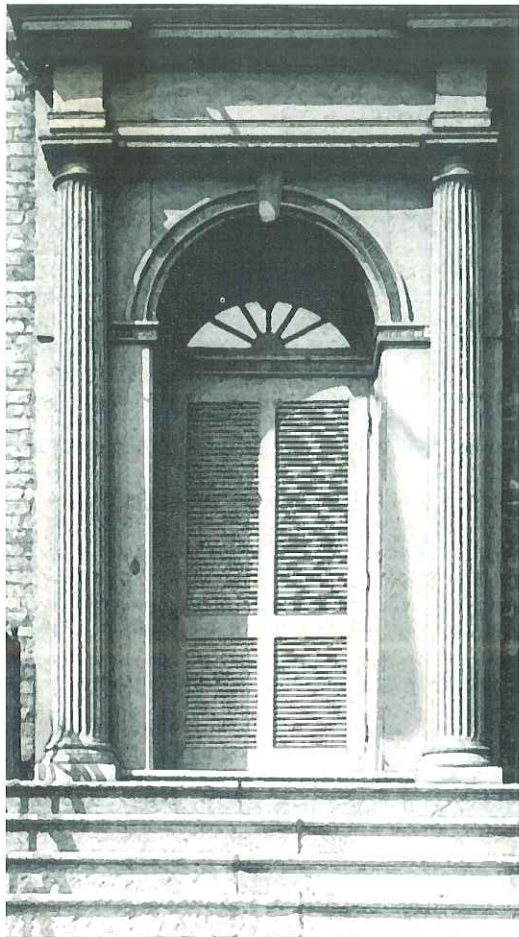




THE 42ND ANNUAL CAPITOL HILL RESTORATION SOCIETY  
**HOUSE & GARDEN TOUR**

MAY 8 - 9  1999



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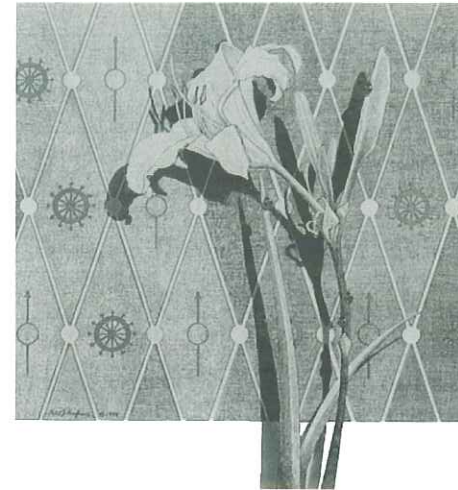
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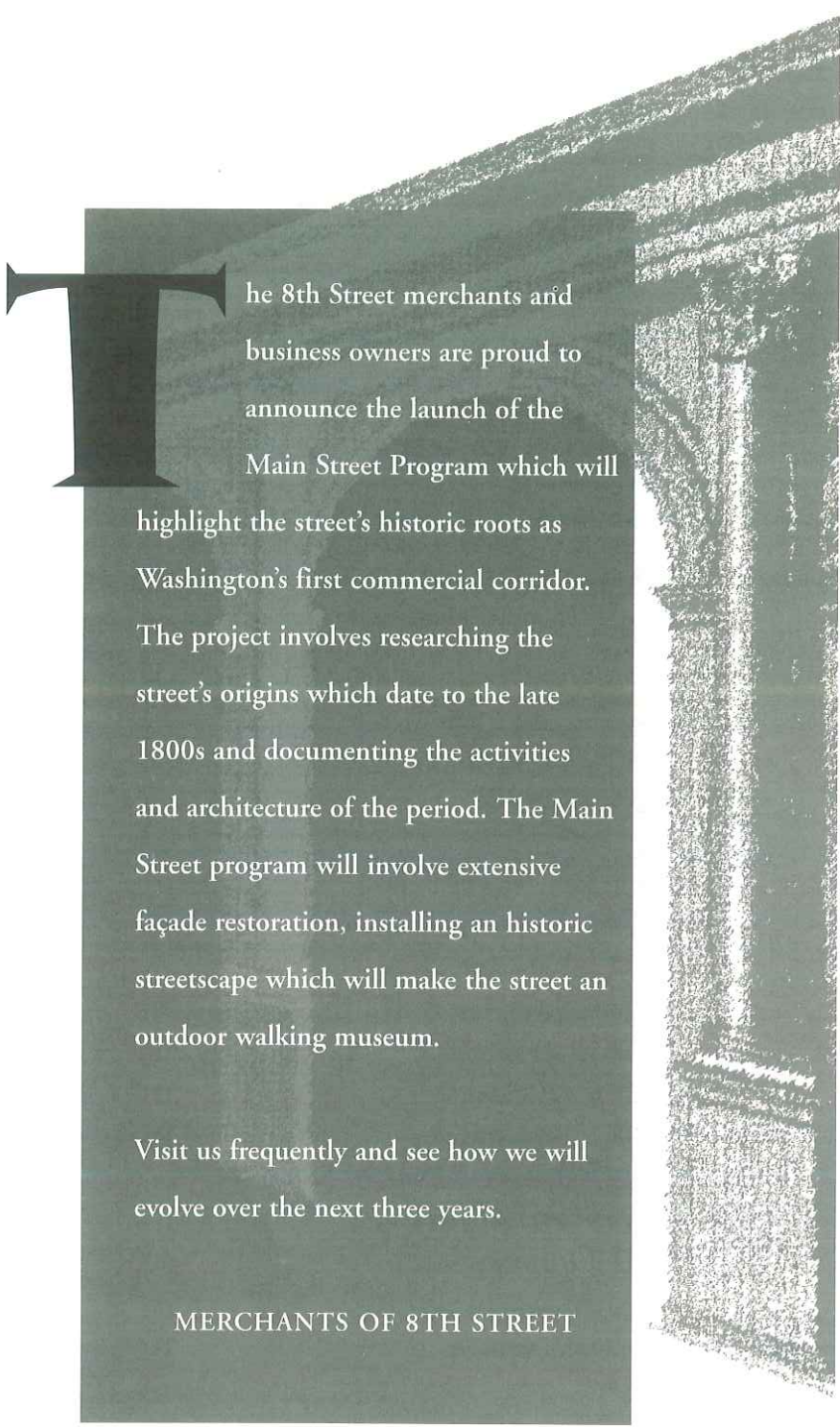


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**T**he 8th Street merchants and business owners are proud to announce the launch of the Main Street Program which will highlight the street's historic roots as Washington's first commercial corridor. The project involves researching the street's origins which date to the late 1800s and documenting the activities and architecture of the period. The Main Street program will involve extensive façade restoration, installing an historic streetscape which will make the street an outdoor walking museum.

Visit us frequently and see how we will evolve over the next three years.

MERCHANTS OF 8TH STREET

# WELCOME !



*Each year* our House Selection Committee endeavors to locate interesting and diverse houses for our Capitol Hill House & Garden Tour. The number of people going to the House Tour seems to be growing each year. What is it that attracts us to want to peek into other people's houses? I think we are curious because when we see an interesting exterior our imagination takes over. We begin to wonder what the layout of the house is and how it is furnished. Is it modern, eclectic or traditional inside, colorful or not? You begin to conjure up thoughts about what you think it looks like inside. I hope you enjoy seeing what is in store for you this year.

The House Tour this year offers us a glance as to what the Washington Navy Yard is like. Many of us who live on the Hill have never been inside. So join us to see the mystery unfold. This year is their 200th Anniversary!

The houses on the tour are selected for a variety of reasons and demonstrate good preservation practices. However, the Capitol Hill Restoration Society cannot ensure that tour houses comply in all respects with the current zoning and historic district regulations. Historic district regulations apply only to building exteriors; interiors reflect the personal taste of the owners.

I wish to thank all of the homeowners who are allowing us to visit their lovely homes and the volunteers who have pulled together for several months to make this House Tour possible. It has been an arduous but rewarding task. I have met many wonderful people along the way and have enjoyed the experience being Chair.

I hope you enjoy the Saturday night reception at Taylor & Sons, where Michele Taylor will feature work from Walter Nichols, a renowned American landscape artist. I thank Michele for her gracious hospitality in offering to host a reception for the House Tour on Saturday evening.

Sandy Anderson, Tour Chair



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# WELCOME TO THE CAPITOL HILL HOUSE AND GARDEN TOUR



The beauty of Washington's spring makes it a world capital in ways that have nothing to do with power and influence. And Capitol Hill, with its expansive streetscapes, abundant trees and attractive gardens, is particularly beautiful. I'm delighted that you will have the opportunity to see it for yourself by visiting the houses and gardens on display on our annual House and Garden Tour. The Tour will help you throw off the winter blahs and reawaken a sense not only of how varied Capitol Hill is, but how creative, enterprising and varied Capitol Hill can be within the discipline of its historic architectural framework.

This year, we celebrate the 42nd year of opening our homes and gardens to the public. The house tour isn't quite the Sunday calling that used to characterize American rural and small town life, but you will probably meet somebody you know: perhaps a neighbor helping tour goers to get the most enjoyment out of a house, explaining the features of Capitol Hill as a host on one of the jitney buses, or just chatting about the house you've just visited. These are the things that remind us all that living on Capitol Hill isn't just about architecture, historic preservation, city planning and zoning ... it's also about community.

I'm particularly pleased that the Tour this year features the Navy Yard, which celebrates this year its 200th anniversary. Too many of us on Capitol Hill have for too long been unaware of its past contribution to Capitol Hill. The Navy Yard predates Capitol Hill as an urban neighborhood and for many years, was a stable employer of blue collar workers, who leavened the mix of blue bloods and hot bloods that surrounded the Congress, Capitol Hill's other major employer. The increase in Navy Yard jobs, and development interest in the M Street corridor, will hopefully stimulate mutual interest and cooperation. We trust the Tour will play a part.

Brian R. Furness, President



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## LIVING ON CAPITOL HILL

*Capitol Hill* dates back to the 1790's. It is one of the oldest and most architecturally diverse residential communities in Washington. The design of its streets and parks was developed by Pierre Charles L'Enfant in 1791. Early development centered around boarding houses for transient congressmen clustered near the Capitol and homes for construction workers at the Navy Yard. Most of the rowhouses were built in the late nineteenth century resulting from the prosperity and growth of the government after the Civil War.



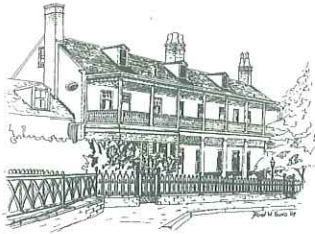
Compared to in-town neighborhoods in other East Coast cities, Capitol Hill has a unique appearance: wide streets, bay fronts, front yards, red bricks, and a varied architecture including the Federal, Italianate, Second Empire, Romanesque, Queen Anne, and Classical Revival styles. The architecture reflects the early social diversity of the Hill, continued to the present. Elaborate ornamental pressed-brick structures were built adjacent to earlier and simple, unadorned frame buildings. Homes of current residents include former manor houses, stables, alley dwellings, two-story frame structures, and grand four-story town homes. Many townhouses were built with basement entrances, to provide rental income for owners.

A feeling of spaciousness is one of the key attractions of Capitol Hill. The L'Enfant plan envisioned wider streets than you see today. However, by 1870 it was clear that existing streets would not be widened to their limit. A law was enacted allowing residents to extend their houses out onto public space, creating room for the bay windows you see on many houses. Front yards were extended to the sidewalks. The especially deep front yards on East Capitol Street and the many avenues on the Hill provide dramatic views of the Capitol, sky and trees.

Capitol Hill's many parks and government buildings with public spaces are another gift of the L'Enfant plan. They provide a focal point for neighborhood gatherings of baby strollers, joggers, and dog walkers. These include Lincoln, Stanton, and Folger Parks and the Union Station Plaza. Capitol Hill also includes many fine commercial buildings, particularly along Pennsylvania Ave. and Eight Street, SE. Landmarks include Christ Church at 620 G Street SE (1806-07), The Old Naval Hospital at 901 Pennsylvania Ave SE (1865-66), Eastern Market at Seventh and C Streets Southeast (1873), Friendship House at 619 D Street SE (1795-96) and the Marine Corps Commandant's House at Eight and G Streets SE (1801-04).



# WASHINGTON NAVY YARD QUARTERS B



Quarters B is the home of the Commandant, Naval District Washington. As a place for official entertainment, it hosts over 500 guests annually, including Senators, Congressmen, Foreign Chiefs of Naval Operations, and the Naval Corps of Attaches.

Listed on the National Register of Historic Places in 1973, the original part of

the house was the first permanent building erected at the Navy Yard, one of the country's most historically significant military installations. First called "the Commander's Quarters" the house was most likely built in 1801 as a residence for the second ranking officer of the Yard, the purpose that it has served through most of its history. Today's structure is approximately twice the size of the original Federal-style house, which is the southern end of the present dwelling.

The precise date of construction of the original part of Quarters B has long been in question. Historian Taylor Peck believes it was remodeled in 1801 from the original farm house which already stood on the site, and that its rear wall formed part of the Yard's east boundary. However, it does not appear on the Enumeration of Houses in the City of Washington made November 1801. Navy records show the contract was awarded to builders Lovering and Dyer on October 10, 1801. It was probably completed after the Enumeration was printed.

When the British captured Washington on August 24, 1814, Navy Yard Captain Tingey ordered the entire installation set fire to prevent the British from using the Yard and its ships. Only Quarters A (Tingey's House), Quarters B, and the Latrobe Gate were spared, but the people of the neighborhood looted them to such an extent that "not a movable object from cellar to garret was left, and even the fixtures and locks off the doors were taken."

The 1836 report of the Bureau of Yards and Docks describes some of the alterations made to the structure over the years, and refers to the first of numerous requests to Congress for money to build a new set of Commander's Quarters. The justification was detailed. Quarters B was described as "being infested with insects," and its location, up against the east wall of the Yard, made for poor air circulation exacerbated by a neighboring slaughter house and pig pen. Summer months were particularly intolerable when the smell and noise from the slaughter house meant closing windows. A letter from the Surgeon of the Yard to the Commandant attested to its "unhealthy atmosphere." After futile efforts by both the local and Federal governments to close the facility, the Navy bought the adjacent lots to the east, and closed down the objectionable slaughter house.

# 1001 C STREET, SE



Michelle Pilliod and Dennis Carroll had been living in Alexandria, but wanted to move into the city when their children left for college. They never really considered anywhere but Capitol Hill. The minute they walked into 1001, they fell in love with it, and moved in last year. The building is full of character, and has served a variety of functions over the last century.

During World War II, it was a corner convenience store and restaurant operated by Theodore Walter. Prior to that, the owners believe part of the house was a saloon operated by William Theo. The tin ceiling, tile floor, and dramatic milk glass and bronze chandelier near the former Tenth Street entrance are remnants of those days. Under the carpeted area next to the bookcases is a trap door leading down to a walk-in ice box that used to keep beer cold. There is even an original wooden keg. The first floor room is full of souvenirs from Dennis' overseas trips to Africa and Asia as chief health officer for USAID.

Dennis' father, a three-star Air Force general, acquired many of the house's antiques during his tours of Europe. The fireplace mantel in the dining room, the art deco punchbowl, the collection of Dresden glass in the breakfront, and the "coffin clock" next to the doorway are from Germany. Michelle, a New York native, is a painter and art collector whose works are displayed throughout the house, including the Greenwich Village scene in the dining room. An original Picasso lithograph hangs over the fireplace.

The Carrolls' sense of humor is nowhere more evident than in the "presidential powder room" featuring photos of selected Commanders-in-Chief and stenciled quotes about dogs including Harry Truman's comment about the quality of friendship in Washington. In the parlor, a pastel of a Quaker woman dated from 1700 hangs near the kitchen doorway. It was discovered inside a broken mirror. Michelle's mother bought the mirror in an antique store, and had it for 50 years without knowing there was anything inside.

The table and benches in the kitchen's breakfast nook were purchased at Eastern Market, where Michelle has picked up a number of things for the house. "I always bring something back with me."

In Michelle's office on the second floor there is a door from a New York taxi cab. Her brother got it 20 years ago when it fell off the cab he was riding in after it got into an accident. Michelle considers it "a piece of New York history."

Above the fireplace in the master suite's sitting room is Michelle's First Holy Communion dress. The brass bird on the mantel was among a number of objects the Carrolls found in the basement when they moved in.



## 220 9TH STREET, SE



Don and Mary Kaniewski bought their 1912 Edwardian-style house in 1996, and moved in after a year of extensive renovations. Don, a legislative and political director for the Laborers' International Union, and Mary, who works for the American Federation of Teachers, are longtime Hill veterans who wished to remain in the neighborhood. Their challenge was finding a home in a characteristically Victorian area to showcase their taste for the Arts and Crafts Movement.

Fortunately, the house, designed by builder W. R. Talbot for H. R. Howenstein, reflects the early 20th Century preference for simplicity, wood finishes,

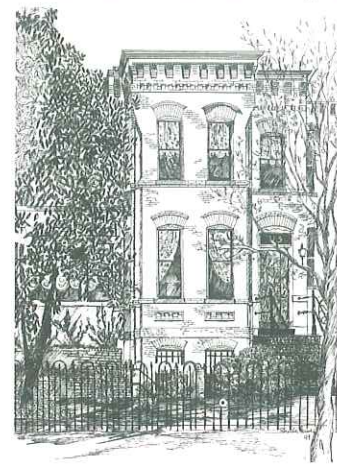
and light that are Arts and Crafts hallmarks. The original chestnut staircase, its darkened varnish surface untouched as a reference to the unrenovated house, harmonizes perfectly with a nearby Morris chair and the new line of Gustav Stickley furniture throughout the house.

Washington area architect Reena Racki cleverly designed an interior where massive furniture more-suited for broad-horizoned bungalows fits a rowhouse's confines. She expanded the living room by removing walls that once separated a double parlor, and opened the vista to the dining room bay window beyond. Now, mission-style columns define the spaces, and join with thin bands of original rare chestnut and new oak to create strong horizontal and vertical rhythm.

The living room is dominated by a broad, low fireplace surmounted by an Arts and Crafts-inspired mantle, and framed by blue-green Craftsman Tiles. The frieze is decorated with the Helen Foster Rose period stencil. Six single-pendant lighting fixtures that hang from the intersecting ceiling moldings are Arroyo Craftsman reproductions. The Kaniewski's display their extensive collection of early 20th Century American pottery from the Weller, Roseville, Stangl, and Van Briggle (new) studios throughout the first floor. Cabinets and hardware in the galley kitchen are inspired by the period. Below the cabinets, Tres Feltman tiles evoke early 20th Century designs.

Upstairs, the master bedroom's furnishings are Roycroft reproductions. The master bath, enlarged from an old closet, is brilliantly lighted by the original sheet-metal-clad skylight. Another Helen Foster frieze depicting cypress trees and hills decorates the middle bedroom. The rear room, once a sleeping porch, is now an office with the computer tucked into a niche that was a bedroom doorway. A stunning six-panel chestnut pocket door from the original downstairs parlor serves as the door to the office. It is still suspended on the original track.

## 313 9TH STREET, SE



Kitty Kaupp came to the Hill from Mexico in 1975 after receiving a Masters in Fine Arts. 313 Ninth Street captured her interest because of its enormous south-facing side yard. The original builders of the 1890s bayfront never constructed the other home planned for the lot. In 1986, Kitty and her business partner in Stanton Development Corporation, Frank Reed, embarked on transforming the house to bring the outdoors inside. Stanton Development works with award-winning architect Amy Weinstein on all its Capitol Hill commercial projects. Kaupp and Reed knew Weinstein could deftly create an addition that clearly distinguishes itself from the old in materials and technology, yet speaks the design

language of the original building. The result is exceptional.

The first floor windows were replaced with eight-foot doors to provide transition from indoors to the garden. Kaupp uses all of her home and its radiant southern exposure as a gallery for paintings which comprise her own work, and works of other well-known Capitol Hill artists including her daughter, Tati, and Shelly Wischhussen, David Tull, Jim Magner, Michele Taylor, and Scott Hammer.

Venetian chandeliers light the living room's two seating areas. Shelves hold oriental porcelain opposite Japanese woodblock prints on the wall. Kitty painted the portrait of five-year-old Tati that hangs near Jim Magner's portrait of Kitty.

The genius of the exterior additions is visible from the adjacent brick-floored garden room addition. A loggia and trellis encircle a swimming pool, and support two over-sized second floor gables. "Carpenter gothic" brackets, trusses, and pillars united by a ginkgo leaf motif are new, but evoke popular patternbook styles in vogue during the late 19th Century. In the garden room is a Mexican iron chandelier. Pre-Columbian figures are placed among the books flanking the fireplace. The large painting in this room is Tati's work.

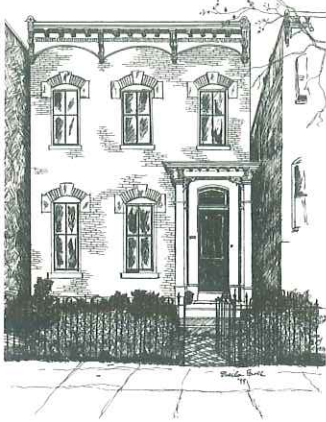
Interior walls and other surfaces reflect the light in a variety of glazes, patterns, and colors. There are constellations on ceilings and a forest in the powder room. Kitty painted them herself, a testament to her artistry and sense of detail.

The kitchen with its bleached oak cabinets, terra-cotta flooring and Italian marble countertops is the setting for a large display of Mexican Talavera pottery. Kitty's painting of sunflowers in a Talavera vase surmounts an ornamental wood-en mantle decorated in the Gibbons style.

The master bedroom upstairs is filled with light from windows overlooking the garden, skylights, and over-sized oval windows in gabled additions. The rooms are finished with pieces that Kaupp has collected during her travels.



## 323 A STREET, SE



Henderson Fowler built this brick detached two-story house in the fall of 1878 as a speculative investment to house Washington's growing civil service. Like most homes of the period it was heated by two coal-burning stoves. The dwelling and the one story brick out-building behind it was valued at \$2,500. William Tappan, a Government Printing Office compositor, rented it. He was the operator of a revolutionary but now obsolete mechanized typesetter. This was truly a family house. The 1910 Census showed William and his wife, Mary, lived here with two sons, two daughters, Mrs. Tappan's mother, brother, and two nephews. Two

daughters, born in the house, sold it to current owner Steve Champlin in 1991.

The plaster ceiling cornices in the living room, hall, and foyer are original, as are the ceiling medallions. The dining room medallion was exactly reproduced, and a second copy created for the library. The Victorian wainscoting in the dining room and kitchen is also original. The plaster cornice in the library was copied from a period design.

The drawing room features a Hepplewhite mahogany sofa, and a Chinese watercolor depicting the Summer Palace. The dining room is furnished with pieces from the Federal Period. The upstairs library has a Chippendale sofa, and a mahogany slant top desk which is the companion to the inlaid bureau in the bedroom. The white parrot print is by Edward Lear, the 19th Century ornithological draughtsman and nonsense poet who wrote *The Owl* and *The Pussycat*. The bedroom contains a Duncan Phyfe four poster bed and Hepple-white chest. An album of house pictures from 1989 is displayed in the drawing room.

The crystal chandeliers throughout the house are Czech, probably from the 1930's. With the exception of the dining room chandelier, all were installed by the Tappan family. Champlin found a similar chandelier, restored it, and installed it in the dining room in the 1990's.

Maggie Judycki of Green Themes designed the garden. She used the Kifsgate variety of rose on the back of the house. The New Dawn variety grows over the back wall. The pergola has a climbing hydrangea and a the clematis variety Montana growing up from the garden bed.

Capitol Hill's own Larry Hodgson helped design and build the back garden brick structure, and contributed to much of the house's renovation. Local artist Tim Nojaim carved the bas-relief in the pergola, and helped design and construct the stone bench.

## 14 5TH STREET, NE



Fourteen Fifth St, NE was probably built right after the Civil War, prior to enactment of the "Organic Act," the 1870's law reinvigorating the city's original mandate for all-brick construction. It is one of the Hill's relatively few existing frame houses. Like many of its neighbors this house was the home of civil servants. For over twenty years, a family of German immigrants named Meyer lived here. Husband and wife, Leonard and Theresa worked in the Government Printing Office as book-binder and printer's assistant. Claudia Winkler, the current owner, is a DC native whose mother lived at 700 East

Capitol Street for a decade. Gilbert (Gibby) and Libby Sangster, who founded Antiques on the Hill, across from Eastern Market, rescued number 14 from condemnation when they purchased it in the 1950s. Their daughter, Gena, who grew up in the house, remains on the Hill with her husband, Barry Hayman, the present owner of Antiques on the Hill. The house's furnishings include many pieces from Claudia's family and acquisitions from her years in New Zealand, France, and the United Kingdom. The entry hall contains a Lurcat lithograph and an early American-made chest. The living room's elegant chaise lounge is upholstered in muted colors, a dramatic contrast to the Chagall lithograph, Japanese and Chinese watercolors, and objects symbolizing Moscow (St. George) and Warsaw (mermaid with sword and shield). A striking photograph of Martha Graham by Barbara Morgan hangs in the dining room. The white china is from Claudia's great grandmother. The compact kitchen has been enhanced with the addition of European washer, dryer, and dishwasher.

Prints by New Zealand artist Mervyn Taylor hang at the top of the stairs and in the bedroom. The master bedroom at the front of the house extends the width of the structure, and the closet behind the bed overhangs the ground floor walkway between numbers 14 and 12. The writing desk is from a Paris flea market. The rug was made by Cambodian refugees in Thailand. The chairs are English. The turtle print is by the American artist Walter Anderson.

The "book room" contains diverse items from antique toys to an Iraqi helmet from Operation Desert Storm.

In the large bathroom is a Tennessee marble sink from the old Willard Hotel.

A glorious magnolia tree shades the rear garden. Before exiting through the back yard, look to the left, and examine the chestnut shipboard siding on the south side of the house. It is unique on the Hill.



## 500 EAST CAPITOL STREET, NE



This corner has special significance for those who remember Capitol Hill prior to its historic district designation. Here stood the 1879 Second Empire style mansion later known as "Mary's Blue Room", a diner. It was torn down for a parking lot in the early 1970s. The demolition helped spur on interest to create the Capitol Hill Historic District in 1976, and greatly influenced the design for 500 East Capitol and its two adjacent neighbors. Constructed in 1995 by local developers Michael Baker and Sarah Yates, and designed by local architect Eric Colbert, all three buildings deftly compliment their Victorian surroundings.

Noble proportions and a bird's-eye view of the Avenue's life attracted David and Stephanie Deutsch to move here from 12th Street, SE. These Hill veterans treasure the neighborhood's village-like quality, and have raised all four of their children on the Hill.

The Deutschs enhanced the house's corner setting with dramatic landscaping by Gary Hallewall of Garden Arts. Flagstones and brick tiers lead to monumental 19th Century entrance doors salvaged for the house. Inside, key vintage fixtures blend with reproduction moldings, decorative plasterwork, and a stunning oak three story open staircase, to convey a sense of the old amid 1990s finishes.

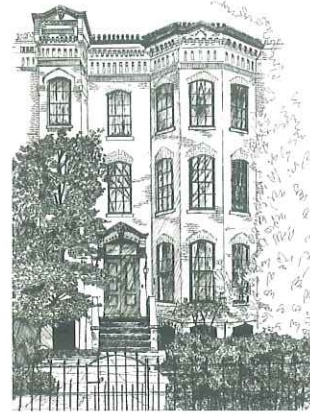
The stair hall portrait depicts Stephanie and her sister, Claudia Winkler, whose house is also on the tour. They are posed in the kitchen of their mother's home in the 700-Block of East Capitol Street. The 19th Century marble fireplace in the living room reflects the American Renaissance style. To the right of the fireplace is a portrait of David. Just to the side of the pocket doorway to the dining room hangs a portrait of Stephanie and Claudia as little girls.

The octagonal dining room is furnished with Thomas Moser sideboards flanking an antique grandfather clock in the room's eastern niche. Among the artwork displayed on the walls is an original drawing by Ludwig Bemelmans for the cover of *The New Yorker*. Adjacent to the deluxe gourmet kitchen is the "conservatory" David uses as his office. He directs the *NewsHour With Jim Lehrer*.

The master suite occupies the entire third floor. Its middle room has a balcony with a view of the Capitol and the Library of Congress. The bed and the night tables are hand-carved from cherry, olive wood, and birch by craftsman Edward Gruneth. Stephanie, a writer currently working on a biography, edited the Capitol Hill Art League's publication, *Capitol Hill, Beyond the Monuments*.

## 639 EAST CAPITOL STREET, SE

Jefferson  
Gabrielle  
Hill



One of the first things that struck the Hills about their East Capitol Street house was its abundance of light from side courts and windows on either side, rare features on Capitol Hill. This also struck James L. Brooks, the director of *Broadcast News*, who used the house in the movie.

Part of a row of four built in 1878 by architect James H. McGill, 639 was a boarding house for Navy Yard workers by the turn-of-the-century. The Cole family rented out rooms, and 1910 census records indicate that six families lived here. After the Coles

left in the 1950s, the building became doctors' offices with apartments above.

The Hills bought the property in 1983, and spent a year-and-a-half renovating it with Capitol Hill contractor Larry Hodgson. They wanted openness and space so they completely reworked the original configuration by moving the kitchen to the middle of the house, and making a living room in the back at the garden level. Pine doors throughout the interior are original, having been stripped of paint, and cut in half to appeal to the owners' sense of style. The original floors on the first level have been replaced with long-needle pine boards removed from old barns.

All of the mantels in the house were missing, so they salvaged the living room mantel and fireplace tiles from St. Matthew's Rectory. Their home is filled with family antiques and pieces Gabrielle acquired while living in France. She is a spiritual advisor who teaches meditation, and bought the 650 pounds of Arkansas quartz in the corner of the living room to imbue the space with positive energy.

Artist Michael Welzenbach painted the dining room mural on raw silk. It is an allegorical depiction of the family with a dragon representing Jefferson, and a phoenix representing Gabrielle. Brass seahorses on the stairway were originally part of Venetian gondolas. The bell pull is from Jefferson's grandparents' house. Japanese wood blocks on either side of the entryway "guard" the house from devils and evil spirits. Jefferson bought them in Japan when he was 14.

In the master bedroom is a Louis Philippe armoire, a Louis XIV wardrobe, and a 17th Century Japanese screen. The closet doors in the dressing room originally hung in the old double-parlor downstairs. The bathroom, featuring a whirlpool tub, was once a kitchen in boarding house days.

On the third floor are the Hills' daughters' rooms, and a guest room furnished with several antiques from Jefferson's family, including a 19th Century canopy bed and the cradle.



## 604 A STREET, SE



John Overbeck's home was first featured on the Capitol Hill House Tour 30 years ago in 1969, a year after he purchased the gracious brick dwelling with second floor verandahs. This is the fifth time the house has been on the Tour. It also delighted Tour-goers in 1958, 1959, and 1961. Originally a frame structure stood on this lot. In 1888, Mr. Franklin, a sail maker at the Navy Yard, paid \$3,600 to have this two-story brick home built.

Mr. Overbeck has filled the house with family antiques and exceptional pieces of art he collected over the years, as well as many water colors of Venice scenes he painted during his frequent trips there.

To the right of the doorway as you enter the living room are some noteworthy artworks by the great masters -- two Rembrandt etchings, and pieces by Albrecht Durer, Goya, and Toulouse-Lautrec. On the opposite wall, to the right of the fireplace, hang another Durer and a Rembrandt, along with a Manet etching, a Renoir lithograph, and a Whistler litho-tint that has been shown at the National Gallery of Art. To the left of the fireplace is a 15th Century hand-colored woodcut that has also been exhibited at the National Gallery.

The sculpture on the mantel is by the late John Cavanaugh, who also made the two pieces in the garden.

The portraits above the piano are of August and Mary Regina Overbeck, Mr. Overbeck's great-grandparents. The sofa in this room was made by Henry Graf, his maternal great-grandfather and a Baltimore carriage maker. He also made the child's china cabinet in the dining room.

In the kitchen, the fruit and vegetable paintings on the cabinets were done by the late Boris Goodman, who also made the stained glass windows over the front door and the French doors leading to the verandah.

In the master bedroom is a fine 18th Century Chippendale desk, a Sheraton chest, and many more examples of Mr. Overbeck's art collection. In the master bathroom is a Picasso plate.

Mr. Overbeck refers to the back bedroom as his Proust room because of the cork on the wall.

One of the unique features of this house is an elevator which was installed by the previous owner. It is entered through doors in the upstairs and downstairs hallways.

## Cheers to Capitol Hill Restoration Society! 45 YEARS OF COMMITMENT TO OUR COMMUNITY



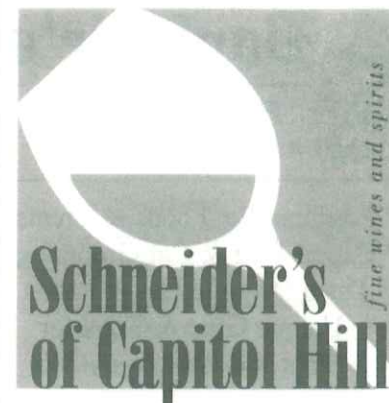
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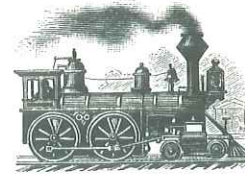


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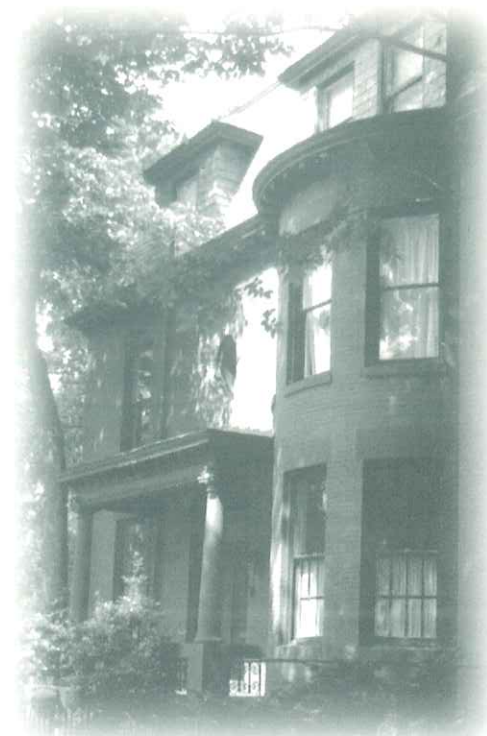
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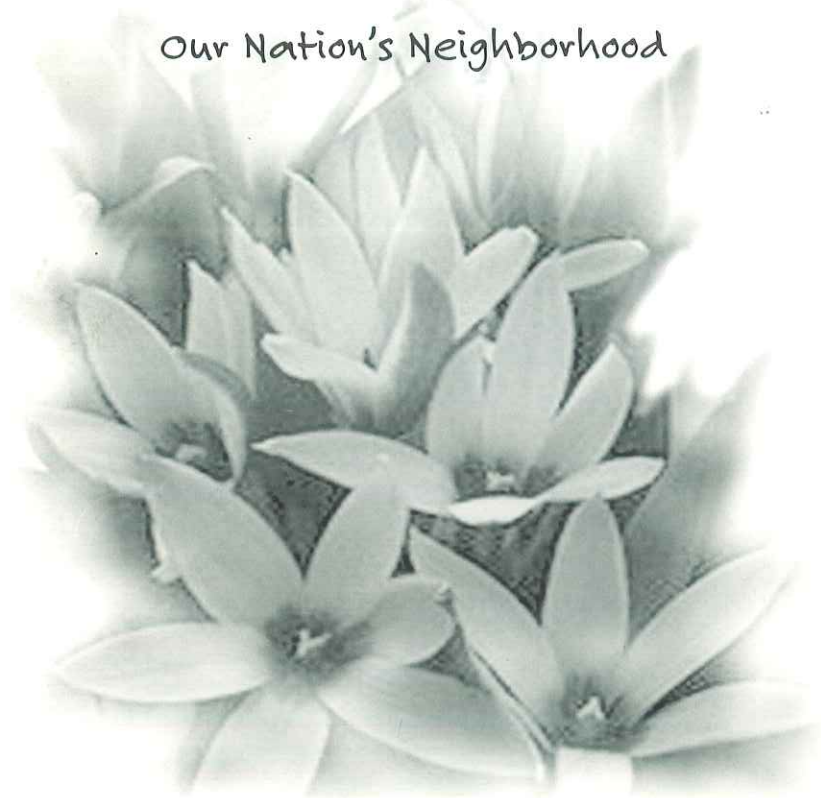


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