, gives Jackie Braitman’s interactive memorial its title. At the entrance of the park, the abstract sculpture features a 16 foot louvered representation of

the performer, guitar in hand, extending the mic to his audience. Motion sensors trigger multicolored flashing lights when a visitor enters the sculpture platform. Synchronized to the rhythm of “Chuck Baby,” a popular Brown line-dance track, four large lights at the back of the “stage” represent four descending notes played by a trombone eight seconds into the song.

Nestled in a crape myrtle grove, the guitar pick-shaped plaza by Marshall Moya Design features a curved wall inscribed with a timeline of Brown’s life and legacy, complete with photo highlights throughout, including legendary Globe promotional posters.

Around town, Brown’s visage appears on a few murals, including an exterior wall of Ben’s Chili Bowl. The 1900 block of 7th Street NW, where he once shined shoes in front of the Howard Theatre, is christened Chuck Brown Way in tribute. His 1973 ES-335 Gibson guitar (dubbed “Blondie” for its light wood body) and its fuchsia velvet-lined case are in the collection of the Anacostia Museum (see pg. 245)

### NEARBY:

Overlooking the opposite end of Langdon Park is the Bing Thom-designed Woodridge branch of the DC Public Library, the first DCPL facility with a roof terrace. And a splendid one it is, with outdoor seating, sedum plantings for stormwater runoff, and even DC Punk Archive-sponsored summer concerts, along with the magnificent view. 1801 Hamlin Street NE.



## NATIONAL CAPITOL COLUMNS

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US National Arboretum Ellipse Meadow  
3501 New York Avenue NE

- usna.usda.gov
- 202-245-2726
- Open: Friday to Monday 8 am – 5 pm
- Metro: Blue, Orange or Silver Line to Stadium Armory; Transfer to the B2 Metrobus; disembark the bus on Bladensburg Road at Rand Street, just past the Arboretum sign on the right; walk back to sign at R Street then down R Street two blocks to Arboretum entrance



**Acropolis  
now**

**E**voking the ancient ruins of the Temple of Poseidon in Greece, the stately National Capitol Columns soar above a knoll at the federal arboretum. Quarried of Aquia Creek sandstone by slave labor in 1828, the Corinthian columns once supported the East Portico of the United States Capitol, providing a grand inaugural setting for many an American president. They beg the question then, of how these 1880s architectural remnants became the focal point of a 20-acre meadowland in the middle of Northeast. By the time the Capitol underwent a 1958 east-front expansion to correct the appearance of a dome too large for the supports underneath, the porous sandstone pillars were replaced with more durable Italian marble.

Resurrected decades after their dismantling through the efforts of National Arboretum benefactor, Ethel Garrett, the columns were restored and erected on the grounds in 1984 at the Ellipse Meadow, a site chosen by renowned British landscape designer Russell Page. Etched into the stone terrace created of steps salvaged from the old site are names of contributors to the \$2 million project. Below, a small rivulet of water gently cascades into the pool below,

reflecting the columns and providing a swimming pond for local Mallards.

Across the Ellipse, a lone Corinthian capital (decorative column topper) with its requisite curled acanthus leaves sits on a pedestal, inviting an up-close examination of the artistry of the 19th-century stone carvers who created the monumental pillars. Another broken Corinthian cap rests angled on the ground as if toppled from its post. Of the twenty-four original Capitol columns, twenty-two stand erect in the field. With only their fluted surfaces as a reminder of their lofty past, the other two, sans capital and base rest cracked on their sides at the summit of Mount Hamilton lording over the Azalea Collection.





## ANTIPODES CRYPTOGRAPHIC SCULPTURE 6

Hirshhorn Museum Sculpture Garden  
700 Independence Ave SW

- hirshhorn.si.edu
- 202-633-4674
- Open: daily except December 25: museum 10 am – 5:30pm; plaza 7:30 am – 5:30 pm; garden 7:30 am – dusk
- Metro: Green, Yellow, Blue, Orange, or Silver Line to L'Enfant Plaza



### Crack the code

**D**esigned by Washington, DC-born sculptor Jim Sanborn and encoded with ciphers from former CIA cryptographer, Edward M. Scheidt, the intensely-studied sculpture *Kryptos* (“hidden”), in the grounds of the CIA headquarters at Langley, Virginia is in a post-9/11 world no longer publicly accessible. Its appearance on the dust jacket of the best-selling novel, *The Da Vinci Code* and mention in the sequel, *The Lost Symbol* generated worldwide interest in the piece. Installed in 1990, the curved copper sculpture is punched through with four panels of encrypted text. Anyone with an inclination toward code-cracking, from amateur hacks to professional cryptographers have taken a stab at it. Three of the panels were deciphered by 1999, the fourth has yet to be. *Kryptos*-related websites, cipher wheels and course curricula emerged in pursuit of the answer. Thankfully for those of us without security clearances, another encrypted work from Sanborn stands in the sculpture garden near the entrance of the Hirshhorn Museum and is open to all.

*Antipodes* (“diametrically opposite”) refers to covert CIA and KGB operations and incorporates text unique to it as well as texts from both *Kryptos* and Sanborn’s Cyrillic-language piece, *Cyrillic Projector*. Like the earlier works, *Antipodes* is characteristically curvilinear and perforated with cryptic messages. A length of petrified wood separates the curved copper panels of opposing encoded texts. Though Sanborn cut the *Kryptos* text himself by jigsaw, by the time he created *Antipodes*, a Midwest water jet company did the honors of cutting the text.

Decoded as of September 2003, the KGB/Cyrillic side is solved, but the CIA side is still up for grabs. Get thee to the Hirshhorn, the code-breaker might just be you.

When President Thomas Jefferson sent Lewis and Clark out to explore the Western frontier, he prepared a cipher for Meriwether Lewis, for secrecy of communication. Interestingly, an explanatory letter about the Vigenère-inspired cipher dated April 20, 1803, states: “suppose the keyword to be *antipodes*.” A copy of the text is held among the Thomas Jefferson papers at the Library of Congress.

