

TOUR 2000



The Capitol Hill
Restoration Society's
43rd Annual
House & Garden Tour

MAY 13th & 14th

TAYLOR & SONS FINE ART

P R E S E N T S

Michele Taylor



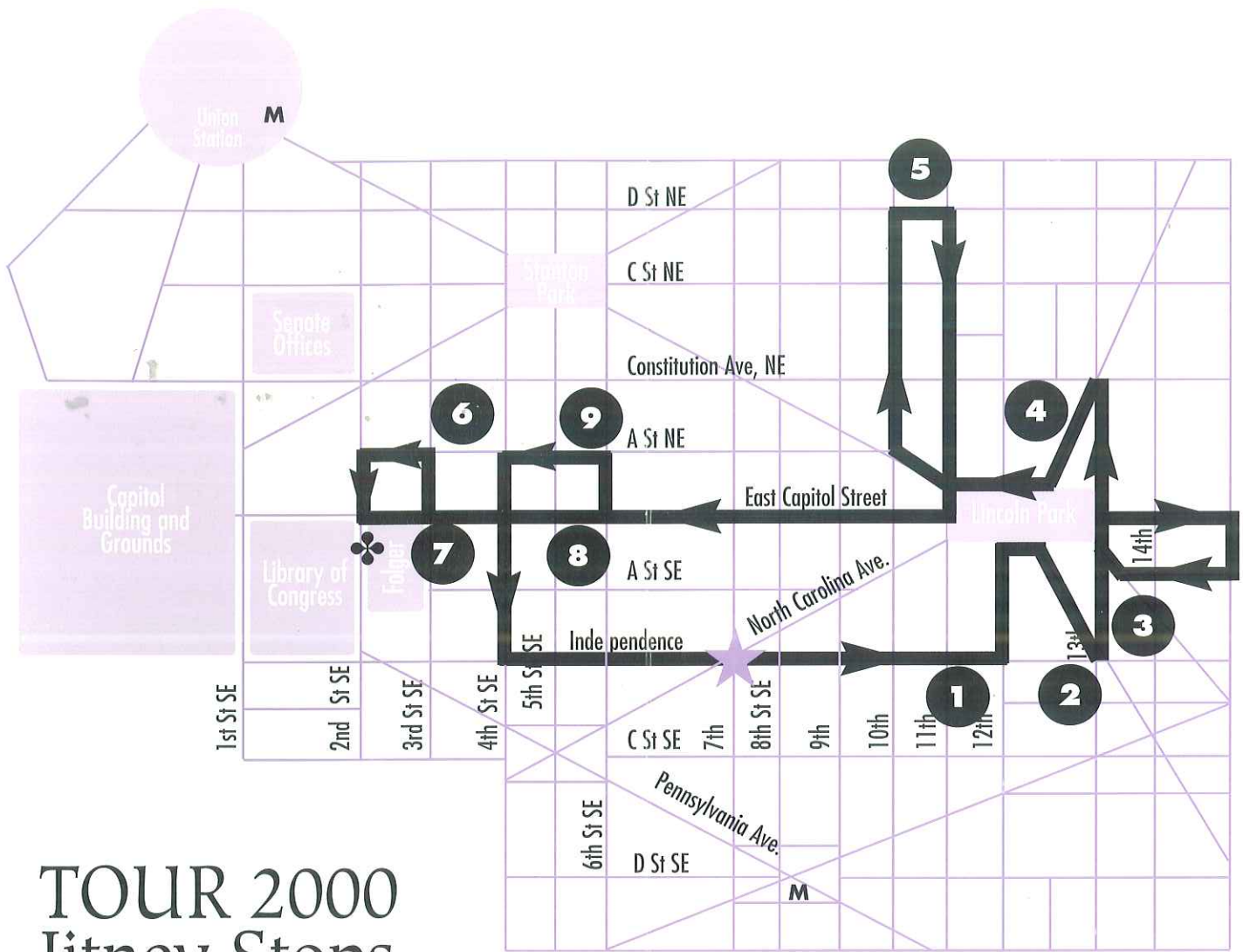
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M METRO (Eastern Market and Union Station)

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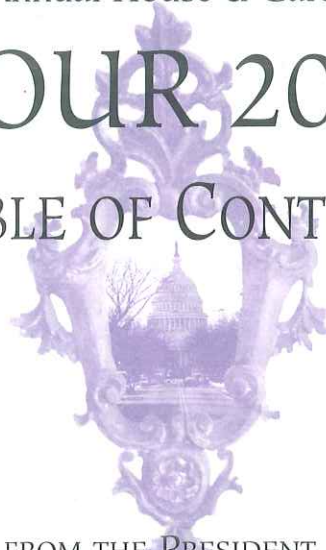
★ Beginning of Tour

* Jitney runs Sunday Only

The Capitol Hill Restoration Society's
43rd Annual House & Garden Tour

TOUR 2000

TABLE OF CONTENTS



MESSAGE FROM THE PRESIDENT	4
HISTORY OF CAPITOL HILL	7
154 11TH STREET, SE	10
161 KENTUCKY AVE, SE	14
1332 MASSACHUSETTS AVE, SE	18
152 TENNESSEE AVE, NE	22
1026 D STREET, NE	26
21 THIRD STREET, NE	30
513 EAST CAPITOL STREET, SE	34
101 FIFTH STREET, NE	38
THE FOLGER SHAKESPEARE LIBRARY	40
IN MEMORIUM	42
TOUR TEAM	43
THANK YOU	44
CONTRIBUTORS	45

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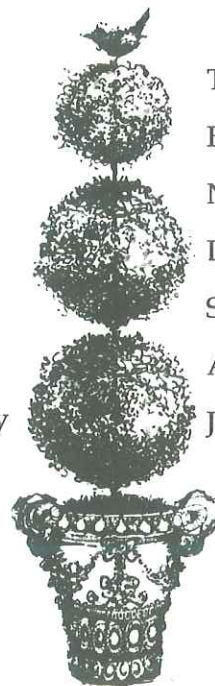
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A MESSAGE FROM THE PRESIDENT

DEAR FRIENDS AND VISITORS ...



Welcome to the Capitol Hill House and Garden Tour!

Capitol Hill's expansive streetscapes, abundant trees and attractive gardens are particularly beautiful at this time of year.

And every year for over forty years, the Capitol Hill Restoration Society's House and Garden Tour has complemented the beauty of Washington's spring by showcasing the creativity, enterprise and hard work of its residents ... our neighbors. Each home celebrates the taste, values, interests and passions of its owners – the heroes of the Tour.

This, the 43rd annual House and Garden Tour, takes place during a period of resurgent interest in urban living, in Washington and in Capitol Hill. The air is filled with optimism about prospects for the Federal City. Development and jobs flourish at the Navy Yard and in the Union Station area on the periphery of Capitol Hill. The physical and managerial renovation of Eastern Market, the economic and social heart of our neighborhood, is underway. Home sales are booming. And the newcomers have brought with them an interest in history and in historic preservation – an interest we hope the House Tour will nourish.

I want to extend a special thank you to Alice Faison and Stacy Hodgson, the House Tour Co-Chairs, for bringing us a fascinating and varied selection of the best that Capitol Hill has to offer. I want also to recognize the hundreds of volunteers: the writers, house docents, researchers, fund raisers, organizers, jitney hosts, artists and others who have worked so hard to help ensure that the Tour entertains and illuminates. The Tour's sponsors

and patrons, who contributed so generously to the Tour's financial success, have also helped by ensuring the continuation of our Capitol Hill Restoration Society's work in historic preservation and other efforts designed to keep Capitol Hill a vital and exciting urban neighborhood. This year, the Society decided to donate 20 percent of the net tour proceeds to a Capitol Hill group or project – a spreading the Tour's benefits further amongst our community.

And last, but not least, we want to thank our membership for supporting the Tour and the Society.

The Capitol Hill Historic District is the largest Victorian historic district in the country, and we hope that the houses on the tour once again will remind you how varied Capitol Hill can be within the discipline of its historic architectural framework.

Thanks for joining us, and have a wonderful time.

Brian Furness, President
Capitol Hill Restoration Society

Bob Williams

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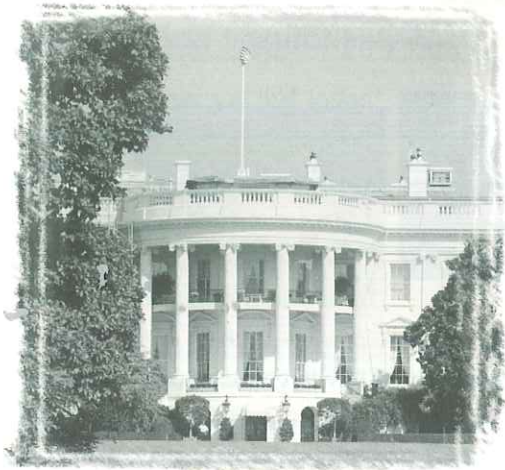


Capitol Hill is a neighborhood that has been 200 years in the making. In the early days, there were two small villages - one close to the Capitol and the other expanding out from the Navy Yard and Marine Barracks on Eighth

Street, S.E. Small frame buildings, brick boarding houses and taverns, and a few large mansions, all linked by muddy unpaved roads, were the beginnings of historic Capitol Hill. In addition to the shops selling goods the residents needed, the Navy Yard was an active shipbuilding facility, and later munitions factory. George Washington and city designer Pierre L'Enfant envisioned that the District's business core would expand eastward to the Anacostia River and the Navy Yard's great port. But by the 1820s, tobacco farming in the watershed hastened the silting-up of the River, which made it unacceptable for deep-draft vessels. The city's fortunes turned to Georgetown and the northwestern sections.

By the last quarter of the nineteenth century the Capitol Hill we know today began to take shape. Many speculative developers built thousands of brick rowhouses to accommodate the city's burgeoning civil service workforce.

Like today, the Hill's proximity to downtown and easy access to public transportation - streetcars in the late 1800s - made it an attractive place to live. The roads were finally paved, lit with gaslight, and lined with red pressed brick homes that rose next to, and soon replaced, the earlier modest frame buildings. Lincoln, Stanton, Marion, Folger, and Garfield Parks were all landscaped with bushes, trees, and curving paths. Residents chatted with the farmers at Eastern Market who brought their produce in by wagon, and children played on the vacant lots that were scattered throughout the neighborhood. A favorite treat was an ice cream soda at the corner drug-store - or a cold beer at the local beer garden. Residents



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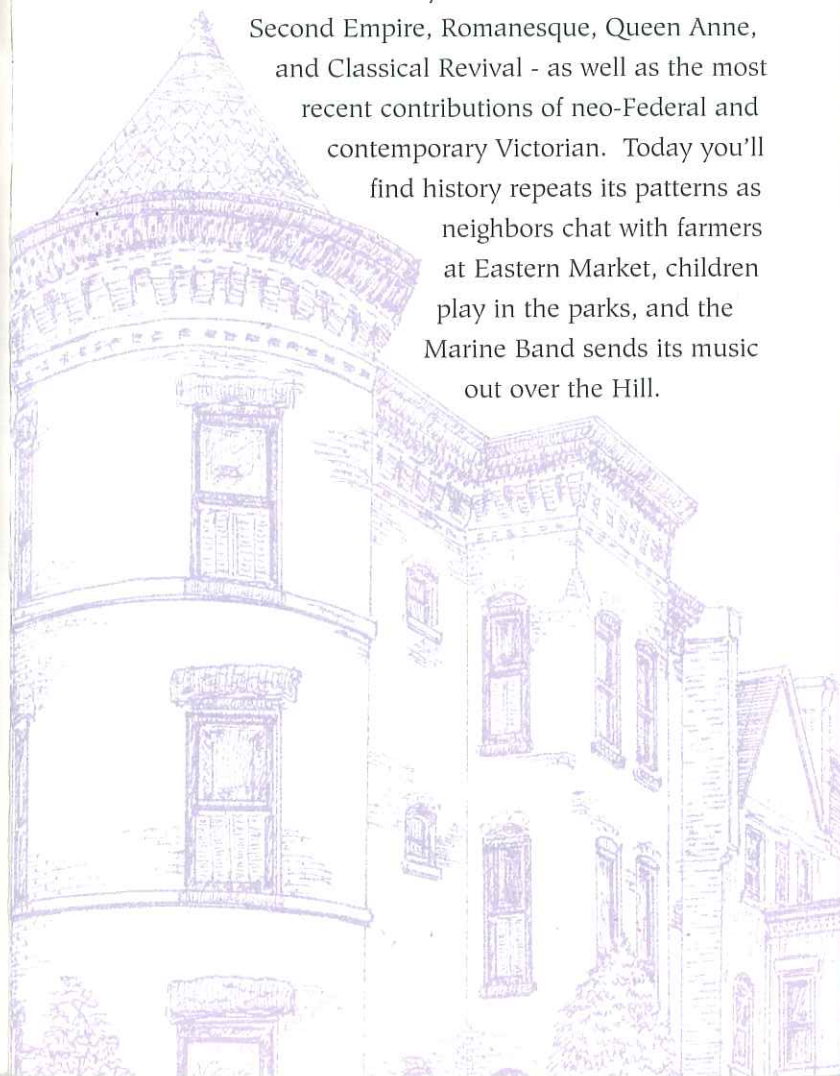


enjoyed the summer band concerts on the Capitol grounds and in the parks. Most people walked or rode the street-cars to work. Everyone on Capitol Hill paced their day by the Navy Yard whistles.

Another one hundred years have passed, and Capitol Hill's rich history is visible everywhere. Nowhere else in the city is Pierre L'Enfant's original street plan better preserved. The rowhouses and some of our earliest buildings such as "The Maples" now Friendship House at 619 D Street, S.E. (1795-96); the Sewall-Belmont House at 144 Constitution Avenue, N.E. (1800); the Marine Corps Commandant's House at Eighth and G Streets, S.E. (1801-04); Christ Church at 620 G Street, S.E. (1806-07); and the old Naval Hospital at 901 Pennsylvania Avenue, S.E. (1865-66) now comprise the largest historic district in Washington. The over 8,000 structures that are part of the Capitol Hill Historic District reflect two hundred years

of architectural styles - Federal, Italianate, Second Empire, Romanesque, Queen Anne, and Classical Revival - as well as the most recent contributions of neo-Federal and contemporary Victorian. Today you'll

find history repeats its patterns as neighbors chat with farmers at Eastern Market, children play in the parks, and the Marine Band sends its music out over the Hill.



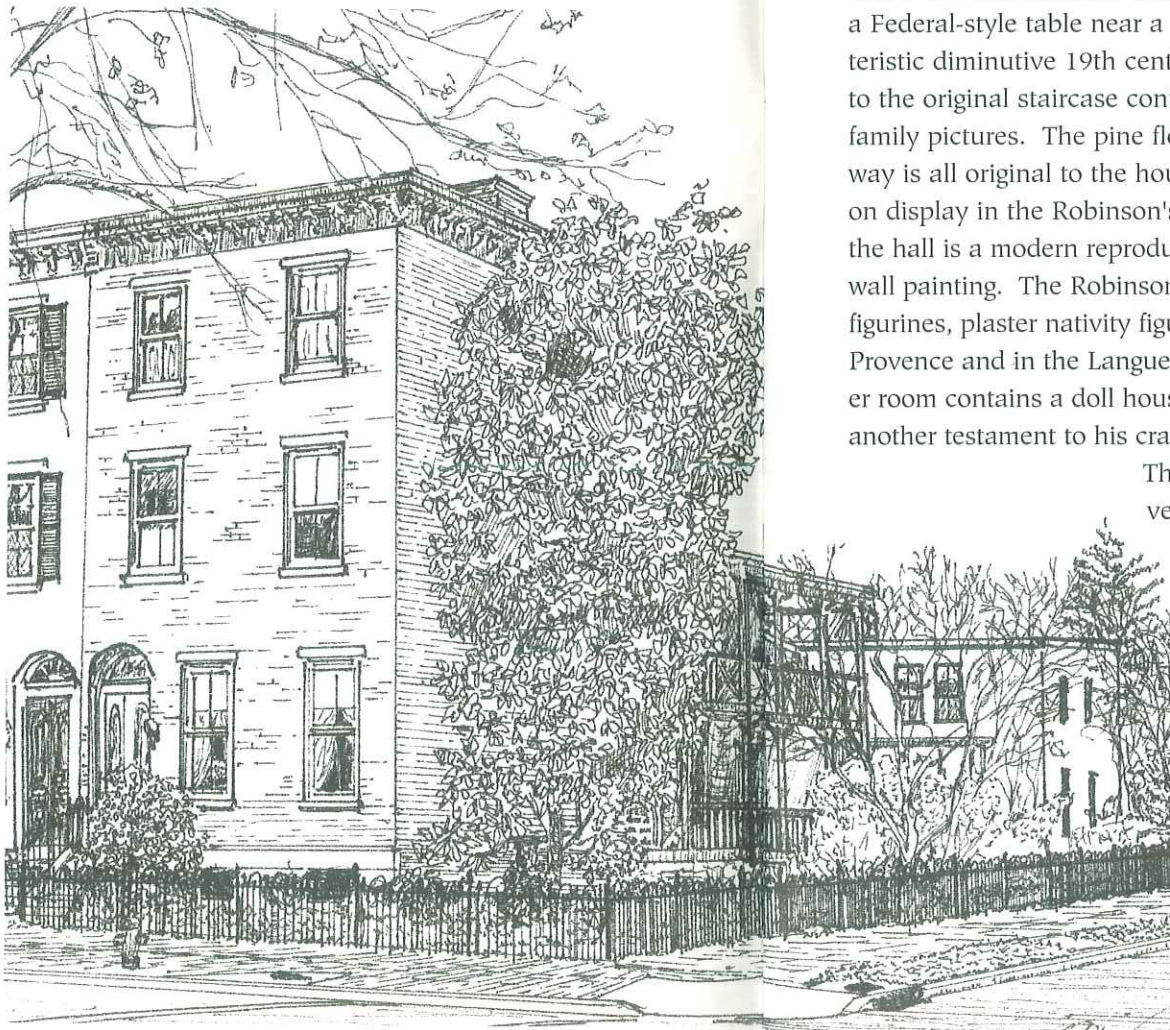
154 11TH STREET, SE

PETER & CONNIE ROBINSON



Peter and Connie Robinson's home is the southernmost house on Philadelphia row, the 18 Greek Revival dwellings built in 1866 on what was then the relatively remote undeveloped eastern fringe of Capitol Hill.

Speculative developer Charles Gessford supposedly built them so that his wife could be more at ease in the Federal City, and look across 11th Street at buildings more reminiscent of her native Philadelphia. It is likelier that Gessford sought to attract homebuyers to this part of the city with the premier "tour city" architectural prototypes uncharacteristic of Washington's less refined streetscape.



The Robinsons have used some original details and 19th century furnishings to compliment the house's history. The entryway's wallpaper was reproduced from Monticello, and there is a period rosewood table and antique Chinese porcelain from Hong Kong in the hall. The decorative living room mantle was made in Philadelphia in the late 18th century. An antique mirror surmounts the fireplace. Hanging on the walls are pictures that include prints by 20th century French artist Raoul Dufy and a William Scott illustration of Nice. The dining room has built-in cabinets constructed by the owner, along with a Hunt table, antique chandelier, and 19th century Imari plates. The centerpiece of the new kitchen is a commercial quality Viking stove. The staircase, banister, rails, and newel post are all original.

In the second floor bedroom is a Pennsylvania Dutch blanket chest, antique shutters, and bookshelves that Peter built himself. The sitting room and library has a Federal-style table near a small fireplace with a characteristic diminutive 19th century mantle. The alcove next to the original staircase contains a gallery of Robinson family pictures. The pine flooring on the third floor hallway is all original to the house. A beautiful family quilt is on display in the Robinson's daughter's room. Hanging in the hall is a modern reproduction of a Cro-Magnon Era wall painting. The Robinsons' collection of "Santons" figurines, plaster nativity figures made for centuries in Provence and in the Languedoc, are nearby. The computer room contains a doll house that Peter also made – another testament to his craftsmanship.

The two-story late 19th century veranda draped with wisteria is reminiscent of Washington's southern past.

A spiral staircase leads to lush back and side yards with their old roses and a mature crape myrtle. The large carriage house, with its original floors, serves as fine guest quarters for the Robinsons.

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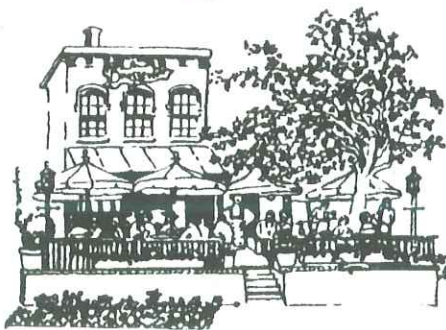
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ANTIQUES
ON THE
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161 KENTUCKY AVE. SE

GEORGINE REED & MARIE SPIRO



Washington architect James Marshall designed this dwelling at Independence and Kentucky Avenues for William Simmerman in 1903. It cost an estimated \$4000, a considerable sum for a house on Capitol Hill at the time.

Georgine Reed, an interior designer, is originally from Hungary and worked for the American Museum of Art for many years. Marie Spiro, of Greek ancestry, is a University of Maryland professor of art history and archeology with particular expertise in Tunisia and Israel. They purchased the house in 1992, and their

diverse backgrounds provide many of the themes for the art and objects in this light-filled corner home.

The house has a particularly spacious and open original floor plan that showcases a designer's touch for clever use of color and the deft placement of furnishings in conjunction with the interior's hues. The handworked living room tribal rug is from Tunisia as is the 19th century Bedouin necklace. One of the room's primary paintings depicts Georgine's mother, and the picture over the mantle is by 20th century American landscape and still life artist C.K. Chatterton (1880-1973). The pier table is from Antiques on the Hill just down the street, and there is a display of some of several Japanese vases in Georgine and Marie's collection.

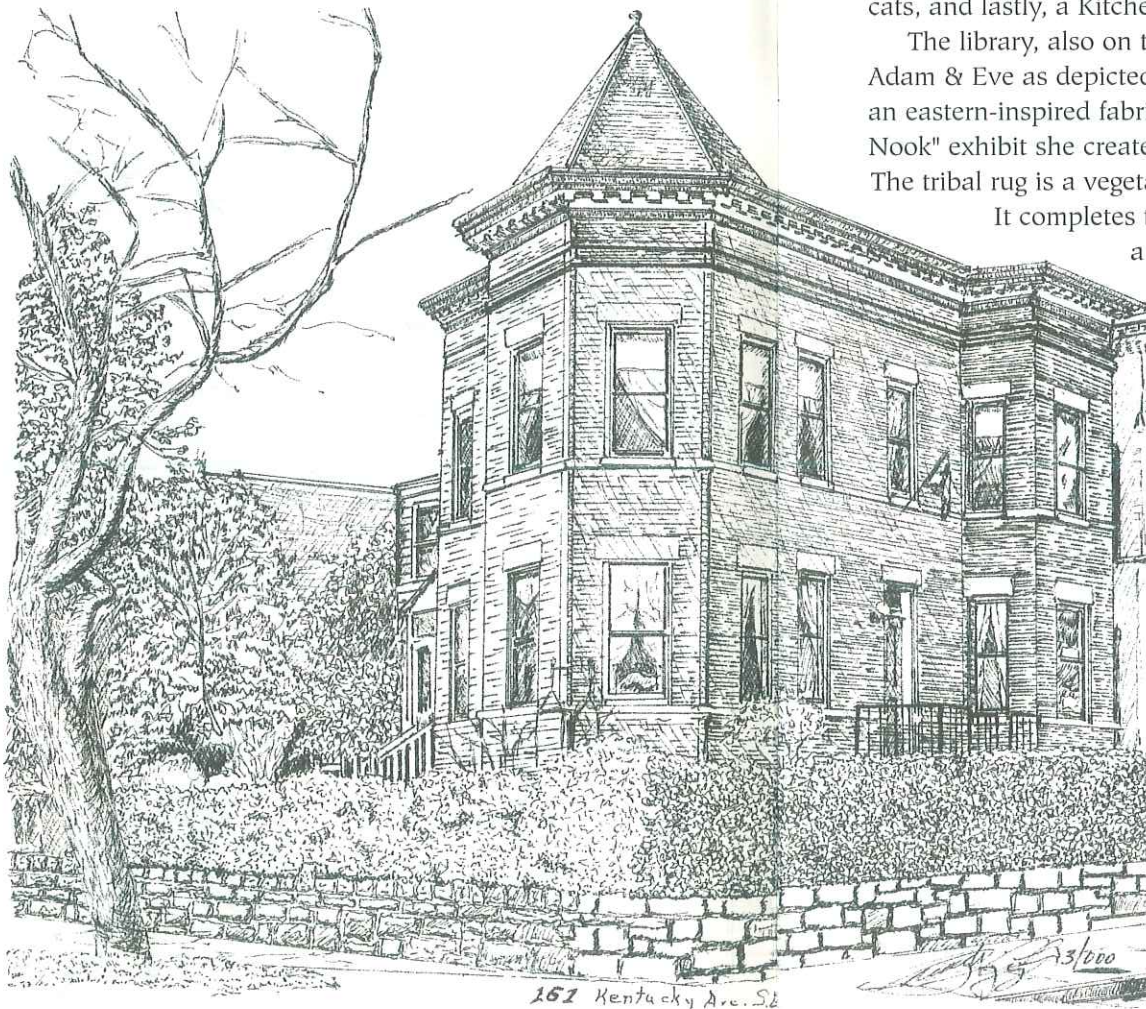
The snow scene in the dining room is Hungarian from the early part of the 20th century. Nearby is an antique Korean screen from the 19th century. Georgine and Marie renovated the kitchen in 1998 complete with a Dacor stove, bubble glass on the cabinets, tiles that include depictions of the household's beloved pug dog and two cats, and lastly, a Kitchen Witch from Budapest.

The library, also on the first floor, has an image of Adam & Eve as depicted in Polish folk art. Georgine used an eastern-inspired fabric for this room from a "Turkish Nook" exhibit she created at Washington Design Center. The tribal rug is a vegetable-dyed kilim from Afghanistan.

It completes the Asian theme, and compliments a prayer rug from Tunisia hanging over the staircase.

The upstairs bedroom contains a picture of the 11th century Benedictine St. Andreas, a Polish ancestor, along with some Puerto Rican colonial and primitive pieces. There is also a picture of Mykonos and other Greek prints. The study contains a slim hideaway mattress for guests.

The beautiful garden is one of Georgine and Marie's favorite spots. Although the property is on a corner lot, ample landscaping and a mature Magnolia provide enough privacy and protection from the southern exposure so that the patio and sitting area are an extension of the home.



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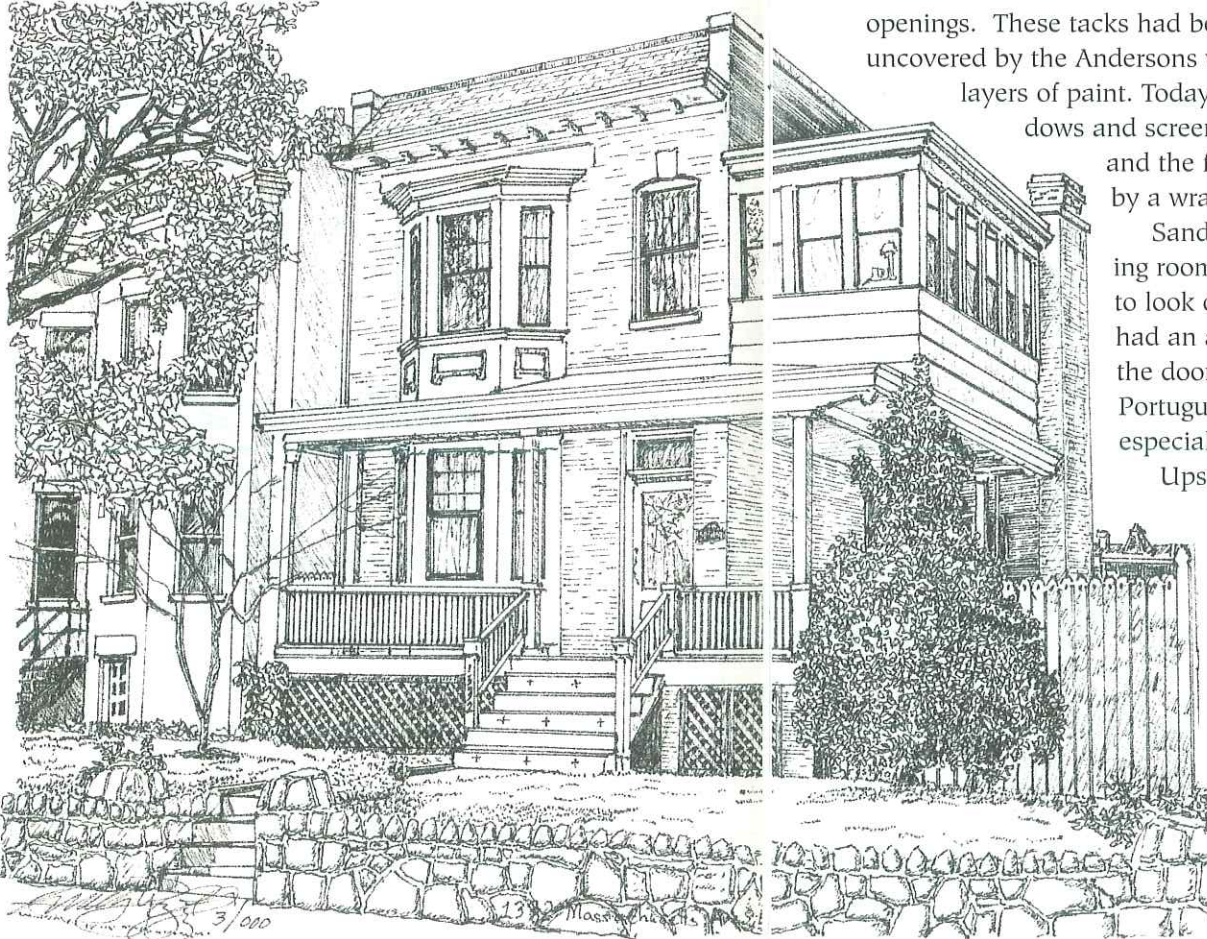
MARK AND SANDY ANDERSON



ark and Sandy Anderson's home was built in 1908 with basement servant's quarters including a pot-bellied stove, small claw-footed bathtub, toilet, and sink. The Andersons bought it in 1982 when it was a rooming house. The plumbing was completely unworkable,

and the entire place needed some long overdue attention. Mark and Sandy have placed "before" photos in each room for a glimpse of what 1332 Massachusetts looked like in its seedier days.

The owners were in the U.S. Foreign Service, and lived abroad for many years, so the house renovation proceeded in stages since 1982. Sandy says that she let the place guide her on how best



to create an environment of style and comfort for their far-flung acquisitions. The Andersons would be the first to tell you that they are more than just old-house homeowners, they are caretakers of an historic home.

Their latest project was to replace the narrow double back porches with a morning room adjacent to the kitchen and a screened summer porch off the guest bedroom. The results are spectacular. Sandy selected a bright yellow sponged wall treatment for the morning room and kitchen to reflect the brilliant light of an eastern exposure.

The kitchen features Delft tiles. The glass pantry cabinet in the back hall is original to the house. The Andersons found some of the original wainscoting in the basement and used it to fashion the custom wooden cabinets below the pantry. It harmonizes with the historic fabric of the rest of the house.

The Andersons have been careful not to remove any of the house's original details. Some of the window sills even have the turn-of-the-century brass fittings that tack old-fashioned storm windows and screens to the window openings. These tacks had been painted over, and were uncovered by the Andersons when they removed multiple layers of paint. Today, the only original storm windows and screens are in the back stairwell and the front bay, which is protected by a wraparound porch.

Sandy painted the stenciled dining room swag. She did not want it to look overly formal, though, so she had an artist paint a monkey above the door. The Andersons had a Portuguese needlepoint rug designed especially for this room.

Upstairs the owners converted a fourth bedroom into a large master bath with a stenciled floor. There is an enclosed porch off the master bedroom, and an octagonal room with a fireplace, bay window, and wet bar used for a sitting room with displays of African art. The guest bath includes the house's original claw footed tub and tile floor.

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152 TENNESSEE AVE. NE

JOHN NAMMACK



When architect John Nammack first saw this turn-of-the-century house in 1993 he loved its size and location on a quiet street near Lincoln Park, but knew it would need major renovations. It

was a rental property for a number of years. He also wanted to do all of the work himself, and -- except for installing the central air conditioning system -- he has. John stripped and refinished all of the house's original woodwork and floors; added a new kitchen, master bathroom, and powder room; replaced the front stairs; and renovated the basement to add an office. He did all of the design, cabinetry, tiling, and woodworking, and even built most of the furniture himself, which gives this house a special, one-of-a-kind look and feel.

John has added Mission-style, Arts & Crafts oak woodwork to complement the house's original chestnut molding. He designed the stained glass in the living room that an architect friend of his crafted. The Art Deco vases in this room are part of his collection of 1920's works by noted bronze designer Carl Sorensen. The light fixtures in the living room, entryway, and stair hall are original to the house. John built the corner table and living room seating as well as the cabinet and two small walnut tables in the dining room.

Almost all of the art in the living room and throughout the house was created by John's mother, Aina Nergaard Nammack, whose work is often displayed at Washington's Touchstone Gallery. His grandmother, Anita Nergaard, painted the portrait of her grandmother that hangs in the dining room. She also painted the portrait of John's uncle that hangs next to the kitchen doorway.

John bought the 1920's rosewood buffet in the dining room at an Art Deco antique show, and acquired the dining room table at Eastern Market. The dining room mantel was the only one that remained in the house when he moved in, and he relocated it there from its original location upstairs.

He did all of the work in the kitchen including the porcelain tile counters and floor, and built the fiddle-back maple cabinets -- so named because that wood is often used for the backs of violins. He also created the rice paper-in-glass collages in this room. The master bedroom also features furniture he created including the bed, bookshelves, and all of the built-in storage.





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1026 D STREET, NE

WILLIAM HOLLERMAN



wall-mounted collection of new and antique collars and leashes tells visitors to 1026 D Street that Bill Holleman shares this house with his faithful Weimaraner, Jacob.

"Since I'm here 20 hours a day this place has to be more than a home...it has to be a diversion." Bill explains about a building that serves as both his dwelling and workplace for "NUTSHELL," his creative services company that produces advertising for numerous East Coast companies. Chicken wire drapes, Japanese



river rocks, and an antique medicine ball that serves as a hassock, are just some of the decorative elements reflecting the owner's sense of fun and imagination.

The 1927 residence was totally gutted and enlarged in the early 70's before Bill bought it in 1988. He quickly redecorated the interior to suit his own tastes. There are several noteworthy architect-designed furnishings inside such as the reissued 1918 "Red/Blue Chair" under the open staircase by Dutch De Stijl architect Gerrit Reitveld. Nearby, a Turkish wheat sled is one of many objects that point to the owner's appreciation for the artistry of tools. The mahogany sculpture is Clara Seley's "Head" (1962).

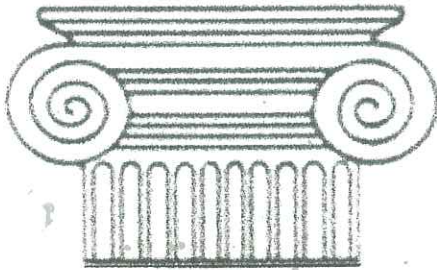
On the second level is a powder room that gives new meaning to "rock bottom." In the living room bay window are nesting tables designed in 1905 by Vienna Secessionist

architect Josef Hoffman. Bill designed the fireplace and mantle himself with iron staircase balusters salvaged from New York's Biltmore Hotel. Above the mantle is a Japanese tea house door, one of many Asian pieces Bill has collected. A Tiffany "Favrile" glass vase sits on a table to the fireplace's left. Three large drawings by Washington artist Ed Knippers hang on the adjacent walls. The Art Deco coffee table is by French sculptor and designer Jules-Emile Leleu.

The hand-planed dining room table is by Los Angeles-based designer Barbara Barry. The bookcase made in Korea is covered with paper finished in "shagreen," which imitates sharkskin, and it displays an antique Japanese monk's hat. The owner designed and built the architectural prow over the doorway leading into a kitchen with a not-so-subtle poultry theme of chicken-wire drapes, chicken prints, and chicken heads peering from the soffit.

Upstairs in the master bedroom are several Japanese artifacts including a lacquered warrior's helmet, a wellhouse lock, and a mat weaver's tool. The tube lights flanking the Korean pear wood chest are Irish designer Eileen Gray reissues from the 1930s. Ariane Dubois' neon sculpture "Pillow" is on the adjacent wall. The deck beyond provides a good view of the lush garden below with scattered architectural artifacts and a "trompe l'oeil" mural by Capitol Hill artist Bob Tolar.

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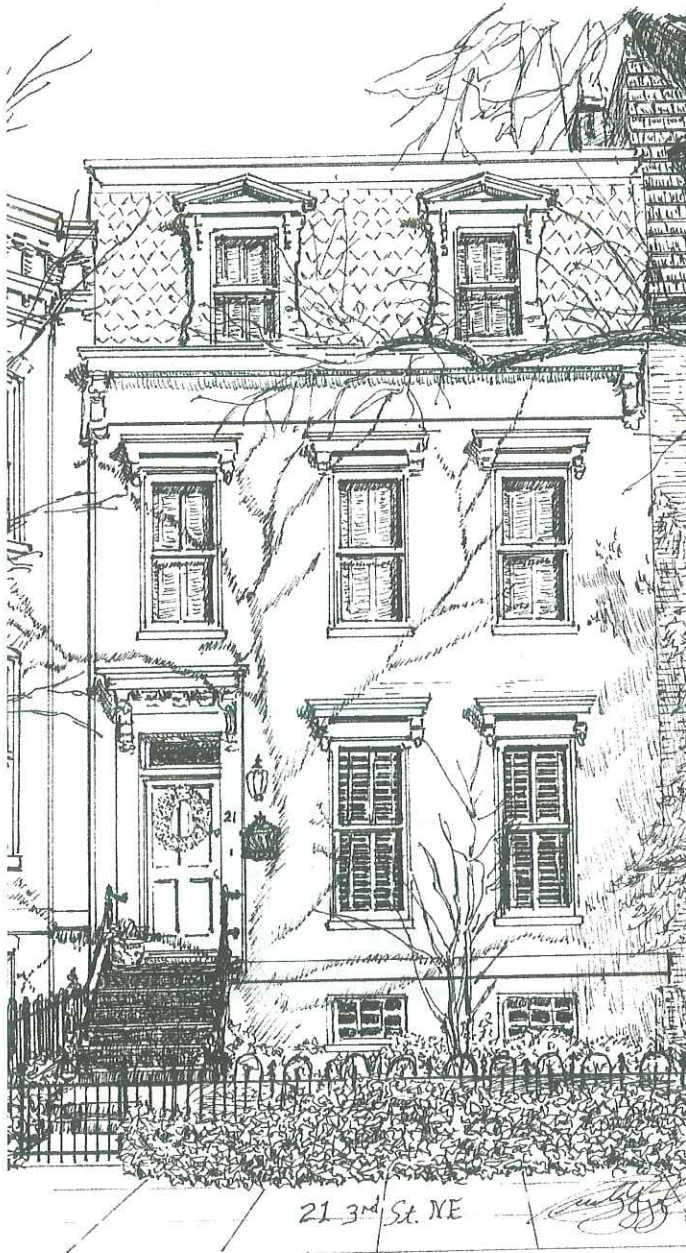
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21 THIRD STREET, NE

PETER AND MARILU SHERER



eter & Marilu Sherer have created a warm and inviting space just for the two of them by blending fine craftsmanship with a palette of mellow earth tones. Their late 19th century flat-front row house is a study in clas-



sical symmetry and color from the black and white tiled foyer to the living and dining rooms beyond.

The living room, painted terra cotta red with white trim, is classic but not slavishly traditional. Marilu, who has a great sense of color and hue, chose a spicy mix of old and new furniture arranged around an Eastlake-style mantel, also painted white. Over the fireplace is a family portrait painted by noted Hill artist Jonathan Blum. On the room's far wall is a beautifully handcrafted remembrance piece, a birthday present to Marilu from her sister. Marilu finished the dining room walls with layers of sponged-painted ivory, beige, and peach tones. A friend presented the couple with the framed reading on the wall from Peter and Marilu's wedding. Adjacent to the dining room is a patio, garden, and spa. Marilu applied her decorating handiwork to the kitchen as well. She transformed what was formerly a small dark space into a light-filled, inviting room that echoes the colors found in the rest of house.

The Sherers' exercise room is on the second floor. On the wall is their framed wedding invitation signed by the guests in attendance. Nearby hangs Marilu's father's formal "tails," but instead of its companion top hat plumes of ostrich and peacock feathers surmount it. The guestroom's antique bed is iron and a special family piece. A desk made by Peter during his school years stands nearby. The home office is lean and efficient with an additional seating area for guests and a handsome birds-eye maple chest. On the way to the third floor is a roof deck with a custom-made sailcloth awning that provides cover from the sun. The Sherers bought the folk art fish sculpture on a trip to Atlanta.

The third floor is an elegant, urbane, and comfortable penthouse suite. Deceptively simple in appearance, the master bedroom is a carefully planned oasis that Peter and Marilu prize after a long day. The colors in this part of the house are particularly soft and soothing. The trim and the walls are painted the same color to create unbroken lines and spaces. The bedroom features custom-designed built-ins, dressers, uplighting, recessed book lights, closets, and a luxurious marble and glass bathroom with piped-in stereo sound. The print over the bed is a copy of a Vermeer that Marilu wrested from the renovation of the Art Deco Paramount Hotel in New York City.



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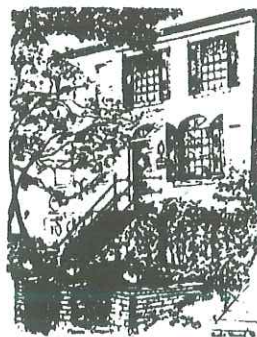
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MADELINE AND BALDWIN TOM

For 30 years 513 East Capitol Street was owned by Yun-I Tan, Baldwin Tom's uncle, whose artwork is displayed throughout the house. When the Toms inherited the house in 1998, they decided to move here from Houston, and bring their management consultant business with



them. They launched extensive renovations adding a new basement, kitchen, breakfast nook, bathrooms, gardens, and ponds.

Madeline is third-generation Japanese-American and Baldwin fourth-generation Chinese-American. The Toms and members of their families themselves created or collected in their extensive travels to the East much of the Asian art throughout the house. The only clue to the house's date of construction are the door knobs on the inside panel doors which are dated 1869. The Toms believe before the house was moved to its present location in the 1870's it served at a location along the Anacostia River as quarters for officers at the Navy Yard, and was then taken to a site near Lincoln Park where it was used as a clinic.

The Toms' grown daughter, Alyson, painted the pink and white watercolor on the right wall of the entryway when she was in the second grade. Its colors echo the first watercolor on the staircase wall Madeline's grandmother, Hisa Kawamoto, painted in 1943 when she was held at a World War II internment camp in Utah. The third picture on the staircase wall is of the camp itself. The magnificent silk hand embroidered kimonos in the entryway and dining room are former wedding "rentals" used by Japanese brides. Madeline bought the kimonos at a department store in Kyoto.

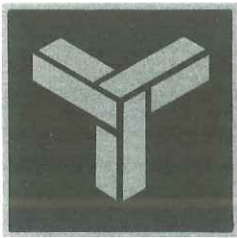
Baldwin painted the three Chinese brushworks on rice paper that hang above the entertainment center in the living room. In the dining room, the oil paintings by his uncle depict the Toms' ancestral village in China. Next to the entryway into the living room is a ceiling panel from the Chinese Pavilion at the 1939 San Francisco World Exposition. Above the rosewood chest, purchased by Baldwin's parents in Taiwan, is a Van Gogh-inspired view of the University of California at Berkeley painted by his uncle who received his master of fine arts degree there. The kitchen features granite countertops, a limestone floor, and on the left wall, a 33-foot gallery created by the Toms to honor their uncle Yun-I Tan, and display his artwork.

Capitol Hill landscape architect Gary Hallewell used curved sidewalks and river stones in the backyard to create the illusion of flowing water. The terraced deck with landings leads down to a garden, waterfall, and fishpond, and evokes the setting of a stream.

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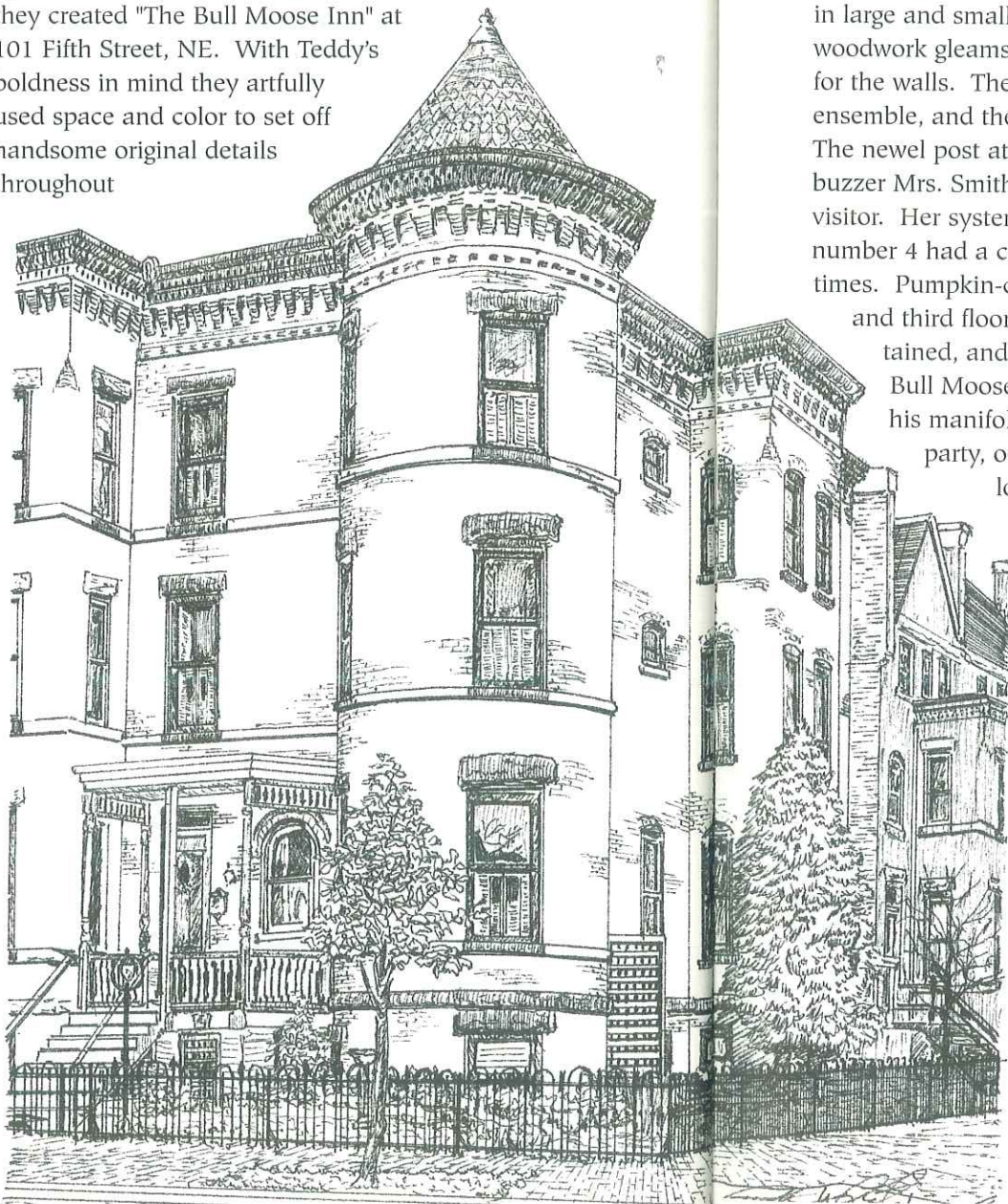
101 FIFTH STREET, NE

JIM PASTORE AND JOANNE MCINNIS

It is not what we have that will make us a great nation; it is the way in which we use it." Theodore Roosevelt in Dickinson, Dakota Territory, July 4, 1886.

Innkeepers Jim Pastore and Joanne McInnis were so inspired

by Theodore Roosevelt's legendary flair, they created "The Bull Moose Inn" at 101 Fifth Street, NE. With Teddy's boldness in mind they artfully used space and color to set off handsome original details throughout



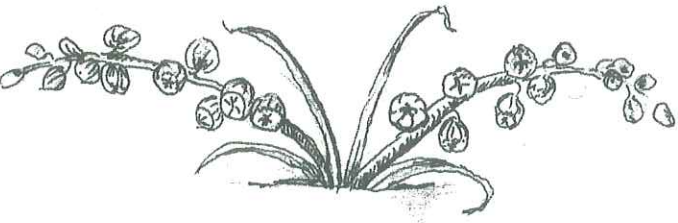
the interior. Their imagination has transformed this 1890 turreted rowhouse into a delightful mix of period and contemporary style characterized by urbane and elegant sophistication.

Originally built as a private dwelling, the house later served for years as a residence for Senate pages. A local woman named Mrs. Smith supervised the many boys that lived here over a number of Congresses. There are still a few desks from this period in the house, and carved upon their wooden surfaces are the names and political predilections of some of those pages.

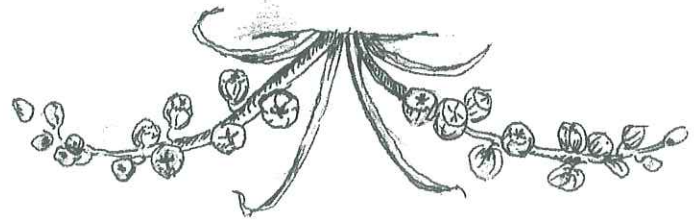
Jim and Joanne let the house's history speak for itself in large and small ways. Throughout its rooms, rich oak woodwork gleams in contrast to the muted colors selected for the walls. The oak mantel and rose-tiled hearth ensemble, and the staircases are all original fixtures. The newel post at the base of the stairs still holds the buzzer Mrs. Smith used to summon a boy who had a visitor. Her system was simple -- if the resident of room number 4 had a caller, she would push the buzzer 4 times. Pumpkin-colored heart pine floors on the second and third floors have been restored, beautifully maintained, and polished. Displayed throughout The Bull Moose Inn are photographs of Roosevelt in his manifold pursuits: on safari, stumping for the party, or with his Rough Riders in specially tailored Brooks Brothers uniforms.

The kitchen showcases the work of Pennsylvania folk artist and cabinetmaker, Morris Friend. He rebuilt, and custom finished the old Hoosier cabinets. Friend often displays his work at Eastern Market on the weekends.

There are 10 guestrooms at the inn, and each is named for an episode or aspect of Roosevelt's dynamic life. Room number 1 is "John Stevens and the Big Ditch," room 2 is "Kermit on Safari," room 3 is "Sequoia," room 4 is "Upton Sinclair's Jungle," room 5 is "Square Deal," room 6 is "The Rough Rider," room 7 is "Jane Addams and the Deadwood League," room 8 is "Mr. Michtom and the Ideal Toy Company," room 9 is "Devil's Tower," and room 10 is "Tammany Hall."



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In addition to the gracious homeowners and wonderful team of volunteers listed here, we would also like to thank nearly 300 other hard-working individuals who staffed the homes, sold tickets, distributed posters and offered unwavering support in the weeks and months leading up to the tour.

Alice Faison and Stacy Hodgson,
Co-Chairs, Tour 2000

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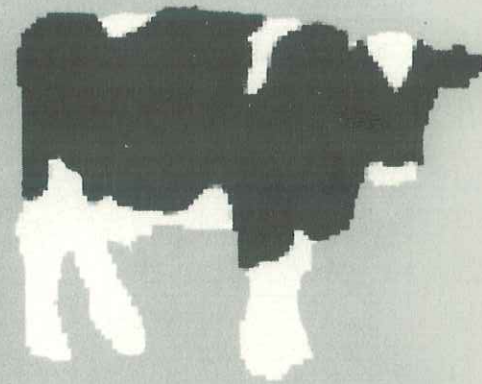
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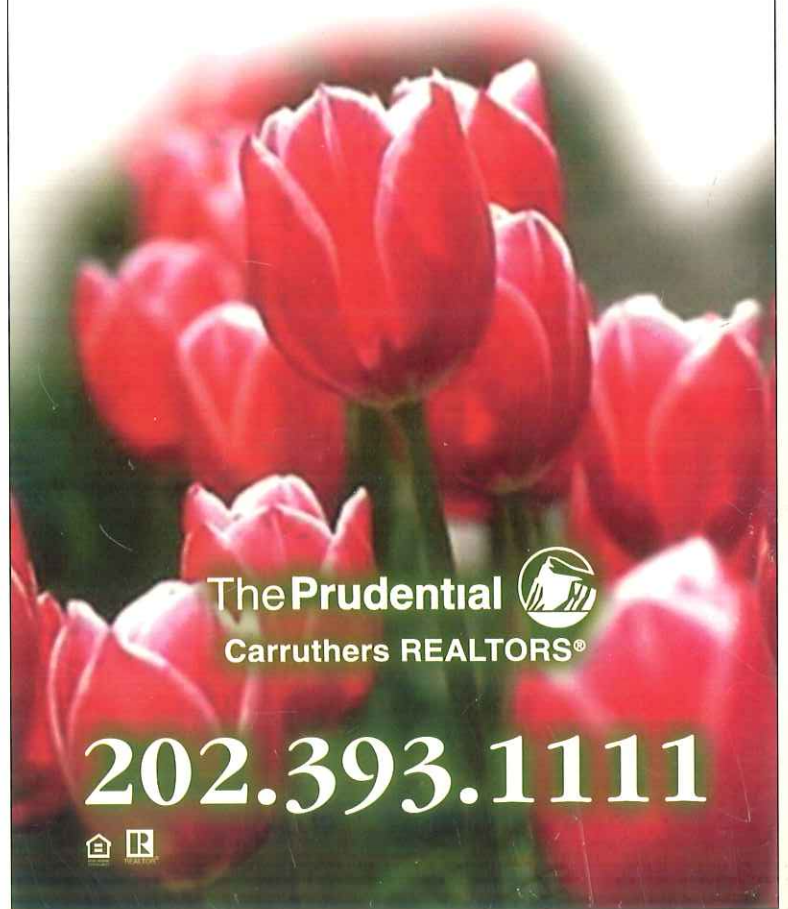
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