LAHEY HOUSE
Historic Structure Report

Vienna, Virginia

Final Report
September 12, 2018
WJE No. 2018.0216

Prepared for:
Mr. David Buchta, MHP
Fairfax County Park Authority
Resource Management Division
12055 Government Center Parkway
Fairfax, Virginia 22035

Prepared by:
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9750 Brookmeadow Drive
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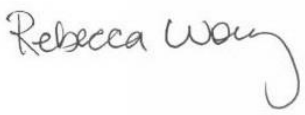

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WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS

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9750 Brookmeadow Drive
Vienna, Virginia

INTRODUCTION

The Lahey house located at 950 Brookmeadow Drive in Vienna, Virginia, was constructed either by Henry Gunnell circa 1760,[1] or by Major Henry Gunnell, Jr. circa 1800,[2] on a 966-acre land grant received by William Gunnell, in 1730. The property associated with the original brick structure remained in the Gunnell family for more than 200 years until circa 1940, when the house and 45 acres were conveyed by Laura Jackson Eglin to Mr. and Mrs. Richard Lahey.[3] The original section of the house reflects a typical Virginia Tidewater house hall and parlor layout with simplified late Georgian-early Federal architectural influence.

The Laheys made several changes to the property during the early years of ownership, including removal of porches that extended across the full length of the northern and southern facades.[4] The Laheys also relocated a circa 1915 kitchen addition to the yard to serve as an artist studio and constructed a new brick and concrete masonry unit (CMU) two-story addition in 1941. The Laheys added brick entry stairs with steel railings and excavated an existing crawl space to create a full cellar, including cellar windows. The Laheys also built outdoor patio areas south of the original house and addition. The 1941 addition is sympathetic in the original architectural influences continuing the massing and design throughout. Additions and alterations made by the Laheys in 1941 can be considered historic in their own right.

Richard Lahey died in 1978. In the late 1980s, Carlotta sold 22.67 acres of the land to a developer. In 1990, Carlotta Lahey indicated to Fairfax County that she wished the house to remain in its current state, and for the Fairfax County Park Authority (FCPA) to preserve the structures and gardens. In 1991, she negotiated with Fairfax County regarding their future treatment of the property as a historic site in exchange for conveying the house to the County in her will. Upon Carlotta Lahey's death in 1999, the property, as well as the contents of the house, were transferred to FCPA.[5] Based on her wishes, the property was renamed Lahey Lost Valley Park. The house is now included in the county's Resident Curator Program whereby qualified individuals apply to reside in historic homes as tenants that exchange rent for daily management and rehabilitation of the property in conformance with agreements made with the Park Authority and the Secretary of the Interior's Standards for Rehabilitation.

The property appears to be eligible for listing in the National Register of Historic Places as one of the oldest surviving dwellings within Fairfax County, for its association with the locally prominent Gunnell family, and for its association

[1] William Gunnell's will of 1760 mentions a house on the property where his son, Henry Gunnell, resides. This reference is often used to date the initial construction of the house.

[2] Other sources suggest the house was built circa 1800 by Major Henry Gunnell, following his acquisition of the property circa 1792. Connie Pendleton Stuntz and Mayo Sturdevant Stuntz, *This Was Vienna, Virginia: Facts and Photos* (Vienna, Virginia: self-published, 1987), 76.

[3] Fairfax County, Fairfax County Inventory of Historic Sites Report "Lahey (Richard) House" (12/10/2007), 2; Fairfax County Deed Book K-14: 152–155.

[4] It is not currently known if the porch on the Gunnell House was part of the original construction or a later addition.

[5] Fairfax County Park Authority, *GMP/DCP*, 12.

with Richard Lahey, a well-known and notable artist.

Project Scope and Methodology

In preparing the Historic Structure Report (HSR) for Lahey house, WJE engaged Liz Sargent, affiliated WJE Consultant, to perform historic research. A HSR is typically the first phase of evaluation and planning for historic structures and focuses on documenting the subject structure through narrative and graphical means, including the property's historic development, physical information, current condition, and provide associated treatment recommendations. The goal of the HSR is to develop planning information for use in the repair, maintenance, and preservation of these historically significant buildings. This HSR addresses key issues specific to the Lahey house, including the history and construction chronology of the building (as recorded in available archival documentation); the existing physical condition of the exterior envelope, basic structural systems, and interior spaces and features; and the historic significance and integrity of the structure. Structural analysis, inspection openings, materials analysis, and inspection of mechanical/electrical/plumbing systems were not included in this scope.

The project methodology used for this study is described below.

Building Data

Current Building Name: Lahey house

Historic Building Names: Unknown

Historical Designations: Fairfax County Inventory of Historic Sites

Period of Significance: 1800-1999

Proposed Use: Resident Curator Program

Proposed Treatment: Rehabilitation

Research and Document Review

Archival research was performed to gather information about the original construction and past modifications and repairs for use in assessing existing conditions and developing treatment recommendations for the building. Documents reviewed included historic photographs and other written documentation about relevant historic contexts. Primary reference material for this study was obtained from the Fairfax County Library Virginia Room, Library of Virginia, Virginia Museum of History & Culture (Virginia Historical Society), and Virginia Department of Historic Resources. Also reviewed was the previous documentation prepared by Architectural Conservator and Preservation Consultant, Thomas McDowell. Based on the historical documentation gathered during the study, a context history and approximate chronology were developed.

Condition Assessment and Documentation

On September 28, 2016, FCPA held a meeting on site to inspect the property and begin a conditions assessment as part of a HSR for Lahey Lost Valley Park. However, the consultant engaged at that time did not complete the work. FCPA subsequently engaged Wiss, Janney, Elstner Associates, Inc. to conduct the study in 2018.

Concurrent with the historical research, WJE performed a condition survey of the building on May 1 and 2, 2018. WJE documented observations with digital photographs, field notes, and annotations on sketches prepared by the project team while on site. The condition assessment included the exterior and interior spaces and primary features of the buildings, as well as the roof and visible primary portions of the building enclosure systems. Archival documentation and physical evidence gathered during the field assessment were used to develop a chronology of design and construction. Exterior observations were performed from the ground with the use of binoculars (where needed) and from interior rooms.

Evaluation of Significance and Integrity

An evaluation of the significance and integrity was prepared, taking into consideration guidelines provided by *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*.[6] Available evaluation information was requested from the Virginia Department of Historic Resources. Documentation of the property's history and building information compiled by others for the Fairfax County Inventory of Historic Sites, and a General Management Plan/Development Concept Plan prepared by Fairfax County in 2002 were also considered. This evaluation of history and significance provided the basis for the development of recommended treatment alternatives.

Guidelines for Rehabilitation

Based on the evaluation of historical and architectural significance of the structures, guidelines were prepared to assist in the selection and implementation of rehabilitation treatments.

Treatment Recommendations

The Secretary of the Interior's Standards for the Treatment of Historic Properties guided the development of treatment recommendations for the significant exterior and interior features of the building. Following the overall treatment approach of ***rehabilitation***, which ensures preservation of character-defining features while allowing new and continued use of the building, specific recommendations were developed to address observed existing distress conditions as well as long-term preservation objectives.[7] The house can be evaluated as two separate spaces: the original section of the home and the 1941 addition.

Preparation of Historic Structure Report

Following the completion of research, site work, and analysis, this HSR was prepared summarizing the results and presenting recommendations for treatment. The HSR was compiled following the guidelines of *NPS Preservation Brief 43: The Preparation and Use of Historic Structure Reports*, with modifications to organizational structure for purposes of this project.[8]

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6 *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, National Register of Historic Places, 1990, revised 1995).

7 Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Washington, D.C.: National Park Service, Historic Preservation Services, 1995).

8 Deborah Slaton, *Preservation Brief 43: The Preparation and Use of Historic Structure Reports* (Washington, D.C.: National Park Service, Technical Preservation Services, 2005).

DEVELOPMENTAL HISTORY

Overview Description of Lahey Lost Valley Property

The property is comprised of two parcels—Tax Map 28-3 ((l)) Parcel 8, and Tax Map 28-3 ((22)) Parcel A. Parcel A is a discontinuous parcel located west of the intersection of Brookmeadow Drive and Brookside Lane. Parcel 8, on which the Lahey house is located, is bounded by Brookhill Lane and residential properties to the west, by residential property accessed via Meadowmere Drive to the north, by residential properties accessed via Brookside Lane to the east, and by residential properties accessed via Brookmeadow Drive and Brookstone Lane to the south.

The Lahey house property features the original brick home with a circa 1941 kitchen and bedroom wing addition (Figure 1), a small wood-frame artist studio (Figure 2), a system of stone and brick walls, patios, and terraces around the house, and gardens that contain ornamental trees and shrubs and several mature hardwood trees. Orientation and layout of the property is shown in Figure 3. An unpaved driveway leads to the house from Brookmeadow Drive (Figure 4). FCPA has provided an interpretive marker at the entrance to the property for visitors to learn about its history.

Today there is little evidence of the outbuildings recorded in photographs and similar archival materials. .

Two burial grounds are also located on the property. One of these is associated with the Gunnell family, while the other is of unknown origin. Periwinkle, often associated with grave sites, covers the ground in the vicinity of the burial grounds.[9] The Gunnell family burial ground contains several gravesites. The only grave marker is that of Mary Gunnell; it reads "In memory of my mother Mary L. Gunnell born May 4 1805 d March 30 1856."

The northern portion of the property is relatively level upland, while the southern portion descends to the Difficult Run stream corridor, which follows the southern property boundary and is edged by floodplain and small wetland areas. Much of the property is wooded and features post-agricultural successional growth representative of mesic mixed hardwood forests. The dominant tree on the property is a tulip poplar, although there are also oaks, walnuts, hickories, and other native species present.

Figure 1. The Lahey house. (Source: LSHLA 2018)

Figure 2. View of the artist studio. (Source: LSHLA 2018)

[9] Fairfax County, Fairfax County Inventory of Historic Sites Report "Lahey (Richard) House," 1–2.

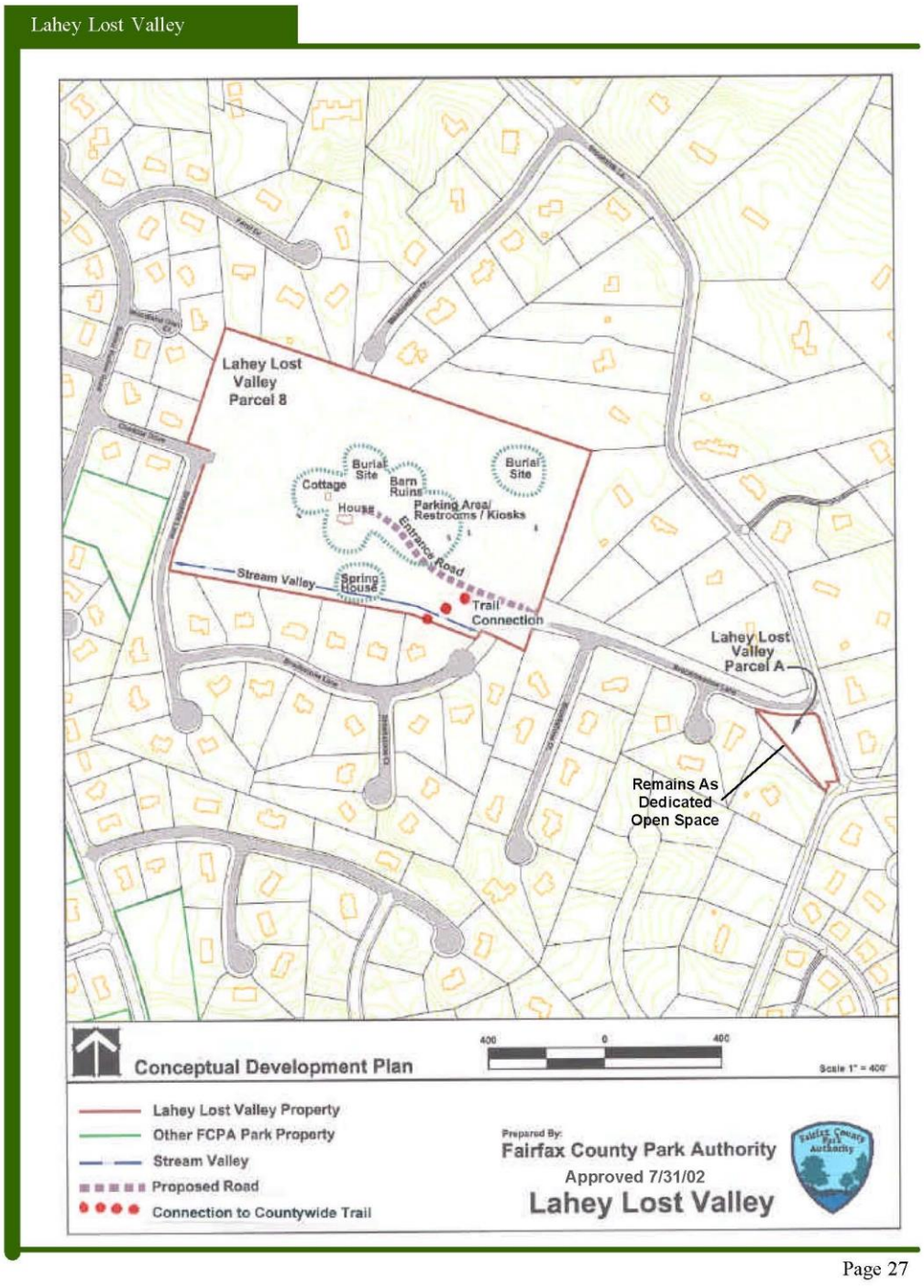

Figure 3. Map of the Lahey property, and conceptual development plan, proposed by Fairfax County Park Authority in 2002. (Source: GMP/CDP, 27)

Figure 4. The driveway as it approaches the house. (Source: LSHLA 2018)

Historical Background and Context

Early Contact, Settlement to Society Period (1607-1756)

The Lahey house property falls within an area of Virginia that was not substantially settled by European-Americans until the mid-eighteenth century. Although explorers and fur trappers and traders of European descent are known to have traversed the region during the sixteenth century, settlement in Virginia occurred slowly following the establishment of an English colony at Jamestown during the early seventeenth century.

In 1606, Capt. John Smith, a member of the Virginia Company of London, a consortium of English noblemen who planned to colonize Virginia for profit using a charter provided by King James, sailed to the New World to explore the region. Smith later helped to establish a colony at Jamestown Island in 1607. In 1608, Smith left Jamestown to continue exploration of the Chesapeake Bay area and its tributaries. Smith recorded his 3,000-mile journey in a series of maps and travel logs that illustrate the character and composition of the shoreline, and notes the locations of American Indian settlements and other features present along the route he traveled over the course of two years.

At the time the first English colonists arrived at Jamestown Island, present-day Fairfax County was home to three American Indian groups: members of the Powhatan confederacy or chiefdom; the Manahoac; and the Iroquois.[10] The Powhatan chiefdom was an association of tribes that paid tribute to a single leader. This confederacy was focused within the Coastal Plain physiographic province between the James and York rivers, but also exerted influence over the Algonquin-speaking people of the upper reaches of the Potomac River watershed. The Manahoac, along with other Siouan language speaking tribes, occupied the interior Piedmont south of the Potomac River watershed. The Iroquois arrived later, moving into the area from the north for trade and other purposes.

Although these tribes had previously encountered European explorers and fur trappers, they were not extensively impacted until the English began to settle Virginia. After establishing a settlement at Jamestown, English immigrants moved slowly westward to seek suitable locations for further settlement. The majority of these efforts occurred along the navigable waterways of the Northern Neck; waterways generally served as the main transportation system at the time. Capt. John Smith's maps, which marked American Indian village sites, served as an important tool for this settlement as the English recognized that these villages often marked prime locations in terms of fertile soils, prospect, and access to transportation routes. English settlement thus often resulted in the displacement of American Indian groups from their villages.

While the Lahey property has not been extensively studied, archeological investigations have yielded evidence of use and occupation that pre-dates European-American settlement. Artifacts located on the property include quartz stone flakes typical of Native American tool making activities, suggesting at least seasonal use of the region prior to Contact.

[10] Michael F. Johnson, *The Prehistory of Fairfax County, An Overview* (Fairfax, Virginia: Fairfax County, Heritage Resources Branch, 1986), 7.

Northern Neck Proprietary

When Charles II ascended the throne in 1649, he granted an approximately 5-million-acre tract of land, known as the Northern Neck Proprietary and located between the Rappahannock and Potomac rivers (Figure 5Figure 5), to the Virginia Company of London. Charles II ascended the throne following the execution of his father, Charles I, who had been accused by Parliament of overextending his royal power. At the time, Parliament refused to recognize Charles II's right to rule. Charles II was forced to live in exile during the English Commonwealth period that followed. His authority was not restored until 1660. During this period in which Charles II remained in exile, the Northern Neck Proprietary remained symbolic in nature. Once the monarchy was restored, the Proprietary's validity was reinstated with it, and settlement began to occur in earnest.

One of members of the Virginia Company of London, John Culpeper, died in 1660. His claim to the Proprietary subsequently passed to his oldest son, Thomas Culpeper. Charles II later appointed Thomas Culpeper Governor of Virginia in 1677. Thomas Culpeper died in 1689. His daughter and heir, Catherine Culpeper, married Thomas, 5th Lord Fairfax of Cameron, in 1690. As a result, the Fairfax family assumed the Culpeper interest in the Northern Neck Proprietary.[11]

Thomas Fairfax never traveled to Virginia to visit his land holdings. When he died in 1709, the property passed to his son, Thomas, 6th Lord Fairfax of Cameron. Thomas eventually bought out the other members of the Virginia Company of London and obtained control over the entire Northern Neck Proprietary. Thomas leased much of the land within the Proprietary to farmers, and collected rents through an agent.

As settlement increased between the mid-seventeen and mid-eighteenth centuries, new counties were formed, including Westmoreland, Stafford, Prince William, and Fairfax within northern Virginia. Prince William County was formed in 1731; Fairfax County was formed in 1742 from portions of Stafford and Prince William Counties. It was named for Thomas, 6th Lord Fairfax. Fairfax County was further divided in 1757 when the Virginia House of Burgesses formed Loudon County to the west (Figure 6).

Figure 5. Map of the Northern Neck Proprietary prepared in 1736-1737.

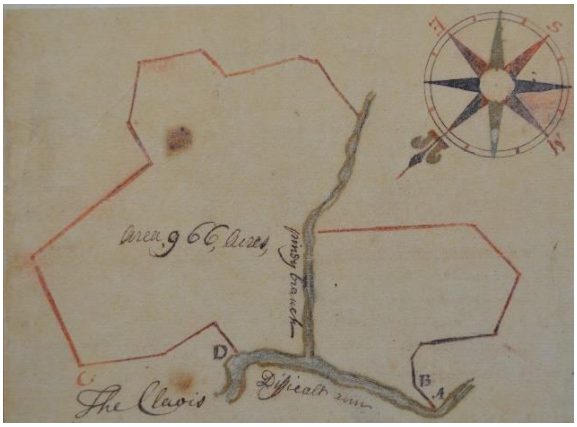

Figure 6. 1730 survey of William Gunnell's Northern Neck Land Grant. (Source: Library of Virginia)

[11] Kenton Kilmer and Donald Sweig, *The Fairfax Family in Fairfax County[:] A Brief History* (Fairfax, Virginia: Fairfax County Office of Comprehensive Planning, May 12, 1975, rev. 1992), 24.

The Gunnell Family of Fairfax, 1729-1940

In 1729, Lord Fairfax conveyed to William Gunnell (also spelled Gunnel) of Westmoreland County three Northern Neck land grants totaling 1,616 acres within Stafford County. The grants included 400 acres at the lower end of Pinimetts Run adjoining Dorine and Hurle, 250 acres below the head of Pinimetts Run, and 966 acres on the lower side of Difficult Run which included the future house site now known as Lahey Lost Valley (Figure 7).[12] This portion of Stafford County would become part of Fairfax County in 1742.[13] Before receiving the land, William Gunnell and his family are believed to have been indentured servants working with the Lee family in Westmoreland County, Virginia. Gunnell resided on the 400 acre property in the Great Falls area by 1733.[14]

No records exist related to early use of the property on Difficult Run. Gunnell may have leased it to others for farming purposes. Deed records suggest that he divided 800 acres of the 966-acre grant parcel equally between two sons—William Jr. (1702–1794) and Henry (1705–1792)—on October 17, 1741.[15] Gunnell and his two sons appear on a 1744 poll list for the election of Fairfax County burgess, and thus were all likely residents of the county at the time.[16]

William Gunnell senior died in 1760. His will describes slaves and other property bequeathed to his children. In addition, it renounces the 1741 deed, but bequeaths the same 800 acres in two equal parcels to sons William and Henry.[17] The will indicates that "the said bounty of Fairfax to be equally divided between them, excepting that the plantation and houses whereon my son Henry now lives is to be on the part or portion of the said Henry's land the said eight hundred acres being part of tract to me granted by a proprietor's deed for nine hundred sixty-six acres…"[18] Thus, Henry Gunnell received the 400 acre parcel that includes present day Lahey Lost Valley, which was already referred to as a plantation and contained a dwelling and several outbuildings.[19] Henry married Catherine O'Daniel. The couple had nine children, including six boys and three girls, and resided on the property.

Henry Gunnell, considered to be the first member of the family to read and write, was active in several aspects of the community, including serving as Justice of Common Law and Chancery; Truro Parish vestryman from 1756 to 1765; churchwarden between 1761 and 1763; as well as Justice of the Circuit and District Court of Fairfax County between 1757 and 1764.[20] Henry Gunnell is also recorded as serving as a member of the Fairfax Committee of Safety in 1774 and sheriff in 1772.[21] Henry Gunnell is also known to have been an inspector of a tobacco warehouse at the Falls of the Potomac from 1749 to 1762 and Captain of the Militia in 1768.

Henry Gunnell died in 1792. His will directed that his share of the land inherited from his father at Difficult Run be divided between his three youngest sons, Henry, Jr., James, and William, following life tenancy by his wife, Catherine. In 1794, Henry Gunnell, Jr. (1758-1822), purchased the one-third share of his father's property on the lower portion of Difficult Run (160 acres) from

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[12] Recorded on December 16, 1730 in Northern Neck Deed Book C:87; Tanya Edwards Beauchamp and Karen Washburn, National Register nomination "William Gunnell House" (Great Falls, Virginia: July 9, 2002. Listed May 22, 2003), 8–10.

[13] Beauchamp and Washburn, 8–10; from Northern Neck Grant C:87, C:8, and C9.

[14] Rev. Philip Slaughter, D. D. *The History of Truro Parish in Virginia* (Philadelphia, Pennsylvania: George W. Jacobs & Company, 1907), 5.

[15] Fairfax County Deed Book A-1: 26–28.

[16] Beauchamp and Washburn, "William Gunnell House," 8–10; from William Fletcher Boogher, *Gleanings of Virginia History* (Baltimore, Maryland: Genealogical Publishing Co., 1965), 5.

[17] William Gunnel will, Fairfax County Will Book B-1: 218–221.

[18] William Gunnel will, Fairfax County Will Book B-1: 218–221.

[19] Some contemporary sources suggest that the Lahey House is the same structure present by 1760.

[20] Stuntz and Stuntz, *This Was Vienna*, 76.

[21] Beauchamp and Washburn, 8–10; from "Fairfax County Resolution" in *Fairfax County Historical Society Year Book* 11 (1971), 19.

his brother James.[22] While many records indicate the brick house on the property was constructed by 1760 based on reference to a plantation house in the 1760 will of William Gunnell, other records suggest that Henry Gunnell, Jr. built the house circa 1800 after he acquired James Gunnell's land.

As described in a 1987 *This Was Vienna* article, the house was a single-pile, three-bay, hall and parlor structure, one and one-half stories in height, and built of vernacular English Garden Wall bond brick construction in the Williamsburg style. The house was originally set on a foundation constructed of large stone. Windows are in the gable ends of the half story; there are no dormers. The cornice is double saw-tooth or dog-tooth in configuration. The interior end chimneys are also brick. The interior featured smooth plaster walls, carved wood moldings and fireplace mantels on the first floor, wide floor planks fastened with wooden pegs and handmade nails, and stone fireplaces in the basement.[23]

Henry Gunnell, Jr., who was known as "Major" Henry Gunnell, eventually also acquired his brother William's share of their father's property in 1816.[24] Major Henry Gunnell and his wife, Sarah (Sally) West, had six children. They lived on the property for many years, also acquiring several other properties within the area. Like his father, Henry Gunnell, Jr. served in several important roles within the community, including Justice or Judge of the Circuit and District Court in Fairfax County between 1816 and 1817. When the town of Providence, which included the Fairfax County Court House, was established in 1805, Gunnell was named a trustee.[25] By the time he died in 1822, Henry Gunnell, Jr. had amassed more than 6,000 acres of land within Fairfax County.

In his will, written in 1821, Major Henry Gunnell bequeathed the greater part of the lower tract of the Difficult Run property, which totaled approximately 547 acres and included the brick house near the center of the tract "unto my sone [sic] William Henry Gunnell the plantation whereon I now live which my father left me and that bought of my two brothers William and James…containing between 500 and 600 acres." In his will, Major Henry Gunnell described the brick house as "a small building 24x24x10." He also noted that the property included slave cabins and tenant houses. The house appears in a sketch of the property as part of an 1823 plat. The drawing indicates that the house featured two chimneys.[26]

Gunnell also noted the following regarding one of his slaves in his will of 1821:

> *[I desire] my man London forever free after my death—give him 17 acres of land bought of Thomas Fairfax where Silvester Jenkins now lives. My will is that is the law will not admit of London's freedom that my sone George W. Gunnell shall have him and take care of him during his life, and if London should not choose to live on the above 17 acres of land but should choose to live with my sone George, he shall draw rents of said land and at his death have the right of willing it or selling it in his life time…*

After Major Henry Gunnell's death, his wife, Sarah, did not want to leave the property and contested the will in court.[27] As a result, 145 acres and the house were set aside as dower land for the widow in 1823 (Figure 8).[28]

Son William Henry Gunnell (1799–1880) and his wife, Mary Lewis Moore Gunnell, brought a

[22] Fairfax County Deed Book X-1: 401.
[23] Stuntz and Stuntz, *This Was Vienna*, 77.
[24] Fairfax County Deed Book O-2: 244–245.
[25] Stuntz and Stuntz, *This Was Vienna, Virginia*, 76.
[26] Redivision of the estate of Henry Gunnell, Jr., November 14, 1823. Fairfax County Deed Book and page are not known.
[27] Fairfax County Deed Book, D-4: 366.
[28] Redivision of the estate of Henry Gunnell, Jr., November 14, 1823. Fairfax County Deed Book and page are not known.

chancery suit on 1832 against John P. Moore. As a result, they were awarded Lot 3, the remainder of the house tract.[29]

Later, to secure funds for payment of his debts and for maintenance of his wife and their six children, William Henry Gunnell placed his property in trust to William E. Moore and Joshua C. Gunnell in 1834.[30] This was followed in 1843 by a second similar transaction recorded in Fairfax County records.[31]

Sarah Gunnell eventually moved in with her daughter, Mary Ann Hooe, in Clarke County, Virginia, where she died January 17, 1837. William Henry and Mary Gunnell lived in the brick house after his mother left for Clarke County. Mary Gunnell, who died in 1856, is buried in a family cemetery near the house. Hers is currently the only marked grave.

The year of William Henry Gunnell's death is variously reported as 1850 or 1880. The latter date is more likely correct as suggested by records indicating that the three older children in the family, by deed, agreed to divide the land amongst all six children, and to pay $35 annually to "secure William H. Gunnell a comfortable support during his lifetime."[32] This suggests that William Gunnell was alive in 1856, but was likely in poor health or non-compos mentis.

The six children who divided the 547-acre property included Margaretta, Albert, Mary Virginia, Anne, Martha and Arthur. Margaretta Gunnell (1839–1922), who was 17 at the time, inherited Lot #1, the 45-acre tract at the center of the property that included the house and barn (Figure 9). The plat depicts the dwelling as a two-story house with two chimneys. The division was supported by a chancery suit decided by the Fairfax County court.[33]

Margaretta married James Theodore Jackson on November 17, 1868. Together, the Jacksons also acquired Lot #6 from Anne E. Gunnell and Ira Williams. James Jackson died intestate in March 1889 leaving Margaretta executrix of the estate and guardian of their children: Laura Roberta (Elgin) (1869–1956) and Albert G. Jackson (1871–1952), both minors. In 1892, a deed was recorded in Fairfax County conveying the estate of James Jackson to his wife, Margaretta, and their two children.[34]

In 1907, Margaretta conveyed Lots #1 and #6 to her children, reserving a life estate. Laura Elgin, who was a widow following the death of her husband, Charles Thrift Elgin in 1902, received Lot #1 with the house.[35] It is assumed that Margaretta and Laura continued to reside on the property (Figure 10) together until Margaretta's death in 1922.

During the early twentieth century, the 45-acre property was managed as a farm. In the vicinity of the house (Figure 11) were a barn (Figure 12), chicken house, meat house, tenant house, and springhouse (Figure 13), as well as a family burial ground. Surrounding the domestic precinct were fields of corn, wheat, and soybeans.[36] Porches extended across the facades of both the main house and a wood-frame kitchen addition believed to have been built circa 1915.[37]

[29] Fairfax County Deed Book A-3: 149–153.
[30] Fairfax County Deed Book B-3: 219.
[31] Fairfax County Deed Book H-3: 96.
[32] Stuntz and Stuntz, *This Was Vienna, Virginia*, 77.
[33] Fairfax County Deed Book Y-3: 314–323.
[34] Fairfax County Deed Book, N-5: 339–341.
[35] Fairfax County Deed Book W-6, 357–358.
[36] Barbara Naef, "Oral History Reveals New Dimensions" in *Local History* (Fall 2002), 11.
[37] Fairfax County tax records indicate that Laura Elgin owned property that included land worth $750 and buildings worth $100 through 1915. In 1916, the value of the property rose to $900 for land and $400 for buildings, suggesting that the addition was built in 1915.

Figure 7. Map of the Northern Neck grants overlaid on a contemporary Fairfax County map showing the Gunnell grant of 966 acres received in 1730. (Source: Beth Mitchell, Beginning at a White Oak).

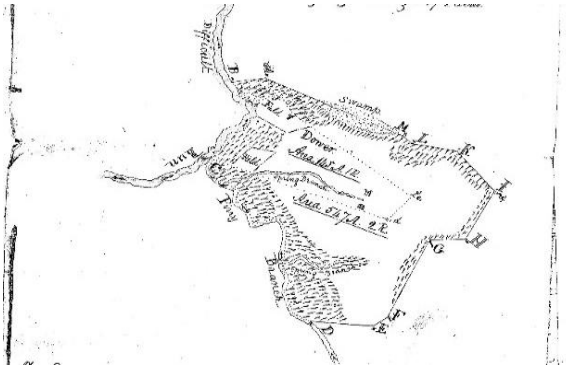


Figure 8. 1823 plat showing the property, including reference to the dower. The house is shown near the center of the property, and is drawn with two chimneys. (Source: Redivision of the estate of Henry Gunnell, Jr., November 14, 1823; deed book and page are not known).

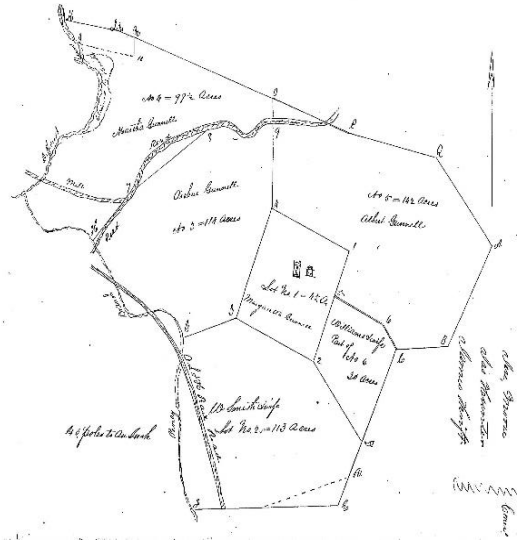


Figure 9. The 1856 plat illustrating the 45-acre parcel received by Margaretta that shows the house. (Source: Fairfax County Deed Book Y-3: 316)

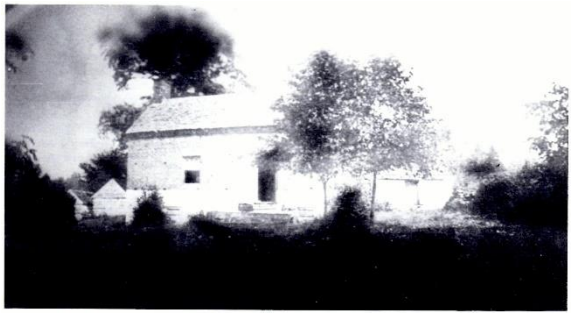


Figure 10. The house and associated stone outbuildings, including an out kitchen, slave quarter, and meat house, circa 1900. From this photograph, it is clear that the wood-frame kitchen addition has not yet been built. (Source: Virginia Sinclair Elgin)

Figure 11. The house and wooden kitchen addition, both edged by porches, fall 1940. (Source: Fairfax County Park Authority)

Figure 12. View of the barn, winter 1940–1941. (Source: Fairfax County Park Authority)

Figure 13. View of the springhouse with the house following the improvements made by the Laheys beyond, likely winter 1941. (Source: Fairfax County Park Authority)

Lahey Ownership (1940-1999)

On October 25, 1940, Carlotta and Richard Lahey purchased two parcels, including Lot #1 totaling 45 acres that included the brick eighteenth century Gunnell house, a barn, and a springhouse (Figure 14), and Lot #6 totaling 30 acres, from Gunnell family descendant Laura Jackson Elgin.[38] The deed excluded transfer of ownership of 20 acres of the home tract, which was "conveyed to Thrift B. Elgin, and the family burial ground or family cemetery and full and complete right of ingress and egress thereto."[39] The Laheys paid $6,400 for the property, with a trust established that outlined a payment plan.[40] The deed included a clause that stated: "the parties of the first part further covenant not to demolish, remove or otherwise destroy any building, trees, timber, or shrubbery on the said land during the continuance of this trust, without first securing the written consent of the part of the third part."[41]

The deed for Lot #1 referenced several trees as marking property boundary references, including a hickory, chestnut, and Southern red oak. Also referenced was a "planted stone corner of Thornton." The deed for Lot #6 referenced the neighboring property of John M. Smith, the north westerly side of the County Road to Clark's

[38] Fairfax County Deed Book K-14: 152–155.
[39] Fairfax County Deed Book K-14: 154.
[40] Fairfax County Deed Book K-14: 154.
[41] Fairfax County Deed Book K-14: 154.

Crossing, a 20-foot outlet road, the property boundary with Samuel T. Smith, and the side of the County Road to Clark's Crossing.[42]

The Laheys were both artists who had formerly resided in Washington, D.C. while Richard served as President of the Corcoran School of Arts and Design. At the time the Laheys moved to Vienna, Virginia, Richard Lahey (1893–1978) was a well-known artist who had already enjoyed a long career of public and private commissions, and gallery and museum exhibitions (Figure 15). Beginning in 1912, Lahey studied at the Art Students League of New York under Robert Henri, who was part of the "Eight," a group of artists that included Max Weber and George Bridgman. The Eight exhibited in the style of the Ashcan School and focused on depicting scenes of daily life in New York. During World War I, Richard served in the U.S. Navy in the Camouflage Corps, which took him to Washington, D.C. and Paris. Lahey then returned to Jersey City, where he set up a studio and worked as an artist, primarily in watercolor and oil. In 1921, Lahey began teaching after joining the faculty of the Minneapolis School of Art. After a year in Minnesota, he was hired to teach at the Art Students League in New York, where he remained between 1923 and 1935. During the summers, Lahey traveled to Europe to visit museums and sketch.

Richard Lahey was first recognized for his work in 1925 when he was awarded the Tuthill Prize by the Art Institute of Chicago. The Whitney Museum of American Art honored Lahey in 1929 with a one-man exhibition of his watercolors at the Whitney Studio Galleries (now the New York Studio School of Drawing, Painting, and Sculpture). In 1929, the Pennsylvania Academy of Art awarded Lahey the Carol Beck Gold Medal for Portraiture. It was during this period that Lahey began to work as a freelance artist, providing caricatures for the *New York World Sunday Magazine*, and the *New York Times* and *New York Times Magazine*.

Richard and Carlotta met in 1929 when Carlotta (Figure 16) enrolled in the program at the Art Students League in New York. Carlotta Lahey (1910–1999) was born Alma Gonzales in Wilmington, North Carolina, but grew up in Jacksonville Beach, Florida. Known as "Happy" to her friends and family, she changed her name to Carlotta while at the Art Students League to fully embrace her Spanish heritage. Carlotta was a sculptor who attended several art programs in addition to the Art Students League, including the Pennsylvania Academy of Fine Arts in Philadelphia, the National Academy of Design and the Corcoran School of Art. The couple both continued to work individually as artists but also collaborated on several commissions after they were married.

Richard Lahey accepted the role of Principle (or President) of the Corcoran School of Art in 1935, and he and Carlotta moved to Washington, D.C. While Richard served as President, Carlotta taught children's art at the Corcoran School of Art in the mid-1930s. She also taught sculpture at Goucher College and was a staff artist with National Geographic in the 1940s, while living in Vienna. Carlotta was also a frequent subject for Richard's work. It was during this period that Lahey was awarded a Works Progress Administration mural commission through the Treasury Section of Painting and Sculpture (later, the Section) installed at the U. S. Post Office in Brownsville, Pennsylvania. Lahey completed the mural in 1936.

In 1937 he accepted the post of Professor of Fine Arts at Goucher College where he remained until his retirement in 1960. Between 1940 and 1960, the Laheys resided at the house in Vienna, Virginia, traveling to various teaching positions, while also painting in his studio on the property (Figure 17).

Following his retirement, he and Carlotta began the design work on a series of murals for the American Battle Monuments Commission (ABMC). The murals depicted the Pacific

[42] Fairfax County Deed Book K-14: 152–153.

Theater of War during World War II and were installed in the memorial chapel on the grounds of a monument site in Honolulu, Hawaii. The Laheys prepared drawings that were then realized by the Italian artist/craftsman Emilio Martelli of Florence under the technical supervision of Professor Bruno Bearzi also of Florence.[43]

After the Laheys purchased the Gunnell family property in 1940 (Figure 18, Figure 19, Figure 20, and Figure 21), they "updated" the house in 1941 to accommodate Richard's need for a studio (Figure 22). They removed and relocated the circa 1915 wood frame kitchen addition a short distance from the brick home and renovated it to serve as the art studio (Figure 23 and Figure 24). Richard used the studio as his primary work space until he retired in 1960.

Richard and Carlotta then added a new brick kitchen and master bedroom addition where the wood kitchen previously stood (Figure 25 and Figure 26). They removed the lime wash from the lower floor of the Gunnell house by sandblasting circa 1948. The process led to the loss of the fire-skin on the bricks, subjecting the exterior to increased moisture penetration.[44]

The springhouse remained on the property at the time. They continued to farm the property, maintaining the fields of grain, a herd of cows, and the springhouse. Carlotta Lahey also extensively planted the area around the house with trees, shrubs, ground covers, and bulbs.[45] They continued to paint and teach art while living on the property (Figure 27).

Richard Lahey died in August 1978 at the Fairfax Nursing Center after suffering a stroke. Because of his naval service during World War I, Lahey chose to be buried in Arlington National Cemetery. Carlotta continued to live in the house until her own death in February 1999. In 1988, Carlotta entered into negotiations with a developer, selling 23 acres of the property. In fall 1990, Carlotta expressed an interest in donating the remainder of the property, including the house, to FCPA. She designated Fred Crabtree, member of the Park Authority Board, her exclusive contact in terms of the negotiations. In October 1990, FCPA Board approved acceptance of the property should it be offered, with the provision that it be maintained as a historic park. In December 1990, Fred Crabtree, Barbara Naef, and Michael Rierson of FCPA visited with Carlotta Lahey to review the property and collect general history information. In a letter to FCPA dated January 17, 1991, Carlotta indicated her desire for the gift to "preserve an oasis of tranquility in the midst of the unbelievable growth of the County."[46] The County responded positively in a letter to Carlotta dated February 1, 1991.[47]

During the 1990s, FCPA assisted Carlotta Lahey with necessary maintenance projects and improvements to the property. In 1995, FCPA engaged a consulting engineer to perform a site survey to determine the structural integrity of the house. In 1996, FCPA replaced windows on the lower floor, repaired floor beams, and restored and/or replaced plaster walls. New electrical wiring, a new heating unit, and copper guttering were also installed. In 1997, FCPA removed a large tree on the south side of the house.

Carlotta Lahey died in 1999 after suffering from a stroke. She was buried with her husband at Arlington National Cemetery. In her will, Carlotta arranged for the house, studio, and furnishings to be transferred to FCPA, noting "I bequeath all of the rest of my tangible personal property to the Fairfax County Park Authority, Fairfax, Virginia, with the request intending to impose no legal obligation, that to every extent possible, the original furnishings, pictures and decorative items be retained in their original

[43] Both Martelli and Bearzi had worked for the ABMC on the Florence ABMC monument site previously.

[44] Thomas McDowell, PA, second draft Lahey House HSR, 2017, 9 and documented in photographs of the Lahey House during the lime wash removal in 1948.

[45] Naef, "Oral History Reveals New Dimensions," 11.

[46] Carlotta Lahey, letter to Fairfax County Park Authority Director, William Beckner, January 17, 1991.

[47] Fred Crabtree, Park Authority Board Member, letter to Carlotta Gonzales Lahey, February 1, 1991.

resting place as they were during my lifetime."[48] In addition to the artwork present within the house, the Laheys had several antiques. The published inventory of the house dated March 15, 1999 lists 529 items. The inventoried antiques, collectables, and artwork were valued at $143,477 in 1999.[49]

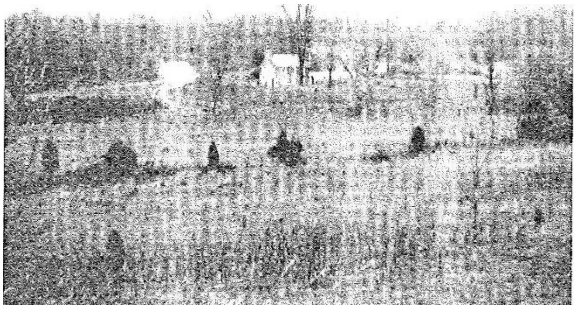


Figure 14. View toward the domestic precinct, early 1940s. (Source: Naef, "History Reveals New Dimensions," 11)

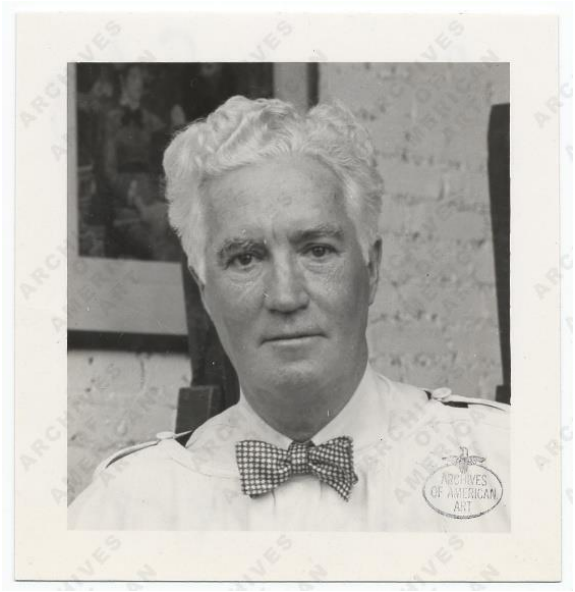


Figure 15. Portrait of Richard Lahey. (Source: Archives of American Art)

Figure 16. Sketch of Carlotta Lahey by Richard Lahey, 1946. (Source: Fairfax County Park Authority)

Figure 17. Sketch of the house and outbuildings prepared by Richard Lahey. (Source: Fairfax County Park Authority)

[48] Last Will and Testament of Carlotta Gonzales Lahey.

[49] Fairfax County Park Authority, *GMP/DCP*, 12.

Figure 18. Carlotta Lahey and Richard Lahey at the house, fall 1940, before the wood-frame kitchen was relocated. (Source: Fairfax County Park Authority)

Figure 19. Richard Lahey at the house, fall 1940, before the wood-frame kitchen was relocated. (Source: Fairfax County Park Authority)

Figure 20. View of Lahey working around the house, and the configuration of outbuildings nearby, undated. (Source: Fairfax County Park Authority)

Figure 21. View of Lahey outside the barn, undated. (Source: Fairfax County Park Authority)

Figure 22. The Laheys working on the addition following the relocation of the 1915 kitchen addition, circa 1941. (Source: Fairfax County Park Authority)

Figure 23. The former kitchen wing after it had been moved and during rehabilitation into Richard Lahey's art studio. (Source: Fairfax County Park Authority)

Figure 24. The former kitchen wing following conversion into Richard Lahey's art studio. (Source: Fairfax County Park Authority)

Figure 25. The house and Richard Lahey on the terrace following its completion. Note the lime wash associated with the lower floor of the house. (Source: Fairfax County Park Authority)

Figure 26. The house and Carlotta Lahey on the terrace following its completion. Note the lime wash associated with the lower floor of the house. (Source: Fairfax County Park Authority)

Figure 27. Richard Lahey painting Carlotta in the studio in Vienna. (Source: Fairfax County Park Authority)

Fairfax County Ownership, 1999-present

Fairfax County acquired the Lost Valley property in 1999. The property was subsequently designated a Cultural Resource Park to be administered by FCPA and named Lahey Lost Valley Park.

In 2000, the county conducted archaeological investigations to determine the significance and sensitivity of the site to ground disturbance. The investigations suggested that significant archeological resources are present on the property, although further investigation of several outbuilding sites, slave quarters, and roadbeds remains warranted. The investigations yielded artifacts dating from the eighteenth through the twentieth centuries, as well as evidence of pre-European-American settlement and use by Native Americans.

In 2001, FCPA began to address structural issues associated with the house and outbuildings. A new slate roof was installed on the house and wing to match the earlier gabled roof. Air conditioning, bathroom upgrades and new kitchen appliances were added during the summer of 2001.[50]

In 2002, FCPA prepared a General Management Plan and Development Concept Plan (GMP/DCP) for the property. The GMP/DCP was to guide planning, programming, and treatment of the Lahey property to serve as the guiding document for protecting historic resources and developing amenities to accommodate visitors. The GMP/DCP described the natural, cultural, and historic resources associated with the property, identified appropriate future uses, and articulated the steps that would be necessary to ensure the protection of the property and the public when accessing the site. The document indicated "the architectural and agrarian history and cultural significance of the site and its improvements in Fairfax County during the 18th, 19th, and 20th centuries."[51]

The Preservation Standards as detailed in the Secretary of the Interior's Standards for Historic Preservation were identified as the guiding principles for restoration, reconstruction and/or adaptation of the historic structures on the property. The GMP/DCP also indicated that FCPA would need to comply with universal access and ADA accessibility standards, provide parking commensurate with the Public Uses designation and Off-Street Parking and Loading, Private Streets section as per the Fairfax County Zoning Ordinance. Based on the ordinance, and analysis of the square footage of the house and artist studio, it was determined that twelve parking spaces could be built on site with two additional accessible spaces near the house. An additional four parking spaces were proposed for the park caretaker's parking area, with an overflow parking area in the grassy area to the left of the entrance road upon entering the site.[52]

In 2002, the GMP/DCP indicated the following treatment goals for Lahey Lost Valley Park:

- Preserve and protect the significant historic, natural and cultural resources including the house, the artist studio, the two burial grounds, the spring site, the large walnut

[50] Fairfax County Park Authority, *GMP/DCP*, 10.
[51] Fairfax County Park Authority, *GMP/DCP*, 5.
[52] Fairfax County Park Authority, *GMP/DCP*, 10.

trees, any and all archaeological resources within the park.

- Exhibit on a selectively rotating basis the Lahey Collection of antique furnishings and artwork inside the structures on site.

- Protect and preserve, in its current state, Parcel A as dedicated open space.

- Provide the setting and tangible resources for educating a broad and diverse public constituency in the specific attributes of the site's and structures' significance, including the 18th-century house, the evolution of Fairfax County from colony through the Revolution and into the period of the New Nation; and the movement of artists to Fairfax County during the early part of 20th century and possibly creating partnerships with area art schools.

- Provide the setting for creating partnerships with area art schools and other community uses compatible with, and subordinate to, the fragile character of the tangible resources and the unique significance of the historic ensemble and consistent with current accepted preservation standards.[53]

Visitors were expected to:

- Learn the history and lifestyles of the residents of Lahey Lost Valley from the 18th, 19th and 20th centuries and their impact on the history of the area.

- Learn of the movement of artists to Fairfax County during the early- to mid-twentieth century.

- Experience how farms within early Fairfax County were transformed into country estates.

- Learn about the family that owned the property during the 18th and 19th centuries.

- Learn about changing agricultural life in rural Northern Virginia.

- Use Lahey Lost Valley for appropriate community activities.

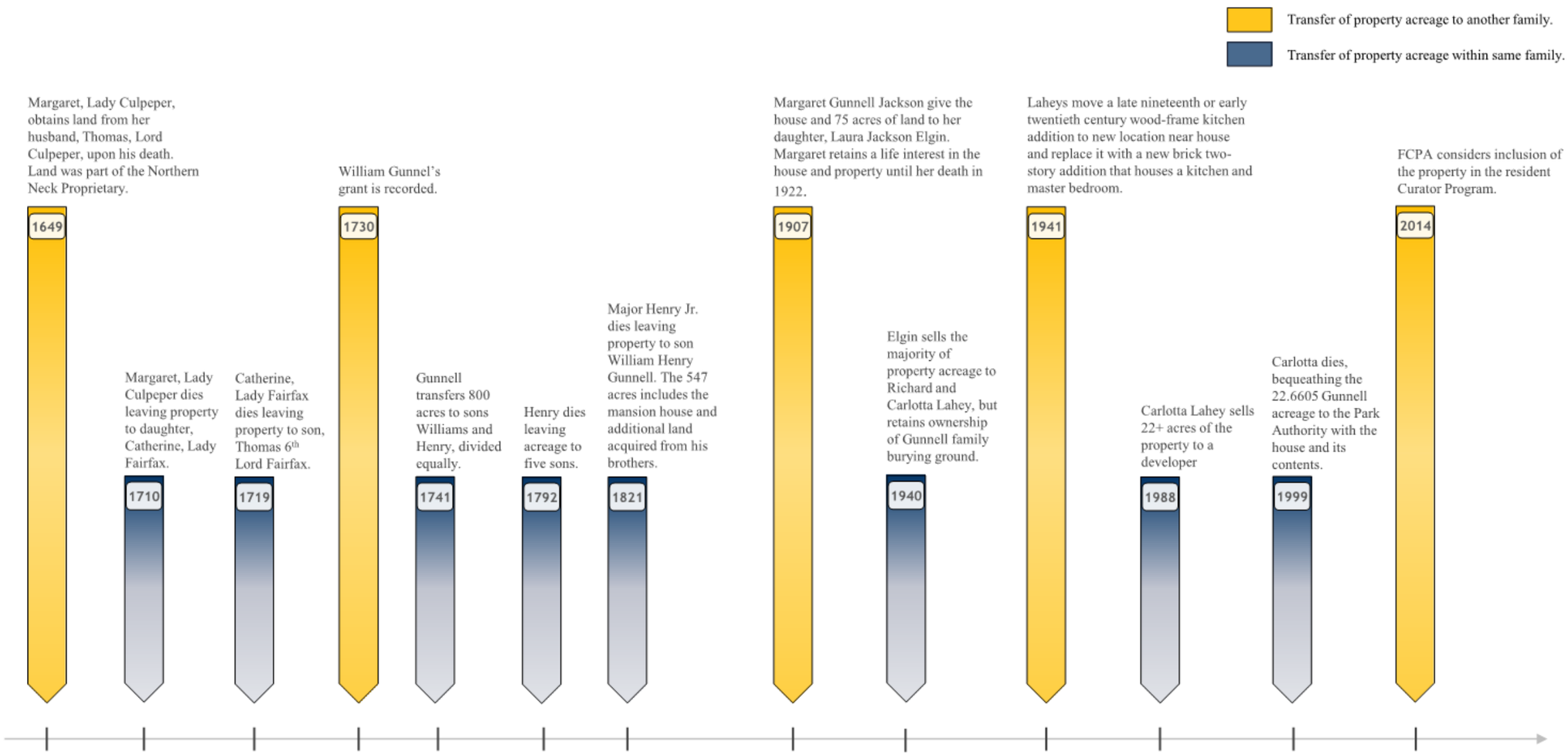
- Enjoy expanded experiences made possible by the FCPA partnerships with local and national educational, art and professional organizations for appropriate programs.[54]

The 1940s wing of the historic house was proposed to serve as a tenant's apartment for purposes of security and daily oversite of the property. Two rooms on the first floor were to retain their eighteenth-century character and interior architectural features and finishes. FCPA also intended to exhibit selected pieces of the Lahey collection within the buildings on the property, and establish gallery space for rotating exhibits of art, furniture and decorative arts.[55]

Additional ideas proposed for the property include restoration of the garden plantings and implementation of a horticultural maintenance program to preserve the intent of Mrs. Lahey's garden design, management of the Lahey Lost Valley woodland to maintain healthy habitat for flora and fauna, and fostering of potential connections between Lahey Lost Valley Park and local artistic communities as well as with The Corcoran School of Art.[56]

[53] Fairfax County Park Authority, *GMP/DCP*, 11.
[54] Fairfax County Park Authority, *GMP/DCP*, 12–13.
[55] Fairfax County Park Authority, *GMP/DCP*, 20–22.
[56] Fairfax County Park Authority, *GMP/DCP*, 20–22.

Chronology of Development and Use



1649 King Charles II of England grants the Virginia Company of London, the Northern Neck Proprietary, an area bounded by, and within the heads of, the Potomac and Rappahannock Rivers of Virginia, equivalent to approximately one-fifth of the state.

Thomas, Lord Culpeper, one of the seven English noblemen comprising the Virginia Company of London, eventually acquires the entire Northern Neck Proprietary. Upon his death, the land passes to his wife, Margaret, Lady Culpeper.

1710 Margaret, Lady Culpeper, dies, leaving the Northern Neck Proprietary to her daughter, Catherine, Lady Fairfax.

1719 Catherine, Lady Fairfax, dies, leaving the property to her son, Thomas, 6th Lord Fairfax.

1729 William Gunnell is granted 966 acres of land on Difficult Run.

1730 Gunnell's grant is recorded.

1741 William Gunnell transfers ownership of 800 acres of the property to his sons William and Henry to divide equally.

1760 William Gunnell's will mentions Henry's plantation and a brick house as part of his gift of land to his son.

1792 Henry Gunnell, son of William, dies, bequeathing acreage to five sons. Major Henry Gunnell, Jr., acquires the portion that included the future Lahey Lost Valley Park.

1792–1816 Major Henry Gunnell lives in the brick house and acquires additional land associated with his father's estate from his brothers.

1821 Major Henry Gunnell dies, and leaves his son, William Henry Gunnell, the "plantation whereon I now live." The 547 acre property includes the mansion house in the center of the tract.

1822 Major Henry's widow, Sarah Gunnell, does not want to leave the house. She petitions the will and requests a redivision of the property.

1823 The court grants Sarah Gunnell a dower that includes 145 acres and the house. The resulting plat that is prepared shows the location of the house, surrounded by orchards and a stream.

1843 William Henry and his wife, Mary Lewis Moore Gunnell, living on the property, place the land, slaves, and all of their personal property in trust to support Mary and their children and to pay William Henry's debts.

1856 After Mary L. Gunnell's death, the 547-acre plantation is divided amongst Mary and William Henry's six children. Their 17 year old daughter, Margaretta Gunnell, receives Lot 1, which includes 45 acres, the brick house, and outbuildings.

1907 Margaretta Gunnell Jackson gives the house and 75 acres of land to her daughter, Laura Jackson Elgin. Margaretta retains a life interest in the house and property until her death in 1922.

1940 Laura Jackson Elgin sells the property to Richard and Carlotta Lahey, but retains ownership of the Gunnell family burying ground.

1941 The Laheys move a late nineteenth or early twentieth century wood-frame

kitchen addition to a new location near the house and use it to establish an artist studio for Richard. They replace it with a new brick two-story addition that houses a kitchen and master bedroom.

1978 Richard Lahey dies.

Ca. 1988 Carlotta Lahey sells 22+ acres of the property to a developer.

1990 Carlotta Lahey expresses desire to donate the remaining 22+ acres of land, her house and the antiques she and her late husband collected to Fairfax County Park Authority (FCPA).

The Park Authority Board approves "acceptance of the historic Lahey house and 22.6605 acres if willed to the FCPA by its owner to be maintained as an historic park area."

Fred Crabtree, Michael Rierson and Barbara Naef of FCPA visit Carlotta Lahey and examine her collections, early photos of the property, and conduct research into the history of the property.

1991 Carlotta Lahey writes a letter to FCPA Director William Beckner detailing the language from her will referencing donation of the property, the house, and its contents. She later requests the property be known as Lahey Lost Valley Park.

1995 A consulting engineer is hired to perform a site survey to determine the structural integrity of the house.

1996–1997 Construction work begins in the lower level area of the house to replace windows. Exposed first floor beams are repaired. Plaster walls are restored and/or replaced. New electrical wiring, a new heating unit, and copper gutters are installed.

1997 A large tree on the south side of the house is removed and other tree work is performed. FCPA Natural Resource Protection Group is on site to supervise the work.

1999 Carlotta Lahey dies, bequeathing the 22.6605 remaining Gunnell acreage to the Park Authority with the house and its contents.

A letter from a bank trustee to FCPA acknowledges Mrs. Lahey's bequest and authorizes FCPA to access, secure, and protect the property, house, and contents. FCPA packs and stores objects to make room for a resident caretaker.

The FCPA Board approves the establishment of Lahey Lost Valley Park.

2000 Limited archaeological testing for installation of water and sewer lines occurs. Artifacts dating from the eighteenth through the twentieth centuries are recovered but not in significant quantities.

2002 FCPA prepares a General Management Plan/Development Concept Plan to guide future treatment and use of the property.

2014 FCPA considers inclusion of the property in the Resident Curator Program.

2017–2018 FCPA engages WJE to prepare a HSR for the property in support of treatment of the property as part of the Resident Curator Program.

PHYSICAL DESCRIPTION AND CONDITION ASSESSMENT

Character-Defining Features

The historic nature of significant buildings and structures is defined by their character, which is embodied in their identifying physical features. Character-defining features can include the shape of a building, its materials, craftsmanship, interior spaces, and features, and the different components of its surroundings.[57]

Based upon observations on site, WJE identified the following character-defining characteristics for the house:

- Double dog-toothed cornice
- Slate roof
- Red brick masory and stone foundation
- Overall massing of the buildings with interior end chimneys
- Double hung, fixed, and casement wood windows
- Board and batten exterior doors
- Dutch exterior doors
- Paneled interior doors
- Ornamental wood fireplace mantels and surrounds
- Built-in cabinetry
- Stair newel post
- Radiator enclosures

Site

An unpaved driveway leads to the house from Brookmeadow Drive Lane and is marked by an interpretive marker for the Lahey Lost Valley Park. Housing developments surround the Park area; some houses are barely visible through the trees to the south. The house is surrounded by a system of stone and brick walls, patios, terraces, and gardens created by Carlotta Lahey, much of which is currently overgrown. Fieldstone walls are located approximately 20 feet to the north of the house and run east to west. There is another stone wall at the northwest corner of the house that extends west and creates soil retention for the terrace area to the west of the home. Additional stone walls located to the south of the home form the planting areas. The surrounding wooded area has numerous large old growth trees that create a canopy between the home and the neighboring development (Figure 28).

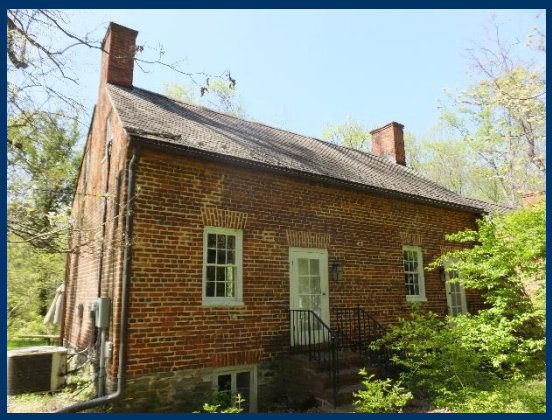
The artist studio is located to the northwest of the house and is separated from the house by a slate walkway and grass. Also between the house and the studio is an underground propane tank and storm vault. The main facade of the house faces south. Mechanical equipment and utilities are located east of the home, and access to the ground floor is located on the west facade.

Figure 28. Aerial of Lahey house and surrounding structures in April 2015. Photo courtesy of Google Earth.

[57] Lee H. Nelson, FAIA, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* (Washington, D.C.: National Park Service, Technical Preservation Services, 1988).

South facade of original section (2018)

South facade of the Lahey House (1940)



North facade of original section (2018)

Exterior Evaluation

The brick one and a half story original structure is approximately 32 feet long and 18-1/2 feet wide. The 1941 brick two-story addition was constructed on the west facade of the house with the ground floor level connecting to the partially below grade cellar of the original house. The addition measures approximately 27 feet long and 18-1/2 feet wide. The addition was built into a slope, which causes floor lines at the addition to occur midspan of the floor lines of the original home. The house is currently surrounded by grass, trees, and shrubbery on the north and south with a drive lane to access the property to the east (Figure 29 through Figure 36). Several garden sitting areas surround the home to the south and west with the largest cleared area of brick paving to the west (Figure 37 and Figure 38).

Walls and Foundation

The original section of the house is constructed of multi-wythe brick set in common bond with typically three stretcher brick courses between each course of header brick (Figure 39). The brick exterior wall is 14-3/4 inches thick (including interior finishes) when viewed from the first floor parlor room. The red brick has some variation in color from shades of red to dark red/black. The brick units are approximately 8-3/4 inches long by 2-1/2 inches tall. There are several areas of repointing throughout the facades with the earliest mortar having a slightly concave finish. The tan colored mortar joints have large nodules of lime in the mortar. Isolated areas of white coating were found at some brick-to-mortar surfaces at the north and east facades (Figure 40 and Figure 41). Small samples of the white coating were taken and appear to contain calcium carbonate, likely indicating a lime wash. Notes dated December 6, 1990 on Lahey photographs indicate that the “white wash” was sandblasted off in September 1948 which is evident in the face of the lower brick units being more rough than the

brick units higher up in the wall (Figure 42).[58] The original house is set atop a fieldstone foundation with tan colored sandy mortar joints (Figure 43). The foundation is exposed above grade 2 feet and 3-1/2 inches at the east facade and becomes more visible as one continues to the west as it follows the grade slope. At the west corner, close to 7 feet of the fieldstone foundation is exposed, and there is a doorway through the foundation wall that leads to the partially below grade cellar.

All windows and doors at the north and south facades have brick keystones; however, the door to the cellar has a large timber lintel that is 4-1/4 inches tall and 7-1/2 inches deep (Figure 45). The house has a double (two courses) dog toothed cornice of alternating brick just below the roof line at the north and south (Figure 46). Utility penetrations that feed the electrical, communication, and mechanical systems extend through the east facade at the first and second floor (Figure 47). The stone foundation wall is approximately 2 feet and 3 inches thick when viewed in the cellar (including interior finishes).

The 1941 addition is also constructed of red brick set in commond bond with three stretcher brick courses between each header brick course (Figure 48); however, the addition has a CMU backup wall in lieu of brick. The exterior wythe of brick is set on top of a CMU and concrete foundation. The red brick units at the addition are approximately 8-1/2 inches by 2 inches with tan untooled mortar joints. There is some color variation with some lighter reds. Areas of selective repointing are present throughout the brick facades. The parge coated CMU block foundation was partially observed at the west facade to the north of the ground floor entry door. A black coating can be seen in isolated locations of this foundation, which may have been damproofing that has slowly degraded with UV exposure (Figure 49). There are utility penetrations through the west facade at the ground floor that feed into the utility closet located at the west facade, north corner of the home as well as propane utilies at the north facade, west corner. There is also a small Sanyo mechanical unit at the south facade with associated conduit that penetrates the wall between the 2nd and 3rd casement bays coincidental with a wall unit installed in the kitchen (Figure 50).

Roof

The side gabled roofs are constructed of variegated plain-coursed square slate shingles. The shingles range in color from warm reds to greys and blue-black (Figure 51). The roof on the original section of the home is not original, but was installed by the Laheys during the construction of the addition. Based on photos taken around 1940, the roof appeared to include a smooth flat surface with possibly horiztonal lines. The porches that previously extended along the north and south facades had standing seam metal roofs. In a circa 1900 photograph taken prior to the porch and wood kitchen additions, an irregular surface can be slightly observed at one corner indicating that the home may have had wooden shingles; however, the photograph is overexposed making it difficult to make a definitive statement (Figure 52).

The roof has copper gutters, rakes, and downspouts that are a patinaed brown color and a staggered row of snowgards at the bottom edge of the roof slopes (Figure 53).

Windows

Original Home

The original section of the home has white painted wood windows with 3-lite paired casement windows at the cellar, 6/6 double hung windows at the first floor, a fixed 4 lite window to the west of the main entry door, and 4-lite

[58] Lahey House Photo Key, December 6, 1990 “house was whitewashed to bottom of windows - was sandblasted in 9/48”.

casement windows at the second floor (Figure 53, Figure 54, Figure 55, and Figure 56).

The presence of openings at the cellar are visible in the circa 1900 photograph; these openings were later covered by the porches. Due to the over exposure of the 1900 photograph, additional details on the openings besides location cannot be determined. A photograph with the south porch removed in 1941 shows the cellar openings shorter than the existing openings and louvered (Figure 57). Casement windows were likely installed during the 1941 work. The casement windows at the cellar extend through the foundation wall and therefore have stool depths of 1 foot 11-1/4 inches. A center latch and barrel locks were observed at the interior (Figure 58).

All of the double hung windows have been painted and secured shut, and no hardware (such as sash locks) was observed. The windows have approximately 1/8 inch thick wavy glass and 9-1/4 to 9-3/4 inch deep wood stools (Figure 59 and Figure 60). The number of glass lites per sash of the double hung windows are the same today as what was photographed in 1940 and 1941.

The second floor casement windows have exterior storm windows installed. The storm windows have 1/8 inch thick wavy glass and swing inwards. The first and second floor windows have wood sills, and the casement windows at the cellar have brick sills.

1941 Addition

The windows on the 1941 addition are all white painted wood windows. There are 3-lite paired casement windows at the ground floor on the west and south facades, 6/6 double hung windows at the first floor on the north and south facades, and 6/9 double hung windows at the first floor on the west facade (Figure 61, Figure 62, Figure 63. and Figure 64).

The casement windows open outward and have 1/8 inch thick plate glass, 4 inch long barrel hinges, and brick sills. The same center latch and barrel locks that were observed in the cellar of the original house are present in the addition (Figure 65). There is paint shadowing near latches where different hardware may have been previously located. Some of the barrel locks securing the casement leafs to the stool have been removed.

The double hung windows have brass sash locks and spiral tube balances (Figure 66 and Figure 67). The windows have 1/8" thick plate glass, steel lintels, and wood sills with drip edges (Figure 68 and Figure 69). The interior wood stools are 3-1/2 inches deep. The windows at the west facade and ground floor level have brick keystones comprised of single long brick units; however, the windows at the first floors on the north and south facades do not have keystones due to close proximity to the roofline.

Exterior screens are installed at the north facade only; however, there are two pivot pieces of hardware located at each jamb of the windows on the south facade, which was likely intended to secure a screen in place.

All windows, at the original section and at the addition, have 5/8" wide muntins. The profiling of the muntins between the original section of the home and the addition are slightly different in that the original section of the home has an ovolo profile to glass whereas the addition has a reverse bolection profile to the glass. A table of profiles for the home is included in the Interior Evaluation of this report as Table 1.

Doors

Original Home

The original section of the home has four exterior wood doors, three located at the first floor and one located at the cellar (Figure 70, Figure 71, Figure 72, Figure 73, and Figure 74). Brick steps and black painted wrought iron handrails lead up to the doors at the north and south facades. The wrought iron handrails have square pickets spaced 4-1/4 inches o.c. with a flat top rail. The top rail has scrolled terminations at the top and bottom of the handrail (Figure 75).

The door at the south facade is slightly off center to the east and is a white painted wood 4-paneled door with wood threshold (Figure 76 and Figure 77). This door appears to be the same one captured in photographs of the house in 1940 and 1941. The door knob and other hardware has been removed, and the keyhole has been painted shut. The 8-lite storm door has a round metal knob that is 1-3/4 inches in diameter (Figure 78).

There are two board and batten bead doors, both located on the north facade. The doors have 8-lite storm doors with typical 1-3/4 inch diameter round metal knobs at the exterior and lever handles at the interior. Most of the exterior hardware on the board and batten bead doors has been removed; only a metal catch and thumb latch remain at the east door (Figure 79, Figure 80, and Figure 81).

The door at the west facade enters into the cellar and is set in the stone foundation wall with a large timber lintel 4-1/4 inches tall and 7-1/2 inches deep. This door is a 9-lite and two paneled wood dutch door with a wood screen door. The door hardware is a heart shaped lock, thumb latch, and contemporary Schlage deadbolt at the exterior (Figure 83). At the interior the door has a 1-3/4 inch diameter metal knob to open the door from the interior and a sliding bolt to secure the door halves (Figure 84 and Figure 85). The dutch door has 1/8 inch thick plate glass and 1-1/4 inch wide muntins of similar profile as the casement muntins. It appears from historic photographs that this opening was previously a shorter louver, similar to the other cellar fenestration (Figure 85). Therefore, this opening was likely extended into grade by the Laheys during the 1941 addition work.

1941 Addition

There is one door at the addition, which is located at the ground floor of the west facade. This is also a wood dutch door door and is similar to the dutch door at the west facade of the original section of the home (Figure 86). The door is slightly below grade with brick steps leading down to the brick landing and a brick retaining wall that allows for the screen door to open. The door has a steel lintel and wood screen door with a small round stamped metal knob. The door has the same heart shaped lock, thumb latch, and contemporary Schlage deadbolt and interior hardware as the cellar door.

Chimneys

There are two interior end brick chimneys at the east and west gables of the original section of the home and one internal end brick chimney at the west gable end of the addition. The chimney at the addition is wider than the original brick chimneys (Figure 87 and Figure 88).

Fixtures

There are several non-original light fixtures at the exterior, which fall into two categories. One type of fixture is a contemporary security light typically installed at the corners of the house with two flood light bulbs (Figure 89). The other type is a non-original black metal and glass carriage wall sconce, which are located near doors at the original section of the home (Figure 90).

Figure 29. View of the south facade with immense vegetation growth.

Figure 30. View of the south facade of the original section of the house.

Figure 31. View of the south facade of the 1941 addition.

Figure 32. View of the east facade of the house.

Figure 33. View of the west facade of the house.

Figure 34. View of the north facade of the original section of the house.

Figure 35. View of the north facade of the 1941 addition.

Figure 36. Overall view of the north facade.

Figure 37. Stone path leading from the access road to the house. Note one of many rock site walls to the right.

Figure 38. Brick paver patio at the west with additional rock site walls along the south.

Figure 39. Common bond brick coursing.

Figure 40. Remnant white coating observed at the east facade behind conduit.

Figure 41. Isolated remnants of white coating observed on the north facade at the exposed brick-to-mortar surfaces.

Figure 42. Historic photograph during abrasive removal of white wash during September 1948.

Figure 43. Rough brick and mortar surfaces at the lower brick units on the original section of the house.

Figure 44. Stone foundation exposed at the original section of the house.

Figure 45. Large timber lintel observed at the cellar door on the west facade.

Figure 46. Dog toothed cornice on the original section of the home.

Figure 47. Mechanical utilities at the east facade.

Figure 48. Interface between the original section of the home (right) and 1941 addition (left).

Figure 49. Exposed parged CMU foundation at the west facade.

Figure 50. Small mechanical unit outboard of casement windows at the addition.

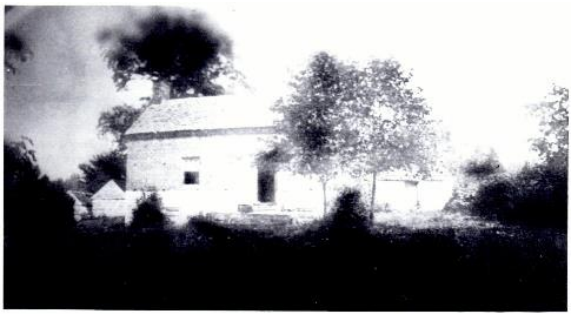


Figure 51. Historic photo ca 1900 of the house.

Figure 52. Copper gutters and snow guards.

Figure 53. Typical cellar paired casement window.

Figure 54. Typical 6/6 double hung window at the original section of the home.

Figure 55. Fixed 4-lite window at the south facade.

Figure 56. Typical 4-lite casement window.

Figure 57. Photograph around 1941 with south porch removed.

Figure 58. Casement latches at the ground floor windows.

Figure 59. Sashes secured together at the interior.

Figure 60. 9-3/4-inch deep interior stool at the first floor.

Figure 61. Typical ground floor casement window at addition.

Figure 62. 6/6 double hung window at the addition. Note pivot hardware.

Figure 63. 6/6 double hung window at the addition with installed screen.

Figure 64. Typical 6/9 double hung window.

Figure 65. Contemporary barrel lock and hook added to the bottom of casement windows.

Figure 66. Brass sash locks present at 6/9 double hung windows.

Figure 67. Spiral tube balance present at 6/9 double hung windows.

Figure 68. Steel lintel above windows at the addition.

Figure 69. Wood sills at the addition with drip edges.

Figure 70. Two (2) doors located on the north facade of the original home.

Figure 71. View of the exterior of the board and batten bead door in the Parlor with glass lite storm door.

Figure 72. Interior view of the same board and batten bead door in the Parlor.

Figure 73. View of the exterior of the board and batten bead door in the Hall with glass lite storm door.

Figure 74. Cellar door and metal screen door through stone foundation.

Figure 75. Wrought iron rail along the brick steps.

Figure 76. 4-paneled door at the south facade with glass lite storm door.

Figure 77. Interior view of the 4-paneled door in the Hall.

Figure 78. Typical metal knob at the exterior of storm doors.

Figure 79. Metal catch remaining at trim in Parlor. Note added hasp for barrel lock.

Figure 80. Thumb latch and handle remaining in Hall.

Figure 81. Metal catch remaining at trim in Hall.

Figure 82. Typical exterior hardware at dutch doors.

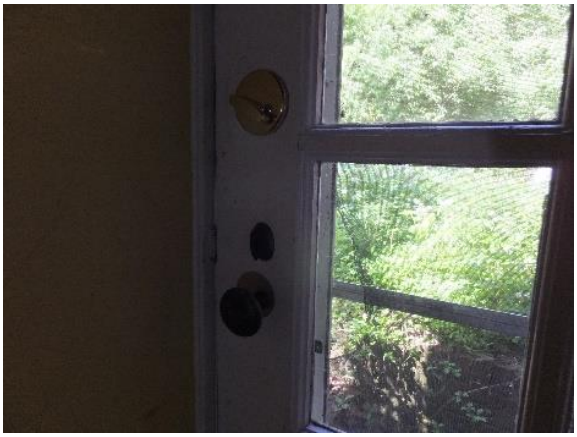


Figure 83. Typical interior hardware at dutch doors.

Figure 84. Typical interior door hatch at dutch doors.

Figure 85. Photograph ca 1940 with wood kitchen still in place. Note opening in west foundation wall beyond.

Figure 86. Kitchen door at the west facade of the addition.

Figure 87. Interior end chimneys at the original section of the home.

Figure 88. Interior end chimney at the west of the 1941 addition.

Figure 89. Typical security lights installed at corners of the home.

Figure 90. Typical metal and glass light fixtures adjacent to doors at the original section of the home.

View of Hall facing east towards fireplace. (2018)

View into Hall facing west towards Parlor door. (2018)

View into Parlor facing east towards Hall door. (2018)

Interior Evaluation

The original section of the home has a Hall-and-Parlor floor plan with two rooms on the second floor divided by a common passageway. The interior orientation is typical of a Tidewater Virginia style home that evolved as the construction methods moved west from original settlements.[59] The floor plan reflected in Gerald Foster's American Houses: A Field Guide to the Architecture of the Home, reveals one main entry, a stairwell located at the rear wall with entry gained from the Hall, and two end chimneys that are more common in the Tidewater and Southern regions (Figure 91).

The first floor of the original section of the Lahey house likely reflected this floor plan originally and was only slightly altered by the Laheys during the 1941 addition. The general size of the first floor hall is larger than the parlor, which is also typical of this style of home. Foster describes the hall being the "multi-purpose" room that could serve many functions such as dining, entertaining, etc. while the parlor room was more private and could serve potentially as a guest room.[60] While the book does not provide a floor plan for the second floor (or half story), the Lahey house does align with the description of the two loft rooms on each end with the stairwell and landing separating the two rooms. Interior ornamentation found at the fireplace mantels and echoed at the original built-in cabinetry reflect a late Georgian-early Federal style influence with unique profiling at each mantle location.

[59] Gerald Foster, *American Houses: A Field Guide to the Architecture of the Home*, 2004, 90-93

[60] ibid

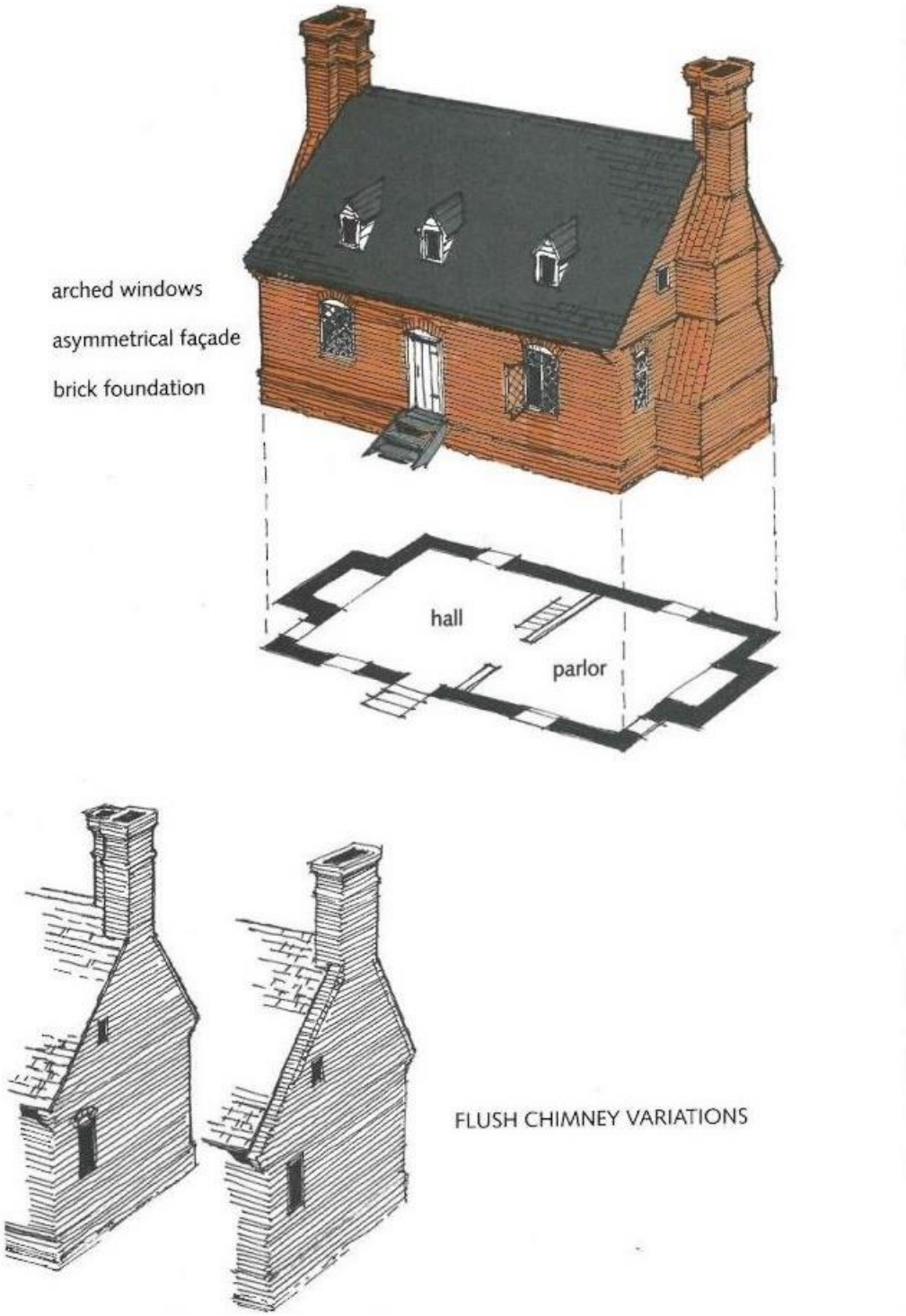
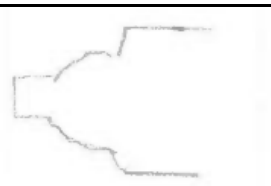
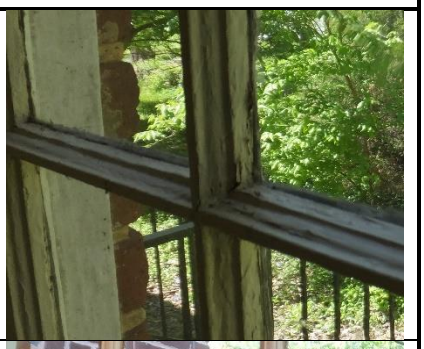
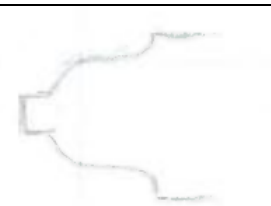


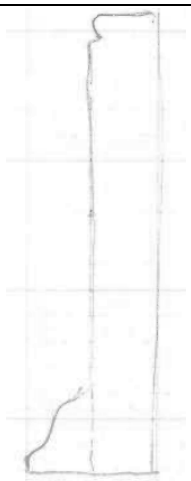
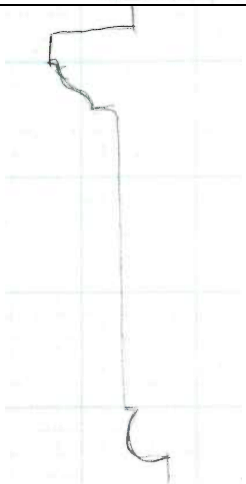
Figure 91. Hall and Parlor Floor plan illustrated by Gerald Foster.

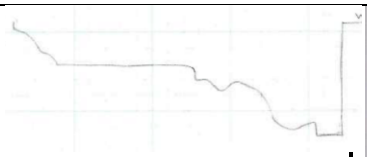
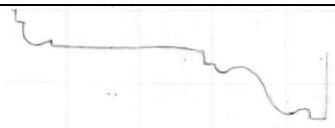
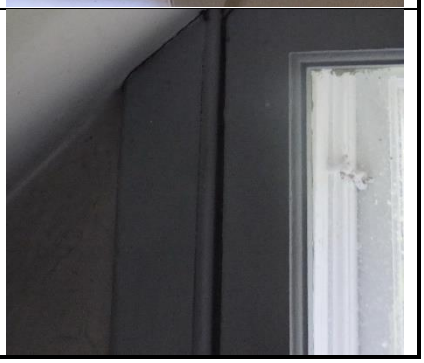
Discussion and description on the interior of the home will be addressed from the lowest floor level working up. As the addition is set at half-floor levels to the original home, a description on the stairs that convey between floors of the addition and original section of the home will be provided between rooms and floor levels, as appropriate.

Trim and muntin profiles observed throughout the house are discussed in each space, but have also been summarized in Table 1.

Table 1. Lahey house Profiles

Trim and Room/Space	Trim Profile Description	Section Drawing	Representative Photograph
Muntins Windows at Original Section (except cellar)	5/8” wide Fillet and ovolo		
Muntins Windows at Addition and cellar	5/8” wide Fillet and reverse bolection		
Muntins Dutch doors	1-1/4” wide Fillet and reverse bolection		

Baseboard Original Section (except cellar) and 1st floor stairwell	5-3/8” tall - Hall and Parlor 5-3/4” tall - Loft Rooms 3-1/2” tall - 1st Floor Stairwell Astragal flat, cyma reversa, fillet		
Baseboard Addition and cellar (except 1st floor stairwell)	4-3/4” tall Ogee, flat, ogee		
Chair Rail Original Section	3-3/4” tall Fillet, cyma reversa, flat, astragal		

Shelving Trim Parlor	4-1/4" tall Fillet, cyma reversa, echinus, flat, and ogee		
Window and Door Trim Parlor Lofts (door only)	4" wide Astragal, flat, torus, fillet		
Window and Door Trim Hall	4-1/4" wide Astragal, flat, fillet, cavetto, cyma reversa, and fillet		
Window and Door Trim Addition and cellar	3-1/2" wide Astragal and flat		
Window Trim Lofts	2" wide Astragal and flat		

Ground Floor

Kitchen

One enters the house at the ground level through the exterior door located at the west facade in the addition to enter the kitchen, the lowest floor in the home (Figure 92). Along the south wall there are casement windows, a washer and dryer, a utility sink, kitchen cabinetry, and a kitchen sink (Figure 93). The cabinetry wraps around to the east wall where a stove is located. A door and arched entryway that leads to the cellar is centered at the east wall (Figure 94). Along the north wall there is a walk-in pantry, a small area for a dining room table, and a utility room (Figure 95). A brick fireplace is located at the west wall, north of the exterior dutch door (Figure 96). The fireplace has an arched brick opening at the firebox, a profiled wood mantle, an andiron, and a log support in the firebox. The andiron has a paper tag with the number "185" (Figure 97 and Figure 98). The brick chimney flue is currently closed off with insulation.

The walk-in pantry has a Kenmore refrigerator and white wood shelving that extend westward towards the first floor stairs. As such, the area at the shelving is about half height due to the slope of the ceiling to accommodate the stairs above (Figure 99). The wall below the shelves has black potential microbial growth from moisture infiltration through the foundation wall. There is a wall-mounted utility light with exposed bulb mounted to the west wall at the pantry door providing light into the space.

The utility room houses a water heater, water lines, gas lines, an oil barrel for the furnace, and a boiler (Figure 100). Partially removed interior finishes at the base of the south interior wall show a parge coating on top of concrete block and the backside of gypsum board (Figure 101). Light for the room is provided by a wall mounted utility light with exposed bulb on the interior east wall adjacent to the door.

Both the pantry and utility room doors are white painted 6-paneled wood doors. The doors are 1-3/8 inches thick, with two plain 3-1/2 inch tall barrel hinges, and typical brass pull handles observed throughout the addition section of the house (Figure 102 and Figure 103). The utility door is narrower than other interior doors likely due to the utilitarian use of that room.

The kitchen floor has 6-1/2 inch square red clay tile with gray mortar joints that extend up the steps and landing at the east end of the room (Figure 104). Stair tread space is 1 foot deep and riser is 7-1/4 inches high. There may have been some replacement tiles between the steps and fireplace as the mortar joints in this location are wider and tiles are more varied in color than the rest of the tile. Sections of tile are missing in the utility closet as previous utilities have been removed that left the concrete slab exposed (Figure 105).

The ceiling has exposed floor beams that run north-to-south, emulating the cellar's exposed beams; the subfloor comprised of diagonal wood planks between the beams is also exposed (Figure 106). The floor beams for the addition are machine cut and approximately 7-3/4 inches tall and 3-3/4 inches wide, spaced 3 feet and 5-1/2 inches o.c. (+/- 1 inch). Two contemporary fluorescent light fixtures are installed along the floor beams at the ceiling (Figure 107).

The kitchen wall cabinets with white ceramic knobs are contemporary, and the wood paneled base cabinets with metal knobs are older, but not original to the space (Figure 108, Figure 109, and Figure 110). The KitchenAid dishwasher matches the base cabinets (Figure 111). The countertop surface is comprised of inset tan 3-3/4 inch square ceramic tiles. A single basin metal sink is located directly below the easternmost casement window in the room. Two contemporary wall sconces with frosted glass flank the casement window above the kitchen sink (Figure 112). An electric stove sits at the end of the cabinetry at the east wall (Figure 113).

The walls are painted tan and have white painted wood 4-3/4 inch tall baseboard. The window and door trim is 3-1/2 inch wide white painted wood.

The baseboard and trims are typical profiling and dimensions for the addition spaces and cellar as shown in Table 1.

There is a radiator in a white painted Art Deco inspired cabinet with a metal stamped grille to the south of the exterior entry door (Figure 114). A Sanyo split air conditioning unit is mounted above the dryer on the south wall, which corresponds to the small unit observed outside (Figure 115).

Cellar

The cellar is accessed from either the kitchen through a set of tiled steps and arched entryway at the north side of the west wall or through the exterior dutch door located at the south corner of the west wall (Figure 116 and Figure 117). The room is open with a large stone fireplace and hearth located between the two doors on the west wall, a retrofit wood post at the center of the room, and mechanical and electrical utilities located at the east wall (Figure 118 and Figure 119). The center of the east wall is bumped out below the hall fireplace. Two sets of paired casement windows are located on the north and south walls (Figure 120, and Figure 121).

The square red tile floor in the kitchen continues through the entryway and into the cellar. Similar to the kitchen, the first floor beams are exposed at the ceiling; however, they are 3/4 round beams. The beams run north-to-south, spaced 1 foot 7 inches o.c. to 2 feet 8 inches o.c., with the larger spacing occurring at the east and west ends of the room. The floor beams vary in diameter between 6 to 8 inches and are notched to sit on timber sills at the north and south walls (Figure 122 and Figure 123). Older roughhewn beams are still in place around the fireplace, such as above the arched entryway, and there is ghosting adjacent to some beams that may indicate the locations of replaced floor beam (Figure 124). The timber sills are covered by the interior finishes. The beams have tenon connections to the wood framing around the fireplaces/fireplace foundation. At the tenon connections at the east fireplace, recent drilling of the beam has occurred, which penetrates through the beam and tenon from adjacent wood member (Figure 125 and Figure 126). The hole drilled at the south is 3-1/2 inches deep and the hole at the north is 3-3/4 inches deep. The drilling is not present at the west fireplace framed beam; however, there are several nails in a beam that correlates with a split in the beam. The sixth, seventh, and eighth 3/4 round floor beams, when counted from the west, are supported by a t-shaped 4-3/4 inch square wood post (Figure 127). The post sits atop a 1-foot and 9-1/2 inch wood plate set on the clay tile floor. Most of the 3/4 round floor beams in the cellar have splits, which occur the majority or full length of the beam. The eastern most floor beam has a retrofit piece of a nominal 2-inch thick wood member installed between the beam and subfloor wood planks that corresponds with a high spot near the fireplace in the hall (Figure 128).

The wood plank subfloor for the hall is visible and runs east to west. Two areas of cut subfloor are located between the sixth and seventh beams (counted from the west). The subfloor cut areas measure 5 foot 7 inches long and 4-1/4 inches wide. These subfloor interruptions correspond with the interior wall between the hall and parlor rooms at the first floor (Figure 129). In addition, there is a wood peg and wood section penetrating the subfloor at the south end of the room between the seventh and eighth beams; this corresponds with the newel post in the hall (Figure 130). The newel post appears to be an original newel post as the mirrored newel post in the parlor room does not have the same base/peg anchorage and appears newer. The newel post base measures 4-3/4 inches tall, 2-1/4 inches wide, and 1-1/2 inches thick. No other interruptions or previous repairs in the subfloor that would to indicate an original point of conveyance between the cellar and first floor were observed. This suggests that the cellar was either only accessible from a door at the exterior (southwest corner) or was possibly originally only a crawl space. The current stairwell between the ground floor and the first floor is located just west of the original west stone

foundation wall added during the construction of the 1941 addition (Figure 131).

The walls in the cellar are painted yellow with typical addition white wood trim installed at the windows, door, and baseboard (refer to Table 1). The large stone and brick fireplace has a hearth elevated 1 foot above the floor, an arched firebox, and iron chimney bars (Figure 132, Figure 133, and Figure 134). A damper pull chain is located in the firebox and is similar to pull chains at fireboxes throughout the house. In the firebox is an andiron on top of loose stacked brick and CMU blocks. A large contemporary black moveable metal screen is set in front of the firebox. The brick firebox arch appears to be an alteration and matches the brick arch in the kitchen firebox. The fireplace width is approximately the same as the bump out for the fireplace foundation on the east wall. The fireplace in the cellar may have been altered during the 1941 construction when the cellar was altered to become a full height room.

Along the east wall on each side of the chimney foundation, there are two radiators, a contemporary Sanyo split type air conditioner unit, and electrical panels that are coincidental to the conduits observed at the exterior (Figure 135, Figure 136, and Figure 137).

Figure 92. View into the kitchen from the west entry door.

Figure 93. Cabinetry and plumbing located at the south wall of the kitchen.

Figure 94. Arched entryway leading to the 1st floor stairs at the north and cellar beyond.

Figure 95. Pantry area in the kitchen.

Figure 96. West entry door, fireplace, and utility room in kitchen.

Figure 97. Arched brick fireplace.

Figure 98. Remaining andiron and log support.

Figure 99. Wood shelving in the pantry.

Figure 100. Typical fixtures in the utility room.

Figure 101. 6-paneled door to the utility room.

Figure 102. 6-paneled door to the pantry.

Figure 103. Typical bronze door pull handles.

Figure 104. Red clay tile floor in kitchen.

Figure 105. Area of removed utilities allowing the concrete slab to be exposed.

Figure 106. Exposed floor beams and subfloor in kitchen.

Figure 107. Fluorescent light installed adjacent to floor beams.

Figure 108. Cabinets installed at the south and east walls.

Figure 109. White contemporary wall cabinets.

Figure 110. Brown base cabinets with built in stainless steel sink.

Figure 111. Dishwasher that matches the base cabinetry.

Figure 112. Wall sconces flanking a casement window above the kitchen sink.

Figure 113. Electric stove at east wall.

Figure 114. Radiator within a cabinet with a stamped metal grille.

Figure 115. Washer and dryer at the south wall. Note air unit above.

Figure 116. Arched entryway between cellar and kitchen. 1st floor stairwell to the right.

Figure 117. Entry door from exterior to cellar.

Figure 118. View west in the cellar.

Figure 119. View east in the cellar.

Figure 120. Casement windows along the north wall.

Figure 121. Casement windows along the south wall.

Figure 122. Exposed 3/4 round floor beams run north-to-south. Note shadowing adjacent to beams.

Figure 123. Notching of floor beams to timber sill.

Figure 124. Rough-hewn floor beam adjacent to fireplace and above interior entryway.

Figure 125. Drilled beam location through tenon connection.

Figure 126. 3/4 round beam and interfacing tenon connection.

Figure 127. Retrofit T-Shaped post centered in the cellar.

Figure 128. Retrofit of wood member between beam and subfloor.

Figure 129. Interruptions of subfloor that correspond with interior wall between the hall and parlor.

Figure 130. Base of the hall newel post with wood peg.

Figure 131. 1st floor stairwell west (left) of the original foundation wall.

Figure 132. Stone and brick fireplace in cellar.

Figure 133. Stone firebox with metal fire screen.

Figure 134. Iron chimney bars.

Figure 135. Air handling unit at the east wall.

Figure 136. Radiator below shelving.

Figure 137. Electrical panel at the east wall.

First Floor

Stairwell

The first floor stairwell is located directly west of the original section of the home, separating the kitchen from the cellar at the ground floor and living space from the parlor at the first floor (Figure 138). There is a 6-panel white painted wood door that divides the cellar and stair landing from the kitchen (Figure 139). The door is 1-3/8 inches thick with two plain barrel hinges and does not have hardware; however, there is evidence of a 5-inch tall and 1-1/4 inch wide pull handle on each side. The barreled ceiling is low at the ground floor stair landing and opens up as one moves up the stairs to the first floor (Figure 140).

As the intersection of the original home and the addition occur at different heights, with the original home slightly higher than the addition, there are two steps up to the parlor from the first floor landing (Figure 141 and Figure 142). The living space and bathroom are west of the first floor landing. The wood planks that comprise the stairs and landing run east-to-west in varying widths between 5 to 8 inches and continue into the adjacent living space.

The wood handrails at the stairs are the same profile as the other stairs leading from the second floor lower landing to the hall and parlor rooms (Figure 143). The square spindles are spaced 4-1/2 inches o.c., and the 3-inch square newel and corner posts have a trapezoidal topper. The topper has a torus edge with the wood sloping to a flat top. This design emulates the newel post and rail in the hall, which are likely original. The wood stair treads are 10-1/2 inches wide, 1 inch thick, and riser 6-3/4 inches tall.

The stairwell walls are off-white and the ceiling is angled at the top of the north wall as it follows the slope of the roof. There is a typical 6/6 addition double hung window that provides daylight into the space (Figure 144). The wood floorboards at the steps leading to the original home are set north-to-south, which follows the parlor and hall floorboard orientation. The baseboard in the stairwell is 4 inches tall and is similar profiling to the original section of the house.

A linen closet is located at the south wall of the stairwell and has a narrow 3-panel door with a typical addition bronze pull handle. The door is 1-3/8 inches thick and has two 3-1/2 inch plain barrel hinges. The linen closet has white wooden removable shelves and a small access hatch to the attic space in the ceiling (Figure 145). The door is surrounded by the typical addition door trim (refer to Table 1).

Centered at the first floor landing there is a ceiling mounted black metal and textured glass light fixture (Figure 146).

Bathroom

The bathroom is located in the addition section of the house, south of the stairwell and to the east of the living space (Figure 147, Figure 148, Figure 149). The room has black and white checkerboard linoleum tile, tan painted walls, and white painted wood trim typical of the addition (refer to Table 1) (Figure 150). A 6/6 double hung window is located at the south wall, to provide daylighting into the space and a radiator is built into the wall below (Figure 151).

The bathroom has a wall mounted non-original American Standard sink, non-original American Standard toilet, and white tub (Figure 152, Figure 153, Figure 154). Four-inch square white tiles line the walls surrounding the tub. Additional fixtures include a non-original medicine cabinet with mirrors, exposed bulb vanity light, and towel bars (Figure 155 and Figure 156).

The 1-3/8 inch thick door is 6-paneled with no hardware at exterior, but a slide latch at the interior and a replacement pull knob (Figure 157).

Living Space

The living space is to the west of the stairwell and bathroom and has off white painted walls and ceiling with typical addition white wood trim with an accented blue wall section at the fireplace (refer to Table 1). The entry door from the stairwell is a 6-paneled 1-3/8 inch thick door with typical pull handle and sliding bolt at the interior side (Figure 158). There is a hole just above the pull handle that may have been a previous pull knob, but otherwise there is no hardware at the exterior side (stairwell) of the door (Figure 159 and Figure 160). Walls in this space start to slope 2/3 way up the wall and follow the roof slope. Radiators built into the wall are located below the 6/6 double hung windows on the north and south walls. A centered fireplace is located at the west wall, flanked by 6/9 double hung windows, and two closets are located at the east wall (Figure 161, Figure 162, Figure 163, and Figure 164).

Wood floorboards in this room run east-to-west and are of varying widths, ranging from 5 to 8 inches (Figure 165). The fireplace at the west wall is simple with a parged finish. The firebox and hearth are brick masonry with a parge coating applied to the interior sides (Figure 166).

The closets on the east wall have doors that face the west and south. The northernmost closet that faces west has a 3-paneled 1-3/8 inch thick narrow leaf door with typical pull handle (Figure 167). This closet has a sloped ceiling, clothing rod, and a small section of white wood shelving located at the southeast corner (Figure 168). The second closet, adjacent to the room entry door and facing south, has a wider 6-panel 1-1/2 inch thick door with a typical pull handle (Figure 169). The closet is smaller than the first and has a clothing rod and single shelf directly above the rod (Figure 170). There is damage to the exterior side of this door that aligns with the sliding bolt on the living space entry door (Figure 171).

Parlor

As one continues east through the first floor stairwell, they move up two wood steps and through an arched doorway to enter the parlor (Figure 172). The steps up to the parlor room are 9-1/4 inches wide, 3/8 inches thick, and white painted riser is 7-1/4 inches tall. The arched doorway is cut through the original west brick wall of the home and is 14-3/4 inches thick with the applied interior finishes (Figure 173). The parlor was previously the westernmost room of the first floor of the original house and part of the hall-and-parlor interior space configuration. The parlor is a square layout with an exterior door on the north wall, interior door and stairwell on the east wall, double hung windows on the south and north walls, and built-in cabinetry and ornate fireplace on the west wall (Figure 174, Figure 175, Figure 176, and Figure 177). The

wood floor boards at the steps and throughout the room are oriented north-to-south and are 3-1/8 inches wide.

An ornate wood mantel and surround frame the fireplace (Figure 178 and Figure 179). There is a parge coating on the sides of the brick masonry firebox, similar to what was observed in the living space, which was likely an alteration performed by the Laheys (Figure 180). The surrounds of the fireplace are ornamented to reflect paneled pilasters with the mantel being a Federal Style influence with interlocking ribbed coursing directly below the mantel (Figure 181).

The plaster walls in this room are painted a light, seafoam green. All of the wood trim, which includes baseboards and chair rails, is painted white and follows the typical profiles throughout the original section of the home (refer to Table 1). The baseboard is 5-3/8 inches tall and is comprised of two separate pieces that are painted to look like one unit. The chair rail is set 2 feet 8-1/2 inches from the floor and is 4-1/2 inches tall.

A large built-in wood cabinet is located at the west wall to the south of the fireplace. The cabinet has two large upper doors and two smaller lower doors, which open into separated compartments of the cabinet. The upper cabinet doors have three panels on each leaf whereas the lower doors have one panel on each leaf. The cabinet surround echoes the surround of the fireplace with pilaster paneled detailing at the lower portion of the cabinet the same height as the lower doors (Figure 182). The cabinet doors, trim, and interior space are painted the same white as the trim. Contemporary white ceramic pull knobs replaced the original hardware; however, the interior slide latch at the interior is still present at the lower doors (Figure 183, Figure 184, Figure 185, and Figure 186). Profiled trim surrounds the upper section of the cabinet and is 4-1/4 inches wide (refer to Table 1).

The south wall has two steps and a board and batten bead board door leading from second floor enclosed stairwell (Figure 187 and Figure 188). The 3/4 inch thick door has a replacement contemporary pull door knob and a key hole that is mostly painted over; on the stairwell side there is a receiver remaining from a previous lever latch (Figure 189 and Figure 190). The wood steps leading to the first floor landing are 10-1/4 inches wide, have 3/4 inch thick treads, and the risers are 7 inches tall. The handrail has square spindles spaced 4-1/2 inches o.c., and the 3-inch square newel and corner posts have the same ornate toppers as in the first floor stairwell (Figure 191). The handrail is curved at the top with beaded profiling below the curve and at the bottom of the rail. The handrail is 2-1/4 inches tall and 2-1/4 inches wide at the top. Given the less aged condition of the handrails, newel posts, and wood treads, along with differences in step dimensions and different style of stairwell door in this room in comparison with the hall, it is likely this entry to the stairwell was added during the Laheys 1941 addition. In addition, there is a wood threshold at the stairwell entry door in the parlor, but not the hall.

There is a half-height closet located below stairs with a board and batten bead door similar to the second floor hallway door (Figure 192). The door has a key hole or hardware hole with backside metal latch similar to the hardware observed at the built-in cabinet (Figure 193). At the back wall (south) of the closet is a small hatch, which opens to a space below the stairs. In this small space, the backside of the brick masonry exterior wall is visible and coated white (Figure 194 and Figure 195). The extents of the coating could not be fully determined nor a sample taken, but may possibly be a white wash indicating that the interior face of the brick walls may have been exposed at one time or a coating as a means to minimize moisture infiltration to the interior space (Figure 196, Figure 197, and Figure 198). The wood flooring of the room continues in this area and the stair framing is visible; however, the space is too small to further access to obtain additional observations.

The only exterior door in this room is located on the north wall and is a 1-1/8 inch thick board and

batten bead door with two hinges. Most of the other hardware was removed except for a contemporary loop installed for a pad lock and latch from the previous door lever. Three barrel locks have been added to the door to secure the door from the interior.

An interior door leading to the hall room is centered at the east wall, just to the north of the stairwell (Figure 199). To the north of the door is a built in radiator below a shelf with small storage area in the corner (Figure 200). This style of cabinetry is also present in the second floor of the home. The 6-paneled white painted interior wood door is 1 inch thick, and most of the hardware was removed. A contemporary pull knob has been added to the parlor side of the door below a hole from previously removed hardware (Figure 201). The contemporary knob was installed fairly low at 2 feet 7 inches above the bottom of the door; the abandoned hole is 1 foot 2 inches above the knob. The trim around the door is 4 inches wide and is typical for door and window trim in the original section of the home (refer to Table 1). A 5-1/2 inch wide wood threshold is at the base of the door.

Hall

The hall is the easternmost room on the first floor of the original house. The room is square with a built-in cabinet and ornate fireplace located at the west wall, exterior door and windows at the south wall, interior stairwell at the west wall, and exterior door and window at the north wall (Figure 202, Figure 203, Figure 204, and Figure 205). The hall is slightly larger than the parlor and reflects the hall-and-parlor Virginia tidewater house floor plan with the original stairwell to the second floor located at the south of the room.

The wood floors in this room are similar to the parlor room and oriented north-to-south (Figure 206). The large cream painted wood fireplace mantel and surround located on the east wall has Federal style influence with fluted ornamentation below the mantel and pilaster surrounds (Figure 207 and Figure 208). The firebox is brick masonry with parged sides and a brick hearth, similar to the parlor (Figure 209). A typical damper pull handle is present (Figure 210). The hall has a built-in cabinet to the north of the fireplace that is similar to the cabinet in the parlor. The cabinet has the same pilaster design; however, the pilaster ornamentation extends the full height of the cabinet rather than just being present at the lower section (Figure 211 and Figure 212). Both of the upper doors are missing, but the hinges remain, and one of the lower doors has become detached and is laying on the floor. The wood flooring that originally continued into the cabinet space has been removed between the doors and the wall, exposing the subfloor. The interior wall near the floor has also been cut to accommodate utilities (Figure 213). The hardware present on the lower cabinet doors is similar to that observed on the parlor cabinet (Figure 214). The trim around the shelving is similar to the trim at the fireplace.

The walls and trim in the room are painted cream. The room has 5-3/8 inch tall baseboards and 3-3/4 inch tall chair rails throughout the room, both of which are of typical height and profiling of the original section of the house. The chair rail is set 2 feet 8-7/8 inches above the wood floor. The 4-1/4 inch wide window and door trim are different from the rest of the original sections of the home (refer to Table 1).

The north exterior door is a board and batten 1-1/8 inch thick bead door similar to the parlor door at the north wall. The interior hardware has been removed and two contemporary barrel locks have been added to secure the door from the interior (Figure 215). The door has two large 6-inch tall hinges, and the exterior thumb latch is still in place and has been painted white. A key hole is located below the thumb latch. The door casing is 12 inches wide to accommodate the thickness of the multi-wythe brick wall (Figure 216). A double hung window is located to the east of the north door. The south door is a 4-paneled 1-1/4 inch thick door with two hinges and two contemporary barrel locks to secure the door from the interior. The doorknob and likely rim

lock, or other surface mounted locking mechanism, has been removed, but an escutcheon plate on the exterior face of the door and markings in the paint indicate their prior presence and location (Figure 217 and Figure 218). The door appears to be the same as what is captured in the historic photographs of the home in 1940, prior to the 1941 brick addition. There is a double hung window to the east and a fixed window to the west of the south door. Radiators are recessed in the walls below the double hung windows on the north and south walls (Figure 219).

The stairs located at the southwest corner of the room have three wood steps. The steps are 10-1/4 inches wide with a 3/8 thick tread and 5-1/2 inch tall riser. The stairs lead to a landing along the south wall straddled between the hall and parlor rooms; the stairs continue up an enclosed stairwell extending nine steps to the north to the second floor (Figure 220, Figure 221, and Figure 222). The steps in the hall have a profiled wood hand rail with square white painted spindles (Figure 223). The newel post is finished exposed wood with an ornate topper and appears to be original; all other newel and corner posts in the house emulate the profile of this newel post (Figure 224). The ornate topper has lost some sharpness in detail due to handling and may have also been painted white at one time as there are remnants of a coating not completely removed during a previous paint removal attempt (Figure 225). It is likely these steps were original to the home and the steps and stairwell access door in the parlor room were added during the Lahey 1941 addition as the wood in the parlor is not as aged as well as there is no evidence for an original newel post connection in the cellar. The cream painted wood door at the top of the stairs is a 6-paneled door with two hinges. Doorknobs for this door have been removed with a small metal escutcheon plate remaining on the west side of the door (Figure 226). It is likely that the door knobs were pull only knobs as no shadow or imprint of previous hardware is visible.

Figure 138. First floor stairwell looking down from the first floor.

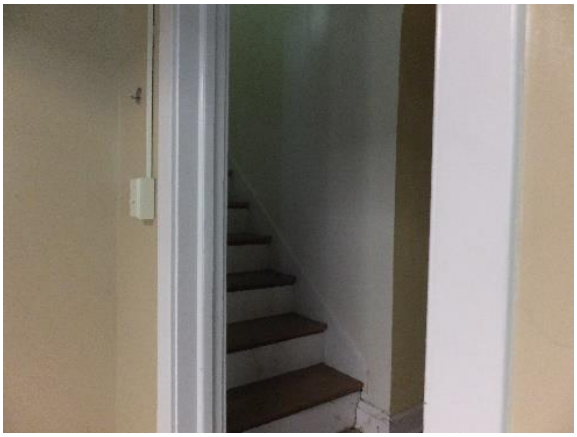


Figure 139. View into the first floor stairwell from the kitchen.

Figure 140. Barreled ceiling at the ground floor.

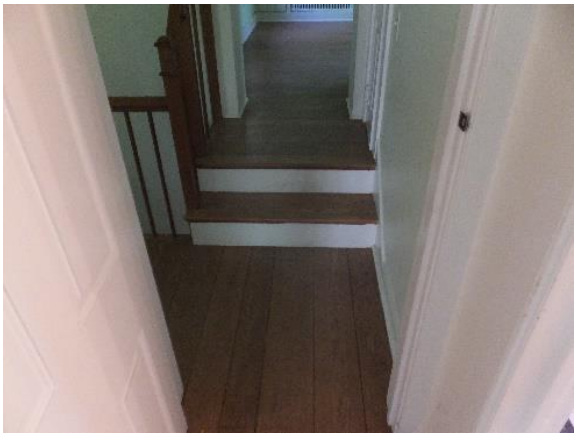


Figure 141. Transition from the 1941 addition to the original section of the home (top of picture) via steps.

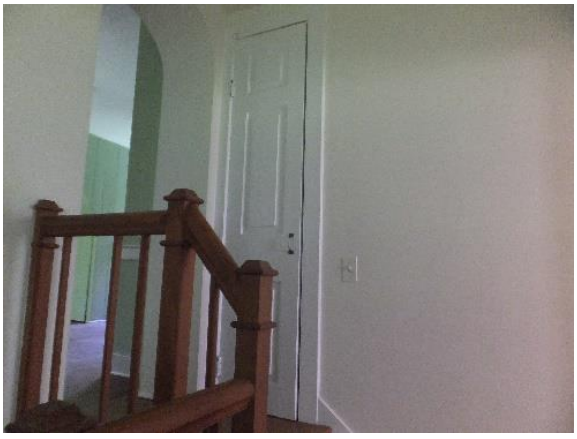


Figure 142. Closet at the south wall. Note the steps down (to the right) to transition between the original section of the home and the 1941 addition.

Figure 143. Detail of corner post that emulates an original post found in the hall.

Figure 144. Window along the north wall of the stairwell.

Figure 145. Shelving in the linen closet.

Figure 146. Ceiling mounted light fixture.

Figure 147. View into bathroom looking south.

Figure 148. East wall of the bathroom.

Figure 149. North wall of bathroom.

Figure 150. Checkerboard linoleum tile.

Figure 151. Radiator below the window built into the wall. This configuration is typical in the 1941 addition at this level.

Figure 152. Non-original wall-mounted sink.

Figure 153. Non-original toilet.

Figure 154. Tub and white square wall tiling.

Figure 155. Non-original medicine cabinet.

Figure 156. Towel bars at the west wall.

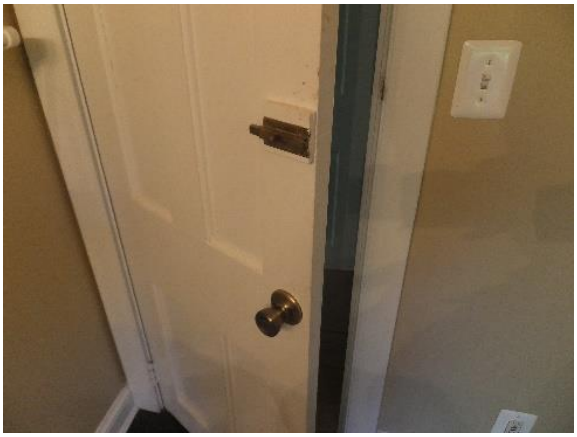


Figure 157. Interior side door hardware.

Figure 158. Door leading between the stairwell and living space.

Figure 159. Bolt latch hardware on interior side of door.

Figure 160. Typical pull handle on interior side of door with hole from other removed element above.

Figure 161. Viewing west into the living space.

Figure 162. South wall of living space.

Figure 163. North wall of living space.

Figure 164. East wall of living space.

Figure 165. Wood floorboards in living space.

Figure 166. Parged fireplace centered at west wall.

Figure 167. One closet located at the east wall.

Figure 168. Interior of closet.

Figure 169. View of both closets from the southwest of the living space.

Figure 170. Interior of second closet.

Figure 171. Damage to closet door coincidental with living space door bolt.

Figure 172. View into first floor stairwell and arched entryway to parlor.

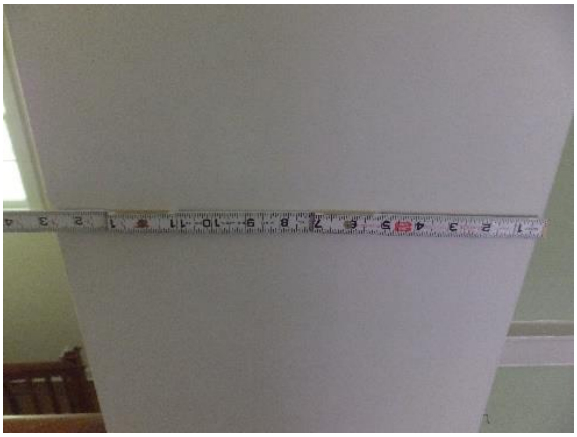


Figure 173. The entryway is cut through the original brick exterior west wall and is 14-3/4 inches thick with interior finishes.

Figure 174. View of north wall in parlor.

Figure 175. View of east wall in parlor.

Figure 176. View of south wall in parlor.

Figure 177. View of west wall in parlor.

Figure 178. Ornamental wood fireplace surround and brick firebox and hearth.

Figure 179. Detail of ornamental wood entablature and mantel.

Figure 180. Parged sides of firebox.

Figure 181. Close up view of detail below mantel.

Figure 182. Built in cabinet adjacent to the fireplace.

Figure 183. Lower cabinet doors open.

Figure 184. Slide bolt at the interior of north lower cabinet door.

Figure 185. Removed hardware location below slide bolt.

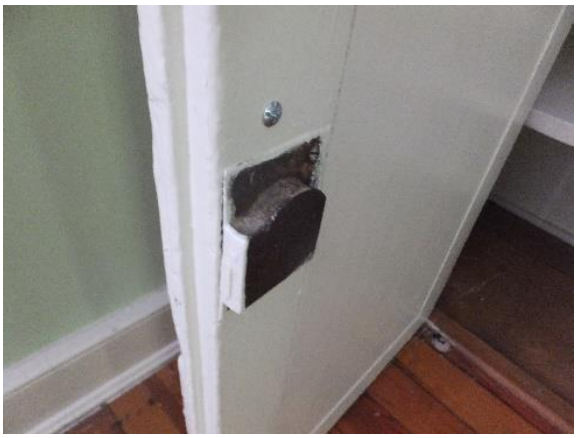


Figure 186. Existing hardware on interior of lower south cabinet door.

Figure 187. Stairs at the south wall leading up to the stairs to the loft.

Figure 188. Board and batten bead door separating the parlor to the loft stairs.

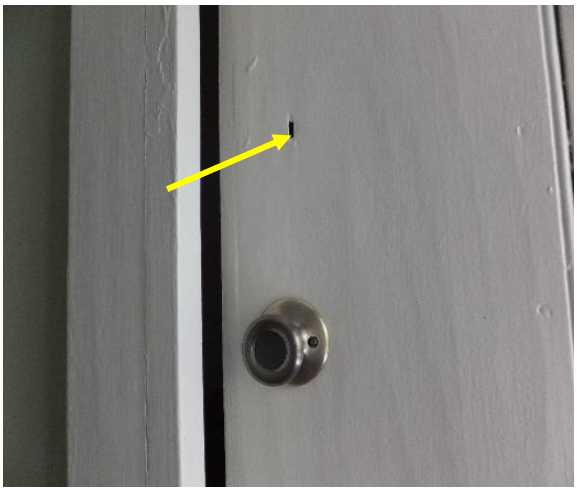


Figure 189. Contemporary pull knob installed at parlor stair door. Note key hole above.

Figure 190. Interior side of stairwell door with strap for thumb latch lever remaining.

Figure 191. Detail of newel post that emulates an original post found in the hall

Figure 192. Closet door below loft stairs.

Figure 193. Hardware at the interior side of the door.

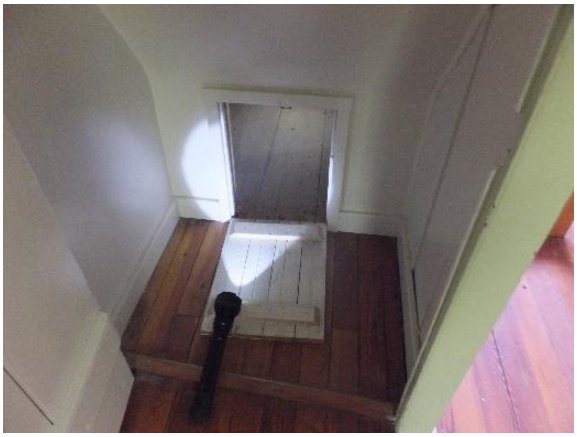


Figure 194. View into the closest with hatch door opened.

Figure 195. View into area below the stairs. Note white coating on south wall brick.

Figure 196. White coating on south wall brick and continuation of wood floorboards.

Figure 197. Looking southwest into space below loft stairs.

Figure 198. Looking southeast into space below loft stairs.

Figure 199. Interior door separating the parlor and hall.

Figure 200. Radiator built in cabinet typical of original home spaces.

Figure 201. Contemporary pull knob added below key or hardware hole.

Figure 202. View east into hall.

Figure 203. View northeast into hall.

Figure 204. View southeast into hall.

Figure 205. View of hall west wall.

Figure 206. Floorboards in the hall, which is the same in the parlor.

Figure 207. Ornamental wood fireplace surround and brick firebox and hearth in hall.

Figure 208. Detail of entablature and mantel.

Figure 209. Parged sides of brick firebox. Note brick hearth.

Figure 210. Typical damper pull chain.

Figure 211. Built-in cabinetry to the north of the fireplace. Note missing upper doors.

Figure 212. Lower section of cabinetry. Note trim around cabinetry to adjacent fireplace surrounds.

Figure 213. Interior finishes cut at east wall to accommodate wiring.

Figure 214. Slide bolt at interior side of south door.

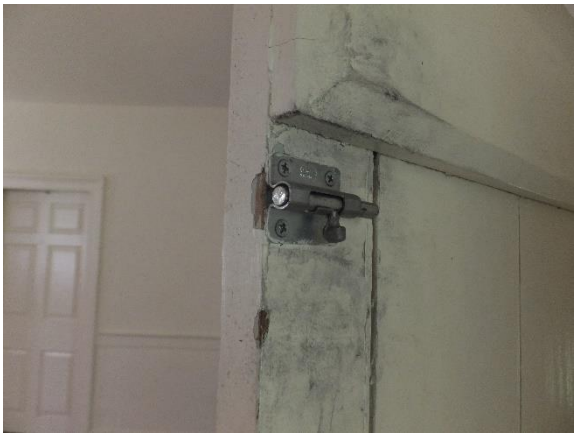


Figure 215. Typical barrel locks added to the interior sides of first floor exterior doors.

Figure 216. Door casing that is 12 inches wide to accommodate the thickness of the brick wall.

Figure 217. Remaining escutcheon from removed door knob at the south door.

Figure 218. Holes and ghosting from a removed surface mounted lock, such as a rim lock, at the south door.

Figure 219. Radiators located below windows.

Figure 220. Steps located at the south wall that lead to the loft stairs.

Figure 221. View of the interior first floor landing of loft stairs and hall and parlor stair doors.

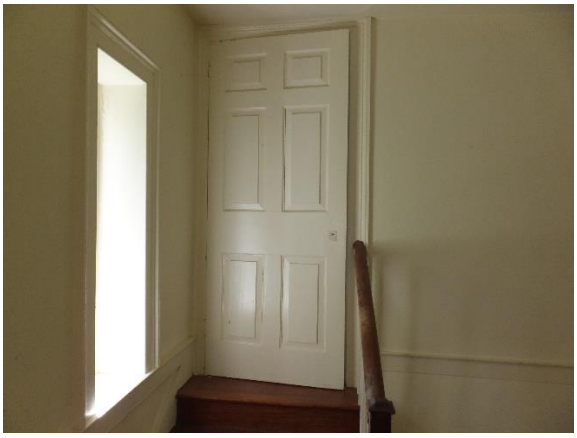


Figure 222. View of hall stair door.

Figure 223. Profiled handrail along steps to loft stairs.

Figure 224. Original and ornate newel post in hall. Note white paint remnants.

Figure 225. View of ornate newel post and square spindles.

Figure 226. Remaining escutcheon plate at hall door to loft stairs.

Second Floor

Stairwell and Closet

The enclosed stairwell landing at the second floor leads to the two loft rooms on the east and west and a closet on the north wall (Figure 227, Figure 228). The walls in the stairwell are both painted white; however, the east wall is plaster and the west is a continuation of beaded wall paneling similar to the board and batten bead doors (Figure 229). A finished wood handrail is located along the west wall, approximately 1-1/4 inches by 1-1/4 inches and spaced 1-1/8 inches from the wall (Figure 230). The steps in the stairwell are well-worn wood approximately 8 inches wide with 1/2 inch thick treads and 7-1/4 inch tall risers.

The white painted ceiling in the stairwell follows the slope of the roof (Figure 231). The ceiling flattens out above the top landing where a ceiling mounted metal light fixture is located. The glass shade of the black cross cut stamped metal fixture has been removed (Figure 232).

The closet space at the north wall has a 7/8 inch thick board and batten bead door. A metal shoe rack is installed on the backside of the door and a metal clothing rod spans between the closet walls

(Figure 233 and Figure 234). The ceiling in the closet follows the sloped roofline and the interior walls have been cut at the northernmost area of the closet at the floor to accommodate ductwork spanning between the two loft rooms (Figure 235). Similar to other board and batten bead doors in the home, all hand hardware has been removed from the door leaving a hole from a removed knob (Figure 236).

Loft West

A 7/8 inch thick board and batten bead wood door with a 2-1/2 inch wood threshold leads from the stairwell to the west loft room. The room has white painted walls with blue trim. The ceiling is sloped to follow the roofline with a flat section in the center of the room. There is a likely original chimney and fireplace on the west wall that has been plastered over (Figure 237). Damaged interior finishes at the west wall with corresponding cuts in the wood floor indicate a removed toilet; abandoned plumbing lines that penetrate through the chimney indicate a removed sink; cut interior finishes at the east and south walls and abandoned plumbing lines indicate a removed tub. These observations indicate this room was converted into a bathroom at one point in time (Figure 238, Figure 239, and Figure 240).

The cut plaster walls reveal 7/8-inch thick plaster and metal lathe, which was likely applied by the Laheys. The plaster consists of 1/2 inch thick paper backed gypsum board (rock lathe), metal lathe embedded in 1/4 inch sandy coat, and 1/8 inch gypsum finish coat (Figure 241). The plaster rock and metal lathe is not consistent with the typical wood lathe building construction in the eighteenth century. In addition, gypsum plaster was not widely utilized until approximately the 1920s. It became advantageous for workers to install the gypsum plaster as it starts to cure when mixed with water, and due to its rigidity, the plaster did not require a binder (such as coarse hair) which allowed workers to finish plaster walls quicker.[61] Windows and screens are currently being stored in this room (Figure 242).

The 1-inch thick wood tongue and groove floors at the second floor vary between 6 and 7-1/2 inches wide and run east-to-west (Figure 243). Inswing casement windows flank the chimney on the west wall with built in radiator cabinet units below each window (Figure 244 and Figure 245). Similar to the radiator cabinetry in the parlor room, there are storage cabinets adjacent to the radiators in the west loft. One of the storage cabinets to the south of the fireplace still has numerous pharmaceutical items from the Laheys (Figure 246). Two metal wall sconces are mounted to the chimney finishes. The sconces are open (no glass intended) with faux candle type bulbs (Figure 247).

The east wall above the removed tub is paneled wood bead board that is similar to the bead board applied to the west wall of the stairwell (Figure 248). At the north wall there are two half height closet spaces with shelves (Figure 249). The board and batten bead closet doors extend from the wood floor to the start of the sloped ceiling. The chair rail located at the east and west walls are typical in height and profiling for the original section of the home and are installed 2 feet 5-3/4 inches from the floor. The baseboard has the typical profile for the original section of the home; however, it is 5/8 inch taller than the first floor rooms. This room has typical 4-inch wide door trim. The window trim is 2-inches wide, but has been cut as necessary to accommodate the ceiling/roof slope. Trim profiles are described in Table 1.

[61] Mary Lee MacDonald, Preservation Brief 21: *Repairing Historic Flat Plaster Walls and Ceilings*, (Washington D.C.: National Park Service, Technical Preservation Services, dated October 1989). Metal lathe was patented and used in England by 1797, but was not present in the United States until the late 19th century. Rock lathe also known as paper back compressed gypsum board became commonplace in residential plastering by 1930s.

Loft East

A board and batten bead door with two hinges and a 6-1/2 inch wide wood threshold leads into the east loft room across the stairwell landing (Figure 250). The latch keep on the trim is the only hardware remaining on the door. There is a fireplace centered at the east wall, a large mechanical system at the north wall, and continuation of the ductwork along the south wall (Figure 251 and Figure 252). Similar to the west loft, the ceiling in the east loft follows the slope of the roofline, and the walls are painted white with blue trim and ornamentation.

The ornamental wood fireplace surround is similar to the first floor fireplace and also has Federal style influences. The mantle shelf has tall punctuated toothed detailing above the fireplace apron (Figure 253). The brick masonry firebox is currently obscured by ductwork from the large mechanical unit installed at some point along the north wall. Ductwork runs along from the mechanical unit at the north wall around all exterior walls and penetrates through the floors and walls. Mechanical conduits penetrate the east wall adjacent to the window; the void space surrounding the conduits is filled with spray foam (Figure 254). Inswing casement windows with typical trim (refer to Table 1) flank the fireplace. Built in radiator cabinet units are below each window and contain adjacent storage similar to those in the west loft.

The wood floors in this room are similar to those in the west loft. The 1-inch thick wood tongue and groove floors at the second floor vary between 6 and 7-1/2 inches wide and run east-to-west. Information on the thickness and connection of the wood floors was obtained at the southwest corner of this room where a cut in the floor has been made to accommodate a large duct (Figure 255 and Figure 256). A 5 inch deep wood beam was observed at this cut section of floor and may be part of the original floor structural system.

A penetration has been made at the north end of the west wall to accommodate the ductwork. The plaster assembly in this location is 3/4 inches thick comprised of 1/2 inch thick paper backed gypsum board, 1/8 inch thick sandy coat, and 1/8 inch thick gypsum finish coat. It is interesting to note that while the use of the rock lathe is similar to what was observed in the west loft, there is an absence of metal lathe. The plaster observation made at the west loft was at an exterior wall while the observation in the east loft was made at an interior wall. Beyond the hole, the original wood plaster and lathe assembly at the interior wall of the stairwell closet is visible (Figure 257).

The chair rails located at the east and west walls are typical in height and profiling for the original section of the home. The baseboard is typical in profile as the original sections of the home; however, it is 5/8 inch taller than the first floor rooms, similar to the west loft. This room has typical 4-inch wide door trim as the original sections of the home. Trim profiles are described in Table 1.

Figure 227. Stairs leading up to the loft.

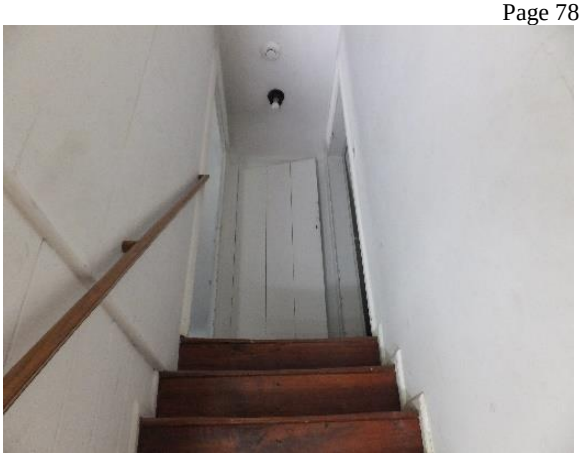


Figure 228. Closet centered at the loft landing.

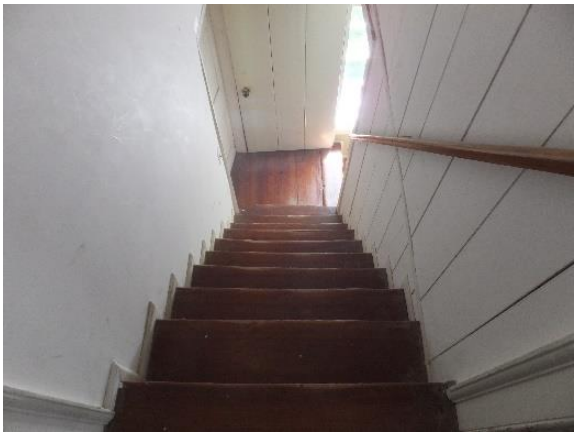


Figure 229. View down loft stairs to first floor landing.

Figure 230. Wood handrail located at the west wall of the loft stairs.

Figure 231. Sloped ceiling in loft stairwell.

Figure 232. Ceiling-mounted light fixture in loft stairwell.

Figure 233. Interior side of loft level closet door.

Figure 234. Sloped ceiling in loft closet.

Figure 235. Ductwork running through the closet walls.

Figure 236. Remaining hardware hole in closet door.

Figure 237. Viewing west into the loft west room.

Figure 238. Area of a removed toilet.

Figure 239. Evidence of a removed wall-mounted sink.

Figure 240. Removed tub with resultant disrupted interior finishes.

Figure 241. Plaster as observed at removed tub location.

Figure 242. Windows and doors currently being stored in this loft west room

Figure 243. Wood floorboards in the loft spaces.

Figure 244. Casement windows flanking the chimney on the west wall.

Figure 245. Built-in radiator and cabinetry located below casement windows.

Figure 246. Pharmaceutical items from the Laheys remain in the south cabinet.

Figure 247. Wall sconces in the loft west room.

Figure 248. Paneled wood bead board at the east wall.

Figure 249. Small closet spaces located at the south wall.

Figure 250. View of the loft east board and batten bead door as view from inside the room.

Figure 251. View of the east wall of the loft east room.

Figure 252. View of the large mechanical unit set along the north wall of the loft east room.

Figure 253. Detail view of the fireplace entablature and mantel ornamentation.

Figure 254. Mechanical conduit penetration through the east wall.

Figure 255. Ductwork penetration through the wood floor was observed in both loft rooms.

Figure 256. Thickness of tongue-and-groove floorboards was observed at the ductwork cut in floor.

Figure 257. Original plaster and wood lathe was observed in the interior wall ductwork penetration in the loft east room.

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Exterior Condition Assessment

Foundation

- The field stone foundation appears to be in fair to good condition; however, several areas of missing mortar (Figure 258), multiple mortar repair campaigns (Figure 259), and an isolated crack in and individual stone on the south facade were observed (Figure 260).
- At the west foundation wall, a cementitious parge coat is applied over the fieldstone. One vertical crack (Figure 261) and one spall (Figure 262) were observed at the north most corner of the parge coat.
- Unsealed pipe penetrations, including one abandoned location, were noted at the east foundation wall. (Figure 263 and Figure 264).

Brick and Mortar

- In general, the majority of the brick units are in fair condition with minor areas of distress observed, most notably at the north facade where heavy vegetation, including several trees, was observed in close proximity to the house (Figure 265).
- The face of the brick units frequently contains manufacturing imperfections that resulted in voids, crevices, and rough surfaces. These imperfections are typical for brick produced in America in the eighteenth century, as regulated manufacturing processes were not yet established. These imperfections have been exacerbated by natural weathering and the use of abrasive media in previous white wash removal procedures (Figure 266).
- Several brick erosion areas and vertical cracks were observed in the brick units at various locations on the facades and chimneys (Figure 270, Figure 271, and Figure 272). Brick units at the entry stairs on both the south and north facades have sections of material erosionor cracked in areas of vegetative growth and corroding handrails (Figure 273).
- At the west facade, a repaired crack was noted extending through the mortar joints in several courses of brick above the wood lintel for the basement door (Figure 274).
- A conduit penetration through the the brick units on the upper portion of the east facade was detailed with a cementitous material (Figure 275). At the interior, spray foam was observed at the perimeter of the conduit.
- Surface staining was observed on the brick units of the chimney caps and adjacent areas below (Figure 276). Isolated missing brick units were also observed at the chimney caps.
- The mortar typically exhibits bondline failure and vertical cracking within the joints at various locations (Figure 267). Materials testing is required to confirm the composition of the mortar.
- A small piece of wood blocking was observed within a mortar joint, possibly as a shim, at the south facade (Figure 268). Untooled sealant was observed over the surface of multiple mortar joints at the west chimney (Figure 269).

Roof

- In general, the slate roofing assembly is in fair to good condition with isolated areas of broken or missing slate shingles (Figure 277). One missing slate shingle was replaced with metal on the south facade (Figure 278).
- Mastic was observed along the slate saddle ridge of the 1941 addition; the slate saddle ridge of the original portion of the home could not be viewed from the ground with binoculars (Figure 279). On the east facade, mastic was additionally observed at the rake of the slate (Figure 280 and Figure 281). On the south facade, slate joints were also detailed with mastic at the intial course (Figure 282).
- Copper chimney flashing was detailed with mastic along the interface with the brick units (Figure 283). Flashing edges were lifted/deatched and appeared to not be installed/intergrated under the slate shingles (Figure 284 and Figure 285). The flashing may have been installed retroactively.
- Vent stack penetrations are detailed with pre-fabricated lead flashing boots and contain deteriorated soldered seams. The flashing cap appears to be missing (Figure 286).

- The gutters are in good condition with minimal foliage and debris in the gutter cavity (Figure 287).
- Most downspouts do not have splash pads or extensions, resulting in water discharge being desposited close to the foundation (Figure 288).

Windows

- The majority of the original windows of the home are in fair condition (Figure 289). Exterior storm windows are installed at the second floor of the original section of the home and are in good condition. (Figure 290).
- Foliage and debris accumulation was observed to varying degrees collecting within all ground floor window wells (Figure 291).
- The following exterior conditions were typically observed at the windows:
  - Cracked and peeling paint (Figure 292),
  - Weatherchecking of the wood sills,
  - Separation of frame joinery (Figure 293), and
  - Cracked, displaced, or missing glazing putty (Figure 294).
  - Deteriorated window perimeter sealant (Figure 295).
- Minor surface corrosion of the steel lintels above the windows was observed at locations with a lack of coating in isolated locations (Figure 296).
- Isolated cracked glass lites were observed on the first and second floors of both the north and south facades (Figure 297). An additional cracked lite was noted at the north window located in the kitchen
- A wood sill located on the second floor of the west facade is rotting and splitting across the grain (Figure 298).
- Similar to that of the exterior, the interior side of windows exhibit typical cracking and peeling paint, weather checking at the sills, and separation of frame joinery (Figure 299, Figure 300, and Figure 301). Windows throughout the home appear to be painted shut and not operable.
- Missing hinges and associated hardware were noted for several windows located in both the kitchen and cellar (Figure 302). The original hardware at windows located in the kitchen appear have been replaced with contemporary hardware (Figure 303 and Figure 304).

Doors

- The exterior doors that are in fair condition. The paint is typically cracked and peeling at the base of the doors (Figure 305).
- Cracked and missing glazing putty was observed at the perimeter of the glass lites within the storm doors (Figure 306).
- Modest deterioration at the bottom of the wood frame of the exterior storm door (Figure 307). The exterior storm door located at the south facade contains a crack at the lower panel (Figure 308).
- The wood lintel located above the cellar entry door on the west facade exhibits splintering and checking across its length (Figure 309).
- One door located at the north wall of the hall was observed to have daylight shown through a joint separation at a door panel (Figure 310).
- Foam tape is installed at the head and jamb of the door located on the north wall of the parlor; the tape was likely intended to minimize air infiltration at the perimeter of the door, but is unadhered and therefore ineffective at several locations (Figure 311).

Metals

- The metal railings at both the north and south entrances appear to be in fair to poor condition. The railings exhibit corrosion and section loss, most notably at the north facade (Figure 312). One metal railing became detached at the brick and removed from the west entrance of the north facade (Figure 313).

Light Fixtures

- The light fixtures at the exterior of the home are in good condition.

Figure 258. Missing mortar locations at fieldstone foundation.

Figure 259. Varying mortar repairs at fieldstone.

Figure 260. Crack in fieldstone.

Figure 261. Crack in parge coat.

Figure 262. Spall in parge coat.

Figure 263. Abandoned attempt at a core drill for a penetration.

Figure 264. Downspout without a splash pad or extension.

Figure 265. Heavy vegetation adjacent to home.

Figure 266. Imperfections in brick.

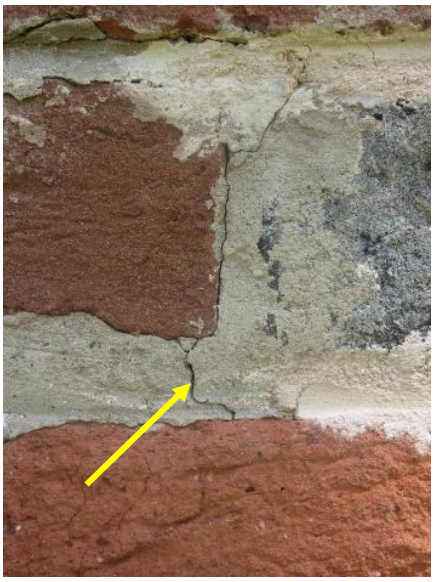

Figure 267. Cracking in mortar joint.

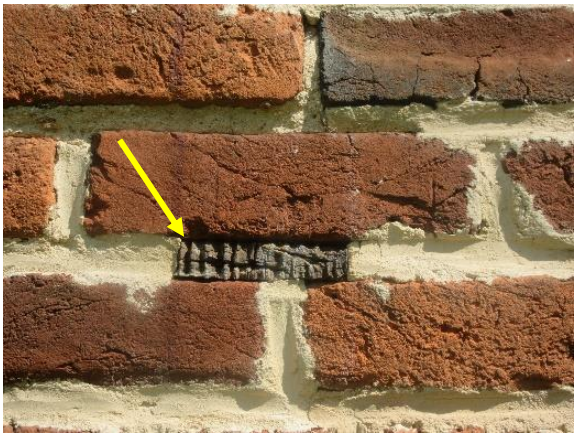

Figure 268. Wood element, possibly a shim, in a mortar joint at the original section of the home.

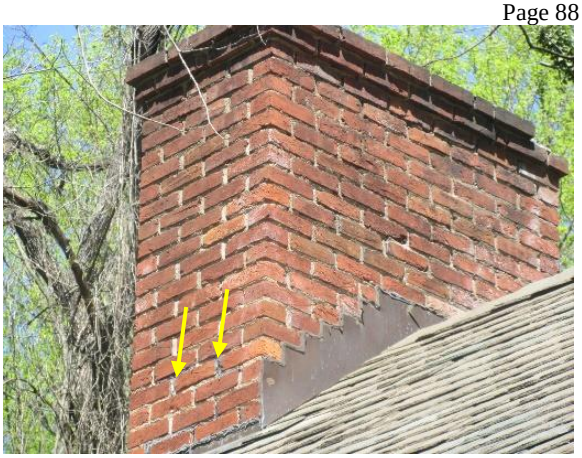

Figure 269. Sealant at mortar joint.

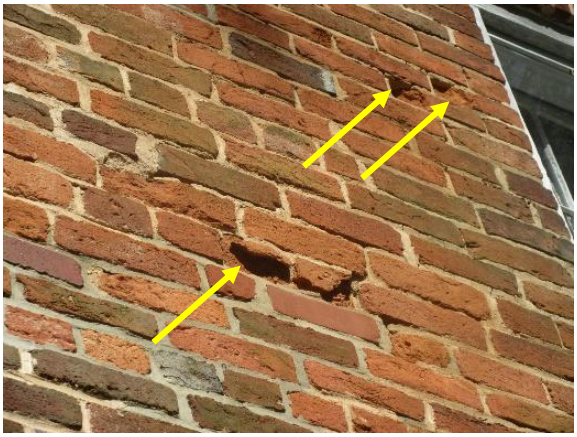

Figure 270. Location of isolated brick face erosion.

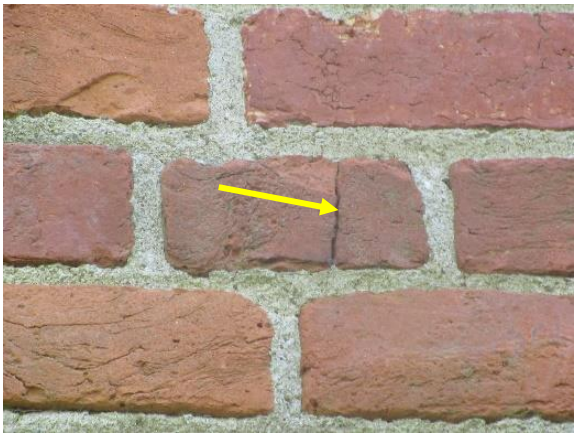

Figure 271. Vertical cracking in brick.

Figure 272. Erosion of brick face material.

Figure 273. Cracking in mortar at brick entry steps.

Figure 274. Step cracking was repaired with mortar at the ground floor/cellar door.

Figure 275. Conduit detailed with cementitious material at the exterior.

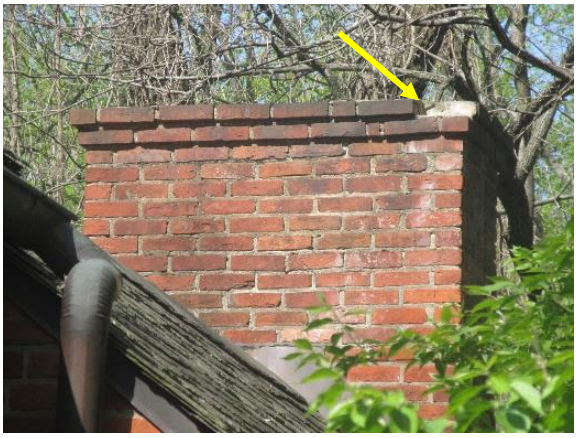

Figure 276. Surface staining at chimney caps. Note missing brick at corner of chimney cap.

Figure 277 Broken (yellow arrow) and missing slate shingles (orange arrow).

Figure 278. Metal replacement of slate shingle.

Figure 279. Mastic at saddle ridge.

Figure 280. Mastic at south rake edge.

Figure 281. Mastic at north rake edge.

Figure 282. Mastic at slate joints.

Figure 283. Mastic at copper chimney flashing.

Figure 284. Overall of chimney flashing edges.

Figure 285. Lifted chimney flashing edge and adjacent slate shingle.

Figure 286. Pipe penetration through slate roof.

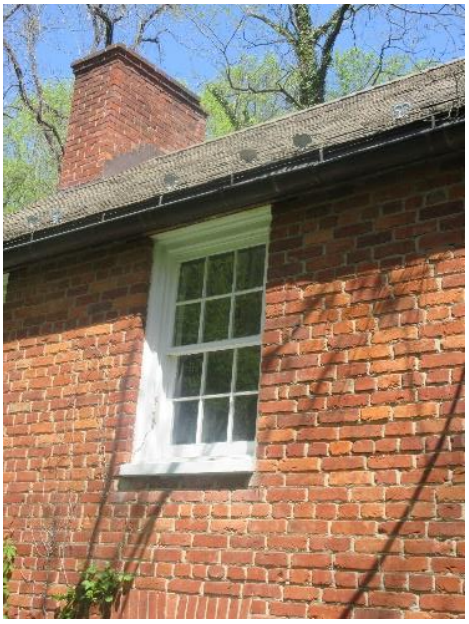

Figure 287. View of gutter.

Figure 288. Downspout close to masonry wall.

Figure 289. Overall view of window at west facade at the kitchen level.

Figure 290. Overall view of exterior storm window at loft window.

Figure 291. Foliage and debris accumulation in window well.

Figure 292. Cracked and peeling paint at window.

Figure 293. Separation of frame joinery.

Figure 294. Missing and delaminating glazing putty.

Figure 295. Deteriorated window perimeter sealant.

Figure 296. Surface corrosion at window lintel.

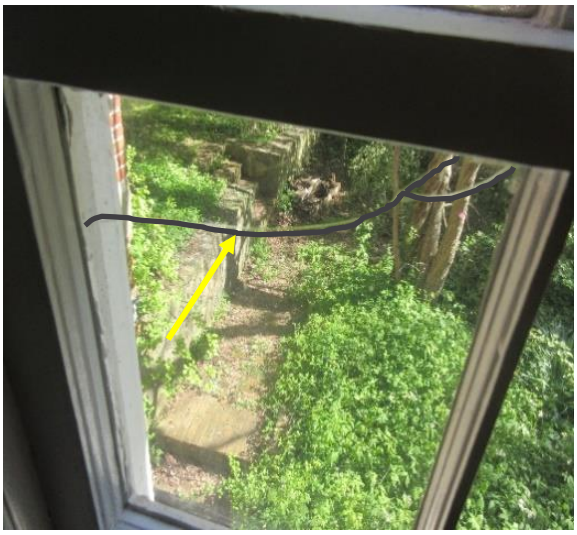

Figure 297. Cracked glass lite (traced for clarity).

Figure 298. Deteriorated window sill.

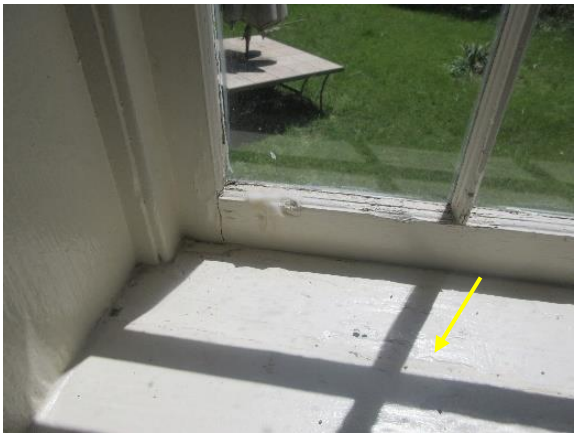

Figure 299. Weather-checking at window sill (interior).

Figure 300. Separation of frame joinery (interior).

Figure 301. Peeled paint at window (interior).

Figure 302. Missing window interior lock (interior).

Figure 303. Replaced window hardware.

Figure 304. Replaced window hardware.

Figure 305. Cracked paint at door base.

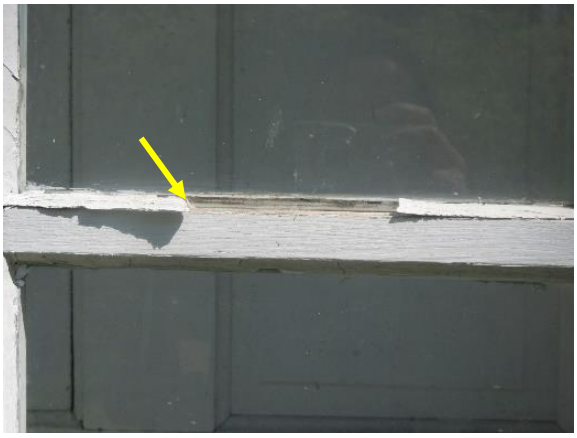

Figure 306. Missing and delaminating glazing putty at door glass lite.

Figure 307. Modest deterioration at the bottom of the wood storm door.

Figure 308. Crack in wood at bottom rail of storm door.

Figure 309. Wood checking at door lintel

Figure 310. Daylight observed at exterior door panel.

Figure 311. Foam tape weatherstripping becoming detached at door jamb.

Figure 312. Corrosion and material loss at hand rail.

Figure 313. Detached metal railing.

Interior Condition Assessment

Finishes

- Interior wall and ceiling finishes consist of drywall/gypsum board and plaster. The drywall and plaster are typically in fair condition.
- Minor cracking of drywall/gypsum board and plaster was observed throughout the home, generally located at window and doorframes, wall seams, and ceiling interfaces (Figure 314, Figure 315, and Figure 316).
  - More significant diagonal cracking was observed in the east loft. Cracks typically emenate from either the edges of the ceiling to wall interface or the window frames (Figure 317, Figure 318, and Figure 319). An additional crack was observed in the mechanical area of the ground floor (Figure 320).
- Multiple cuts in the interior finishes were observed throughout the home to accommodate various mechanical, electrical and plumbing (MEP) systems at the following locations:
  - The interior wall of the built-in cabintery located at the east wall of the parlor (Figure 321),
  - The east and west lofts (Figure 322, Figure 323, and Figure 324), and
  - The mechincal area of the ground floor (Figure 325 and Figure 326).
- Blistering and material degradation ofplaster due to residual staining from water infilitraion was observed in the west loft at the loower and upper south corner of the fireplace (Figure 327 and Figure 328). Areas of plaster removal was also observed in the parlor above the baseboard possibly to accomodate built-in cabintery at the north wall (Figure 329). Black burn marks were observed above an electrical switch in the west loft (Figure 330).
- Flaked coating and staining were observed in the cementitious parge coat and plaster at the foundation wall in the mechanical area of the ground floor (Figure 331). There appears to be potential microbrial growth in the vicinty of the deterioration (Figure 332, Figure 333, and Figure 334). Additionally, the north wall appears to be slightly bowed inward at the lower corner (Figure 335). These observations indicate that moisture frequently infiltrates through the foundation wall into the interior finishes.
- Potential microbial growth was also observed around the perimeter of ceiling vents in the parlor (Figure 336) and at the west wall where a toilet was removed in the west loft (Figure 337).
- Gaps and separation at seams were observed between baseboards, cabinetry and mantel trim, and crown molding interfaces throughout the home (Figure 338, Figure 339, Figure 340, and Figure 341).
- The painted walls appear to be in fair to good condition with cracked, flaked, and stained areas of paint at isolated locations throughout the home (Figure 342 and Figure 343).
- The painted wood bead board panels in the stairway leading to the second floor are in fair condition with several areas of cracked and flaked paint (Figure 344 and Figure 345). Painted chair rails, window and door frames, crown molding, baseboards, and wood built-in cabinetry exhibit similar forms of deterioration (Figure 346, Figure 347, and Figure 348).

Masonry

- Deteriorated mortar joints and cracked/spalled brick units were typically observed at fireplaces throughout the home (Figure 349 and Figure 350). Insulation was packed into the throat of the smoke chamber at the parlor and living space fireplaces; this was likely done as a way to weatherize/seal off the home while unoccupied (Figure 351 and Figure 352). Dark staining was observed at the brick arch and firebox of the kitchen fireplace, possibly caused by soot from when the fireplace was used (Figure 353).
- Vertical cracking at mortar joints and several mortar repair campaigns were observed at the fieldstone fireplace in the cellar (Figure 354 and Figure 355).

Doors

- The doors on the interior of the home are in fair condition. Typical deterioration/damage

observed includes separation of joinery, isolated locations of cracking, and weatherchecking at the base of the door and thresholds (Figure 356, Figure 357, Figure 358, Figure 359, and Figure 360).
- Several of the built-in cabinetry original hardware on the first floor have been replaced with contemporary ceramic door knobs (Figure 361). The upper doors are missing from the cabinet in the hall. A lower cabinet door was detached and lying on the floor, adjacent to the cabinet (Figure 362).
- Most of the interior and exterior doors had original hardware removed. One bar strap at a door in the west loft was observed to have surface corrosion (Figure 363).

Wood
- The built-in cabinetry located on the first floor is in fair to good condition with isolated areas of splitting at vertical support members (Figure 364).
- The typical deterioration observed at the door thresholds includes weatherchecking and fading of applied varnish. This is possibly due the element being uncoated and exposed to dirt, debris, and moisture accumulation (Figure 365). In the east loft, the door threshold has worn to the point of significant section loss (Figure 366).
- The stair handrail located in the hall has minor indentations (Figure 367). Two spindels are missing, one in the parlor and one in the kitchen (Figure 368 and Figure 369).
- Mantel trim and paneling is in fair to good condition with isolated vertical cracks in paneling and splitting/separation of trim pieces (Figure 370 and Figure 371).
- At the east wall of the west loft, the wood bead board panels where the tub was removed exhibit varying degress of water staining and soft wood when probed with an awl tool (Figure 372).
- The round wood joists observed from the cellar are in fair to poor condition with splits typically running the full length of the joist (Figure 373 and Figure 374). These joists are a different wood species and appear to be sawn differently than members observed adjacent to the west fireplace (Figure 375). It appears that the supporting beams framing out the field stone fireplace are original given the species and hand hewn sawing method. These supporting beams exhibit similar wood splintering and grain separation (Figure 376 and Figure 377).
- The subflooring of the first floor (as viewed from the cellar) exhibits varying degrees of indentations and insect damage (Figure 378).

Metals
- Surface corrosion was observed at the full length of the curved steel lintel supporting the brick arch at the kitchen fireplace (Figure 379). Areas of corrosion by-product accumulation were primarily observed at the supporting ends of the lintel that are embedded in the masonry (Figure 380).

Floor
- The wood flooring throughout the house is in fair condition. Typical deterioration/damage includes indentations/scratches, insect damage and areas of damaged boards (Figure 381 and Figure 382).
- Filler or other material was used at gaps between wood floor boards. In multiple areas, this filler has either deteriorated or is missing in varying degrees (Figure 383 and Figure 384).
- Several cuts in the wood flooring have been made to accommodate ductwork and plumbing in both the east and west lofts (Figure 385 and Figure 386).
- The linoleum flooring in the bathroom located in the 1941 addition is in good condition with minor dirt accumulation (Figure 387).
- The clay tile located in the ground floor is typically in fair condition with several areas exhibiting water staining, dirt accumulation, and spalls (Figure 388 and Figure 389). The tiles along the south wall in the cellar have been replaced (Figure 390). Abandoned penetrations were also observed in the clay tile floor at the ground floor mechanical area (Figure 391).

Fixtures

- Plumbing fixtures were removed in the west loft, leaving abandoned penetrations in interior finishes and flooring (Figure 392).
- The air conditioning vent located in the bathroom on the first floor contains isolated spots of surface corrosion (Figure 393).

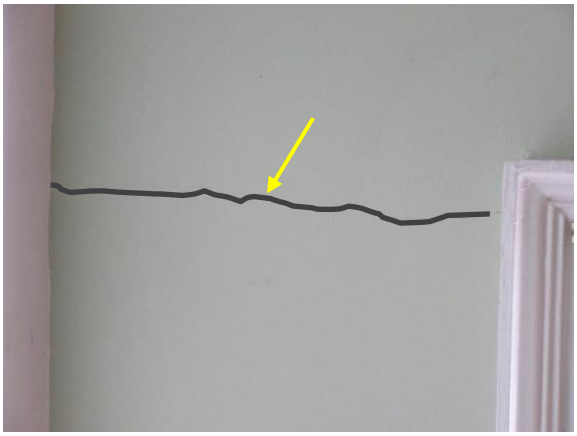

Figure 314. Hairline cracking in plaster adjacent to door frame (crack traced for clarity).

Figure 315. Plaster cracks at ceiling, possibly between seams of rock lathe in the parlor.

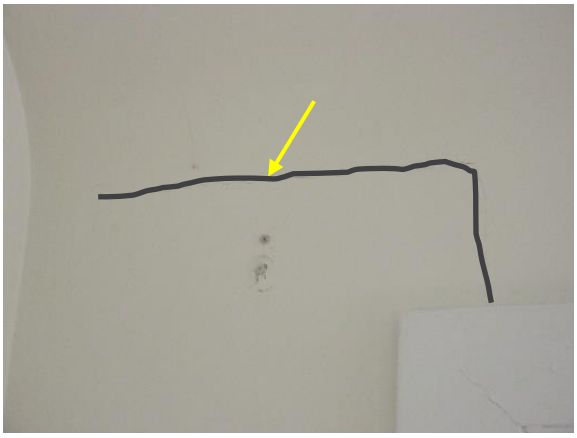

Figure 316 Plaster cracking adajcent paneled door frame in parlor (crack traced for clarity).

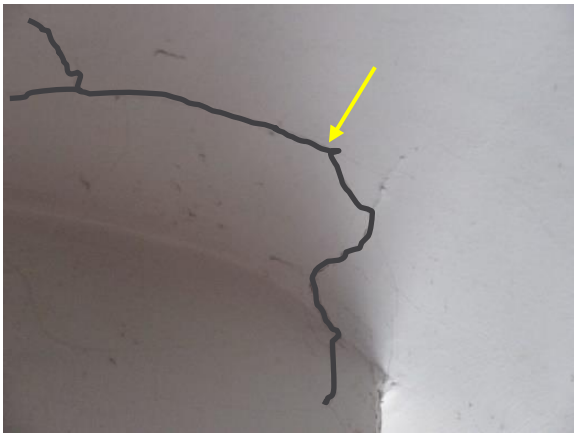

Figure 317. Plaster cracking at sloped ceiling adjacent to chimney of east loft (crack trace for clarity).

Figure 318. Plaster cracking adjacent to board and batten door frame of east loft (crack traced for clarity).

Figure 319. Plaster cracking adjacent to window frame.

Figure 320. Parge coating cracking in mechanical area.

Figure 321. Cut through wall finishes for electrical at cabinetry.

Figure 322. Overall view of ductwork in east loft.

Figure 323. Cut in plaster and spray foam for conduit penetrations at east loft exterior wall.

Figure 324. Cut in plaster and beaded wood wall for plumbing in west loft.

Figure 325. Cut in parge coating for MEP in mechanical area.

Figure 326. Cementitious material at cut in parge coating for abandoned penetration.

Figure 327. Water staining, bubbling, and material loss of plaster at lower corner of west loft fireplace.

Figure 328. Location of water infiltration with staining, bubbling, and material loss of plaster at upper corner of west loft fireplace.

Figure 329. Gap between plaster wall finish and baseboard.

Figure 330. Black burn marks at electrical switch.

Figure 331. Flaked coating and staining at parge coating at mechanical area.

Figure 332. Potential microbial growth at parge deterioration.

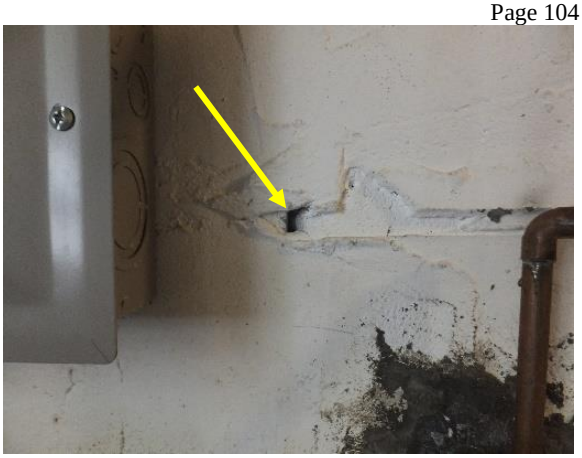

Figure 333. Location of missing parge coating from removed conduit.

Figure 334. Water staining, blistering and cracking of parge coating.

Figure 335. Inward bow of parge coating at exterior wall in mechanical area.

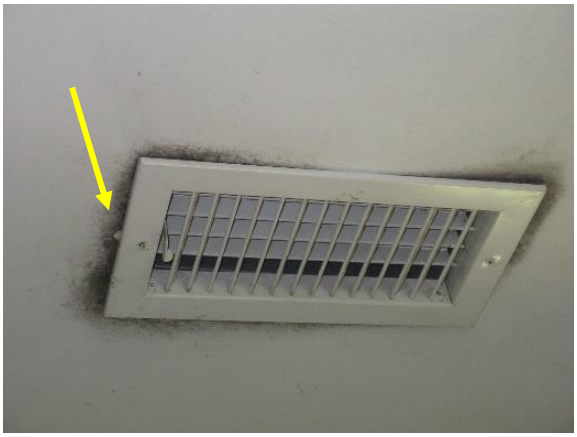

Figure 336. Potential microbial growth at ceiling vent.

Figure 337. Lack of paint coating from previously removed toilet location.

Figure 338. Separation of joinery at cabinetry trim.

Figure 339. Separation of seams at cabinetry.

Figure 340. Separation at ceiling and cabinetry seam.

Figure 341. Separation at wall and mantel seam.

Figure 342. Staining at wall paint.

Figure 343. Typical cracked and flaked paint.

Figure 344. Cracked and flaked paint and wood bead board panels

Figure 345. Vertical cracking of paint at wood bead board panels.

Figure 346. Flaked paint at interior door.

Figure 347. Flaked paint at door frame.

Figure 348. Cracked and flaked paint at built-in cabinetry in loft spaces.

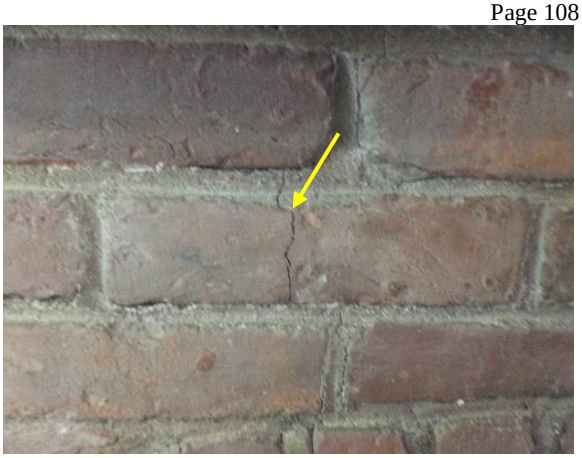

Figure 349. Vertical cracking at brick and mortar at kitchen fireplace.

Figure 350. Dark staining from fireplace use and mortar erosion at fireplace.

Figure 351. Insulation installed at the throat of parlor fireplace.

Figure 352. Hanging insulation at the throat of the living space fireplace.

Figure 353. Dark staining from use at kitchen fireplace.

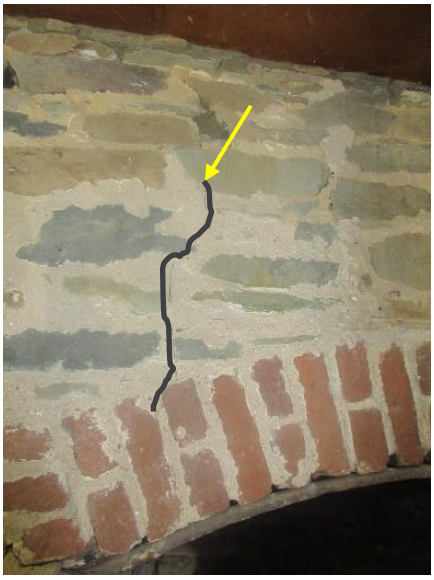

Figure 354. Vertical cracking at mortar of fieldstone fireplace (crack traced for clarity).

Figure 355. View of mortar campaigns at cellar fireplace.

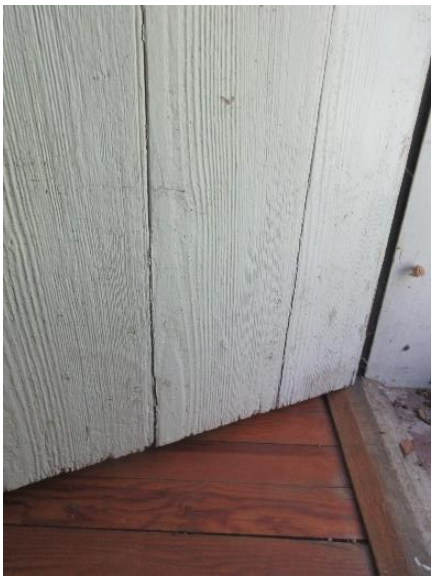

Figure 356. Weather checking at board and batten bead door base.

Figure 357. Separation of joinery at board and batten door frame.

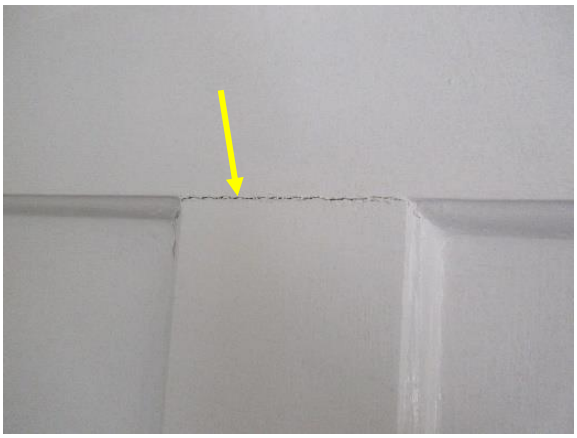

Figure 358. Separation of joinery at interior paneled door.

Figure 359. Crack at interior door panel.

Figure 360. Separation of joinery at center stile of paneled door.

Figure 361. Replacement contemporary knobs.

Figure 362. Detached cabinet door.

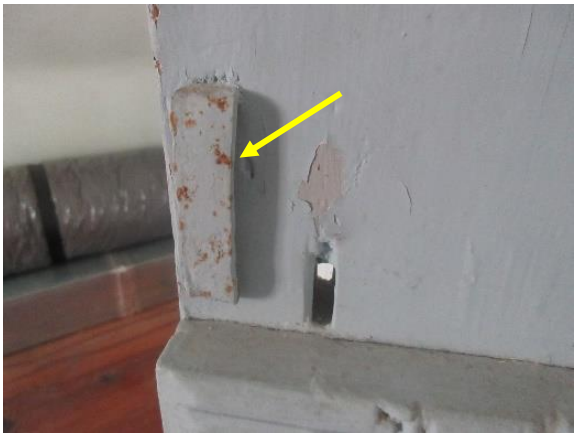

Figure 363. Surface corrosion at original bar strap at board and batten bead door.

Figure 364. Splitting at vertical support member in built in cabinetry.

Figure 365. Weather-checking and fading varnish at door threshold.

Figure 366. Well-worn threshold of east loft.

Figure 367. Indentations at a stair handrail in the hall.

Figure 368. Missing spindle at parlor staircase.

Figure 369. Missing spindle at first floor staircase.

Figure 370. Vertical crack in wood at mantle panel.

Figure 371. Separation of joinery at loft mantel.

Figure 372. Staining at wood bead board in tub area.

Figure 373. Overall view of wood joists and various splitting of 3/4 round floor beams.

Figure 374. Splitting at 3/4 round wood floor beams.

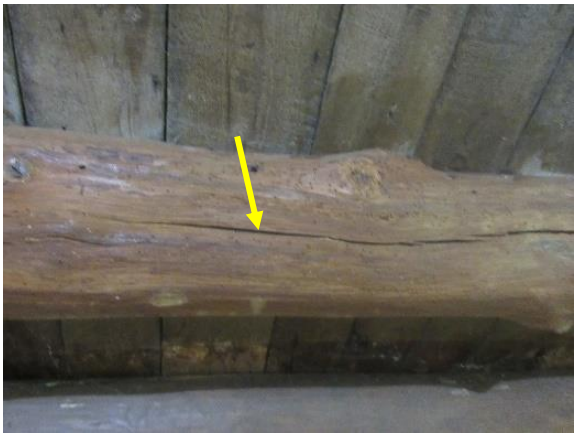

Figure 375. Checking at original floor beam in cellar.

Figure 376. Wood splintering/splitting at original beams framing the cellar fireplace.

Figure 377. Grain separation at original framing beams. Note pin holes in wood.

Figure 378. Indentations and insect damage at subflooring of first floor Hall and Parlor.

Figure 379. Surface corrosion at fireplace lintel.

Figure 380. Corrosion product accumulation at end of curved steel fireplace lintel.

Figure 381. Missing sections of floorboard in Hall.

Figure 382. Potential insect damage at floor board in the living room.

Figure 383. Wood filler at gap between floor boards at east loft.

Figure 384. Multiple areas of material accumulation at gaps between floor boards at the east and west lofts.

Figure 385. Cut in wood flooring to accommodate ductwork at east loft.

Figure 386. Staining at cut in wood floor board for plumbing at the west loft.

Figure 387. Minor dirt accumulation at linoleum.

Figure 388. Spall in clay tile flooring at kitchen entry that has been covered with mortar.

Figure 389. Staining and dirt accumulation at clay tile flooring in cellar potentially from water infiltration.

Figure 390. Replacement or staining of clay tile flooring in kitchen.

Figure 391. Abandoned penetration at clay tile flooring in utility room.

Figure 392. Abandoned penetrations at west loft bathroom infilled with spray foam.

Figure 393. Surface corrosion of vent and fasteners at bathroom.

Recommendations

Exterior

Masonry

- Further evaluate whether mortar joints would benefit from a 100% repointing campaign. There is evidence of localized water infiltration and erosion of the joints. However they may not require 100% repointing if performing well. Tool mortar joints to match existing historic finish. Mortar to be of same composition and color as existing historic mortar.
- Replace severely cracked and eroded brick units in kind. Minor spalls and chips can be left in place.
- Repair cracks and spalled areas of the parge coat by removing unsound material and installing new cementitious parge coat.
- Seal around pipe penetrations through foundation wall with non-staining elastomeric sealant or a pipe sleeve to minimize water infiltration. Install new sealant per the industry standard recommended width-to-depth ratios. All new sealant joints should be installed with continuous bi-cellular non-gassing backer rod or bond breaker tape.
- Once repairs and repointing efforts are complete, perform full scale cleaning of masonry to remove general soiling and address any spot cleaning required such as removal of bio growth from adjacent vegetation.

Roof

- Re-secure loose slate and replace broken slate shingles in the roofing field. On the south facade, remove metal flashing at missing slate location and install new slate shingle. Utilize the nail-and-bid or slate hook method for securement of isolated replacement slate shingles; the sheet metal strap method utilized for recent repairs is not recommended due to the tendency for the strap to unfold in a relatively short period of time.
- Remove the mastic at the apex of the saddle ridge slates. Remove and reinstall saddle ridge slates with new concealed metal ridge flashing that is interwoven with each pair of ridge slates. Additionally, remove mastic at slate joints and install new bib flashing under slate to bridge gap between slate shingles.
- Remove and replace metal rake flashing such that it is installed underneath the slate course.
- Conduct an up close inspection of the copper flashing and terminations around the chimney. There is evidence of water damage and mastic suggesting previous leaks and may require replacement. It is unclear if they emanate from the flashing around the chimney or through the chimney brick or the roofing elements. New copper flashing should consist of stepped flashing terminated into the brick mortar joints, aprons at the lowermost sections of the chimneys, and folded flashing corners to direct water away from chimney corners. Consider installing chimney cap flashing.
- Remove and replace sheet lead flashing at pipe vents with proper flashing cap installation and integration. Reinstall slate shingles that were removed to facilitate pipe vent flashing repair.
- Install splash pads and/or downspout extensions at downspouts to direct water away from the foundation walls.

Windows

- Perform the following work to restore the wood window assemblies. Note that exterior storm windows and screens will need to be temporarily removed to perform this work and can be cleaned and repaired as necessary.
  - Clean all surfaces (interior and exterior) to remove general soiling, spider webs, minor biological growth, etc.
  - Remove the existing paint from all exterior surfaces of the window frames, sash channels, and sashes using a non-abrasive method, such as chemical strippers that do not contain methylene chloride and reduce the risk of creating airborne lead dust. Perform materials testing for the existing paint as lead based paint may be present on the windows. Removal of the lead underlayers will

eliminate hazard for future campaigns. Prior to the paint removal process, the original or most historic paint color should be identified for documentation.
    - After paint removal, inspect all wood surfaces, including sashes, frames, casing, and trim, to determine if repairs are necessary. Wood may require consolidation if found to be soft or separating. Areas of rotten wood may be repaired through a wood epoxy patch or partial dutchman approach rather than full replacement depending on extents of material loss. Patch holes from removed and non-historic hardware as necessary with use of wood epoxy or wood dutchman, size dependent.
    - Inspect all ropes, pulleys, sash locks, spiral tube balances, and other operating mechanisms to permit for full and unhindered operation, cleaning and replacing components where needed. Sash channels (jambs, heads and sills) may also need to be cleaned to ensure the sashes are fully sitting, which may necessitate removal of the sashes to allow full access.
    - Replace cracked glass lites and deteriorated or missing glazing putty in-kind.
    - After completion of all repairs, apply new exterior grade paint to all exterior surfaces of the window frames and sashes. Apply new interior paint at interior surfaces. Paint should be a color appropriate for the era for each section of the home.
    - Remove the existing exterior perimeter sealant. Install new backer rod and non-staining silicone joint sealant at the interface between the wood window assembly and the surrounding brick.
    - Clean existing lintels at the addition and repaint with a corrosion inhibiting coating. Sequence with masonry repointing to coat the top lintel surface in contact with mortar.
- Clear debris and vegetative overgrowth from window wells on a cyclical basis.
- Inspect steel lintels above window heads during window restoration work. Remove loose existing coating and surface corrosion, and treat the steel with a corrosion inhibiting coating.
- Remove soft and deteriorated wood at the sill of the 2nd floor west window that has visible splitting and material loss. Perform wood dutchman installed at sound wood material.
- Reinstall the cleaned storm windows if desired; annual cleaning between the storm windows and the original windows is recommended.

Doors

- Perform materials testing for the existing paint as lead based paint may be present on the doors. Remove existing paint with a chemical paint stripper that does not contain methylene chloride to encapsulate and minimize air borne debris as existing paint may contain lead. Allow wood to fully dry.
- Replace deteriorated or missing glazing putty at storm doors.
- Repair areas of separation between stiles, rails, and muntins. Repair cracks in wood door components using wood epoxy and sand to finish.
- After completion of all repairs, clean and apply new exterior paint to all exterior surfaces of the doors. Apply new interior paint at interior surfaces. Paint should be a color appropriate for the era for each section of the home.
- At the wood lintel located above west cellar entry door, remove soft and deteriorated wood, and consolidate, epoxy patch. Perform full wood Dutchman (member replacement) if lintel is found to be beyond its lifespan. Clean and seal wood lintel if wood is to be exposed, otherwise coat with an exterior grade paint. If wood epoxy repairs are used at the lintel, epoxy repairs are not UV stable and should be tinted coated with a UV stable urethane if not painted.
- At the north door of the parlor, remove foam tape and re-install new weatherstripping to limit air and water infiltration between the door and the frame.

- Reinstall era appropriate hardware that would have been typical for the doors.

Metals

- Remove existing coating and clean steel railings to investigate extents of corrosion and to determine appropriate repair, such as weld repair or section replacement. Railing elements exhibiting significant section loss should be removed and replaced in-kind. Treat metal with a corrosion inhibiting coating.
- Reinstall detached railing at west entrance of south facade. If significant section loss is observed such that the existing railing is beyond repair, replace in kind to match existing.

Light Fixtures

- Clean all light fixtures with a damp cloth and replace burned-out light bulbs with new bulbs.

Interior

Finishes

- Consult a professional Industrial Hygienist to confirm the extent of potential microbial growth and best practices for treatment and removal at drywall and ceiling locations observed at the mechanical area, hall, parlor, and west loft.
- Repair cracked or missing plaster by filling cracks or damaged areas with compatible new material. Remove damaged plaster until sound material is found, and replace in-kind. Monitor areas with previous water damage to ensure there are no active leaks.
- Repair cracked or missing cementitious parge coat in the mechanical area of the ground floor by filling cracks or damaged areas with compatible new material. Investigate the displacement observed at the north wall of the mechanical area to determine the cause of the displacement. If water infiltration is a reoccurring issue in this area, the source of the infiltration should be addressed to prevent further deterioration of the materials that comprise the wall assembly.
- Prepare wall, ceiling and other interior finish surfaces for primer and full-scale repainting with a color appropriate for the era for each section of the home.

Masonry

- Remove insulation installed at the fireplaces located in the parlor and living room to inspect masonry. Replace severely cracked brick units in kind and remove incipient spalls and unsound material. Minor spalls and chips can be left in place.
- Prepare and repoint cracked or open mortar joints in the brick and fieldstone masonry of the fireplaces. The mortar composition, color, and profile should match the historic mortar.
- Clean and remove surface and flaked corrosion at cellar fireplace lintel and supporting ends and treat the steel with a corrosion inhibiting coating.

Doors

- Clean and repaint or refinish all doors. Repair wood at joinery and areas of damage where needed.
- Replace missing hardware with materials appropriate of the historic time period. Remove surface corrosion on the bar strap at the west loft door and recoat.
  - *OPTION*: Replace contemporary hardware installed on interior doors as well as cabinet doors with more historically appropriate hardware.

Wood

- Repair or replace wood elements in kind where material separation and splitting at the built-in cabinetry, mantel trim, and paneling was observed.
- Reinstall detached lower cabinet door in the hall.
- Replace missing stair spindles at the hall and stairwell.
- Engage structural engineer to evaluate occurrence of splitting of 3/4 round floor beams in the cellar.
- Consult a pest management professional to evaluate evidence of previous insect nest and damage at subflooring, wood joists, and flooring throughout the home.

- Clean all wood, cabinets, staircases, and ornamental wood throughout house. Repaint elements along with repainting of interior walls.
- Fill indentations at handrail with tinted wood epoxy and finish, if desired.

Floor

- Clean and inspect wood flooring to remove collection of debris and assess for material loss. Remove all loose, soft, deteriorated and damaged sections of wood. Perform wood dutchman or full plank replacement at voids in flooring and elsewhere as required. Replacement members are to utilize in-kind materials. Refinish wood in a manner that represents a typical interior finish of the time period of historic significance. Coordinate floorboard repair work at the first floor original section with floor beam repair work in the cellar.
- Clean linoleum flooring at bathroom located on the first floor.
- Clean and inspect clay tile flooring for water damage. Remove all loose clay tile and reset or replace in-kind, as necessary.

Fixtures and Miscellaneous Building Systems

- Consider use of the west loft and re-use existing penetrations if desired to remain as a bathroom. Consider performing more sympathetic penetrations through historic walls to minimize impact to historic fabric. Otherwise, repair areas of abandoned penetrations.
- Seal abandoned penetrations in mechanical area of ground floor and repair plaster.
- Clean or replace existing plumbing fixtures and appliances as required on the first floor bathroom. Existing fixtures, except the tub, located on the first floor are not historic to the 1941 addition.
- Engage a professional mechanical, electrical, and plumbing (MEP) engineer to review the following:
  - The existing heating, ventilating and air-conditioning (HVAC) system. Determine the appropriate maintenance or repair recommendations to return the interior of the home to appropriate temperature and relative humidity levels. This includes review of the ductwork that leads from the east to the west loft on the second floor. Ductwork should be reinstalled to not impact historic aesthetic of the home.
  - The existing plumbing system. Determine the appropriate maintenance or repair recommendations to return the plumbing system to a safe and functional state.
  - The existing electrical system. Determine the appropriate maintenance or repair recommendations to return the electrical system to a safe and functional state.

Future Research

- Perform materials studies of brick and mortar to guide future repair and maintenance work.
- Perform cleaning studies on the masonry to identify appropriate means and methods for removing the observed organic, and vegetative growth, corrosion staining, and general soiling. Cleaning products containing strong acids (e.g., hydrofluoric or hydrochloric acid) should not be used as they can damage historic masonry.
- Perform finishes analysis on original or historic materials such as fireplaces, wood windows, doors, and interior finishes to document original paint color

SIGNIFICANCE AND INTEGRITY

National Register Significance Evaluation

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources.[62]

The significance evaluation identifies the important historical associations of the property and comments on its architectural, archeological, and social value as they relate to the National Register of Historic Places. A property's significance is tied to a discrete period of time in which its important contributions were made and to relevant national, state, and local historic contexts.

Significance Criteria

In order for a property to be eligible for inclusion in the National Register of Historic Places, it must possess significance under one of four criteria. The Criteria for Evaluation for listing in the National Register of Historic Places state:

> The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:
>
> A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
>
> B. That are associated with the lives of persons significant in our past; or
>
> C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
>
> D. That has yielded, or may be likely to yield, information important in prehistory or history.

Criteria Considerations

Ordinarily cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

a. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or

b. A building or structure removed from its original location but which is primarily significant for architectural value, or

[62] National Park Service, "National Register of Historic Places" available at http://www.nps.gov/nr/ (accessed January 29, 2015.)

which is the surviving structure most importantly associated with a historic person or event; or

c. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building associated with his or her productive life; or

d. A cemetery that derives its primary importance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

e. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

f. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or

g. A property achieving significance within the past 50 years if it is of exceptional importance.[63]

Evaluation of the Lahey house property's significance has been reviewed in coordination with previous reports completed by Fairfax County and documentation available from the Virginia Department of Historic Resources. Although the property has never been officially evaluated for its eligibility for listing in the National Register of Historic Places, several documents exist that suggest its importance as an early surviving example of a hall and parlor house in Fairfax County.

The Lahey house appears eligible for listing in the National Register of Historic Places at the local level under Criteria B and C with significance in the areas of Architecture, Art, and Social History, and for the property's association with Richard Lahey and the locally prominent Gunnell family. The period of significance associated with the property extends from circa 1760, when the house was likely constructed, to 1978, when Richard Lahey died.

Criterion B

Under Criterion B, the Lahey house property is significant for its association with several generations of Gunnell family members, who contributed extensively to the Fairfax County and Vienna area community in the area of Social History.

Specifically, Henry Gunnell (1705–1792), and his son, Major Henry Gunnell, Jr. (1758–1822) were notable members of the community. Henry Gunnell was considered to be the first member of the family to read and write, was active in several aspects of the community, including serving as Justice of Common Law and Chancery; Truro Parish vestryman from 1756 to 1765; churchwarden between 1761 and 1763; as well as Justice of the Circuit and District Court of Fairfax County between 1757 and 1764.[64] Henry Gunnell is also recorded as serving as a member of the Fairfax Committee of Safety in 1774 and sheriff in 1772.[65] Henry is also known to have been an inspector of a tobacco warehouse at the Falls of the Potomac from 1749 to 1762 and Captain of the Militia in 1768. Major Henry Gunnell, Jr., acquired extensive land holdings within Fairfax County. Like his father, Henry Gunnell, Jr. served in several important roles within the community, including Justice or Judge of the Circuit and District Court in Fairfax County

[63] *Code of Federal Regulations, Title 36, Part 60*, "The National Register Criteria for Evaluation."

[64] Stuntz and Stuntz, *This Was Vienna, Virginia*, 76.

[65] Beauchamp and Washburn, "William Gunnell House," 8–10; from "Fairfax County Resolution" in *Fairfax County Historical Society Year Book* 11 (1971), 19.

between 1816 and 1817. When the town of Providence, which included the Fairfax County Court House, was established in 1805, Gunnell was named a trustee.[66] By the time he died in 1822, Henry Gunnell, Jr. had amassed more than 6,000 acres of land within Fairfax County. The property or a portion thereof, including what is now Lahey Lost Valley Park, remained in the Gunnell family for 200 + years.

The property is also significant under Criterion B in the area of Art for its association with noted artist Richard Lahey. Richard Lahey was a painter of distinction who worked in New York, and later the Washington, D.C. area, including serving as head of The Corcoran School of Art.[67] Over the course of his career Lahey received several awards, and his work was acquired by numerous museums. Among his awards were the Tuthill Prize from the Art Institute of Chicago (1925) and the Carol Beck Gold Medal from the Pennsylvania Academy of Fine Arts. His work was included in the museum and collections of the Whitney Museum of American Art, Brooklyn Museum, Metropolitan Museum of Art, Pennsylvania Academy of Fine Arts, Addison Gallery of American Art, Detroit Institute of Arts, New York Public Library, Newark Public Library, Cleveland Museum of Art, Toledo Museum of Art, and the Library of Congress. He was featured in several books, had one-man exhibitions at the Virginia Museum of Art, George Washington University, Goucher College, and The Corcoran Gallery of Art.

Criterion C

Under Criterion C, the Lahey house property is significant in the area of Architecture embodying Virginia Tidewater House layout with late Georgian-early Federal style. The Lahey house is one of the oldest surviving dwellings in Fairfax County and is listed on the Fairfax County Inventory of Historic sites. The Lahey property was the center of the 966-acre land grant received by William Gunnell in 1730. The earliest reference to a residence on the land is 1760. It has not yet been determined whether the extant house dates to circa 1760, or circa 1800. In either case, it is a significant example of a brick hall and parlor house with good integrity.

Assessment of Integrity

Assessment of integrity is based on an evaluation of the existence and condition of the physical features which date to a property's period of significance, taking into consideration the degree to which the individual qualities of integrity are present. The seven aspects of integrity as defined in the National Register Criteria for Evaluation are location, design, setting, materials, workmanship, feeling, and association. As noted in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*:

> *Location is the place where the historic property was constructed or the place where the historic event occurred. . . . Design is the combination of elements that create the form, plan, space, structure, and style of a property. . . . Setting is the physical environment of a historic property. . . . Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. . . . Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. . . . Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. . . . Association is the direct link between an important historic event or person and a historic property.*[68]

To have integrity, the property must retain the essential physical features that enable the property to convey its historical significance. In

[66] Stuntz and Stuntz, *This Was Vienna, Virginia*, 76.
[67] Fairfax County Park Authority, *GMP/DCP*, 12.
[68] *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Government Printing Office, 1997), 44–45.

essence, the essential physical features are those features that define both why a property is significant (National Register criteria) and when it was significant (period of significance). The *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* defines integrity as "the ability of a property to convey its significance."[69]

Integrity of Location.
The house retains a high degree of location integrity as the original section of the home has not changed since its original construction. The once added wood kitchen addition has been relocated to the northwest of the home, but it was not original (constructed after 1900). A brick addition constructed in 1941 has taken its place.

Integrity of Design.
The house retains a moderate degree of design integrity as there has not been any major alterations to the design since its construction. The massing of the home has changed with the 1941 addition although the addition was set back and below the original section of the home. The impacts made to the interior and exterior design of the home during the 1941 addition, such as the cellar windows and interior finish adjustments, could also be considered historic and mimic the original architectural influence at the exterior of the home. Previous porch additions and the wooden kitchen constructed to the house after 1900 were removed in 1940.

Integrity of Setting.
The house retains a moderate degree of setting integrity that is impacted by the neighboring development of family homes. The house was once very rural with numerous outbuildings, such as a barn, that supported the family living in the original home. These outbuildings have long been lost. There are large trees that provide a buffer between the house and the adjacent neighborhoods, but the open free space has been diminished.

Integrity of Materials and Workmanship.
The house retains a high to moderate degree of materials and workmanship integrity as most of the original materials utilized in the construction and finish of the original section and addition have been maintained. The majority of the alterations to materials occurred during the 1941 addition when the Laheys took ownership. Key ornamentation, such as the mantels and original stairwell, have survived and were obviously appreciated by the Laheys as they carried the same detailing throughout the addition. They also respected the materials used during the original construction as they reflected that in the 1941 addition. The Laheys paid attention to details such as the orientation of the hung windows at the north and south facades.

Integrity of Feeling.
The house retains a moderate degree of feeling integrity as the first and second floors of the original section of the home still reflect the Virginia Tidewater Home hall and parlor layout. The spaces have been slightly altered, such as adding stairwell access to the parlor and increasing floor height in cellar; however, it does not significantly detract to the original intent of room circulation. The open space and agricultural feeling at the exterior has been slightly diminished with the adjacent housing development. There is still an offset with large trees between the home and the neighborhoods, but the feeling of isolation and free range are no longer present.

Integrity of Association.
The house retains a high to moderate degree of association integrity as the original section of the home embodies the hall and parlor layout of the 1-1/2 story Virginia home popular at the time of construction. The house design and architecture are fairly simplified given its previously isolated urban location; however, interior ornamentation at the mantels was not spared. In addition, the 1941 brick structure constructed by the Laheys has remained untouched and stands as it was

[69] Ibid.

originally intended, conveying the association with the ownership and occupancy by the artists.

TREATMENT AND USE

Requirements for Treatment and Use

Treatment and use of Lahey house should be considered within the context of relevant legal mandates, policy directives, and treatment guidelines for historic structures. Lahey house should be understood for its historic significance and preserved for the enjoyment of present and future generations. In addition, as part of the deed provided by Carlotta Lahey, she desired the property to be maintained as a historic park along with her wish for her donated belongings, such as furniture and art, to be maintained in the locations as they existed during her ownership of the home.

Laws, Regulations, Codes, Functional Requirements, and Treatment Guidelines

Treatment of the building and site are to be guided by the following:

- Virginia Department of Historic Resources
- Secretary of Interior's Standards for the Treatment of Historic Properties
- Americans with Disabilities Act (ADA)
- *International Building Code* (IBC), 2016
- *International Existing Building Code* (IEBC), 2012
- National Park Service Treatment Preservation Briefs
  - Preservation Brief #1 "Cleaning and Water-Repellent Treatment for Historic Masonry Buildings"
  - Preservation Brief #2 "Repointing Mortar Joints in Historic Masonry Buildings"
  - Preservation Brief #3 "Improving Energy Efficiency in Historic Buildings"
  - Preservation Brief #4 "Roofing for Historic Buildings"
  - Preservation Brief #6 "Dangers of Abrasive Cleaning to Historic Buildings"
  - Preservation Brief #9 "The Repair of Historic Wooden Windows"
  - Preservation Brief #21 "Repairing Historic Flat Plaster - Walls and Ceilings"
  - Preservation Brief #24 "Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches"
  - Preservation Brief #28 "Painting Historic Interiors"
  - Preservation Brief #32 "Making Historic Properties Accessible"
  - Preservation Brief #39 "Holding the Line: Controlling Unwanted Moisture in Historic Buildings"

In response to these laws and regulations, threats to life safety, if present, should be addressed in the repair of the buildings. No conditions representing an imminent hazard to life safety were identified during this study. In the 2012 edition of the Virginia Uniform Statewide Building Code (USBC) Part II, based on the International Existing Building Code (IEBC), Section 408.1–Historic Buildings, states:

> *Historic Buildings. The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures, and change of occupancy shall not be mandatory for historic buildings where such buildings are judged by the building official to not constitute a distinct life safety hazard.*

Since Lahey house is a historic structure, alternatives to full prescriptive legislative and code compliance should be considered where such compliance would compromise the integrity of the character-defining features of the buildings.

Installation of new systems to provide universal accessibility for the public, improvement to and/or provision of more sustainable mechanical, electrical, and plumbing systems, and modifications to meet code requirements should

be designed taking into consideration the goal of retaining original historic materials and features wherever possible. Incorporation of new amenities that would require significant alterations to the building and could diminish its integrity as an historic resource should be avoided. Significant changes to the exterior of the building, such as the addition of new window and door openings or new porches or canopies, should also be avoided.

Alternatives for Treatment and Use

The U.S. National Park Service has developed definitions for the four major treatments that may be applied to historic structures: preservation, rehabilitation, restoration, and reconstruction. The four definitions are as follows:

> ***Preservation*** is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.
>
> ***Rehabilitation*** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.
>
> ***Restoration*** is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.
>
> ***Reconstruction*** is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.[70]

Of the four treatment approaches, ***rehabilitation***, which involves making possible a compatible use through repair, alterations, or additions, is most appropriate for the Lahey house. This treatment would allow for the repairs necessary to stabilize and preserve the house, while also permitting modifications to be made to accommodate the proposed change in use.

Alterations and additions have been made to the building to meet code and updated mechanical and plumbing needs. With any change in building use, it is anticipated that additional alterations will be required to meet functional requirements and improve energy efficiency.

Many of the distinctive materials and features of the building is essentially intact, and in spite of some additions and alterations, the house retains a moderate degree of historic integrity. Retention of original materials and character-defining features during rehabilitation work is practical and appropriate, and will also assist in the interpretation of the site's history.

[70] Secretary of the Interior's Standards for the Treatment of Historic Properties.

Ultimate Treatment and Use

Guidelines for Treatment

Guidelines and requirements for treatment have been defined based on the preservation objectives and requirements for treatment and use outlined above. All treatment guidelines and recommendations were developed in accordance with the Secretary of Interior's Standards for Rehabilitation.

The Secretary of the Interior's Standards for Rehabilitation are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. [71]

The basic guidelines for work on the subject building and its immediate setting are as follows:

- Undertake all work in compliance with the Secretary of the Interior's Standards for Rehabilitation.
- Retain the character of the historic site by protecting the individual building and significant site features.
- Ensure that proposed new elements or construction are compatible with the historic character of the building and site.
- Protect adjacent natural resources during construction activities.
- Document through detailed as-built drawings, photographs, and written narrative all changes and treatments to the historic site and buildings. Maintain records of treatments

[71] Secretary of the Interior's Standards for the Treatment of Historic Properties.

and preserve documentation according to professional archival standards.
- Retain features and materials at both the exterior and interior of the buildings that date from the period of significance to the greatest extent possible.
- Incorporate sustainable design principles in all future projects that respect the preservation principles listed above.

Prioritization of Treatment

Based on the condition assessment performed as part of the Historic Structure Report, the following prioritization is recommended for work on the Lahey house. Repairs related to the safety issues should be completed first. Work related to exterior envelope should follow to prevent water infiltration and deterioration of building envelope materials, and to address conditions that may lead to continued deterioration and loss of historic fabric. These types of repairs include repairs to open mortar and sealant joints, masonry repairs, and window and door repairs. In order, priority recommendations include:

- A top priority should be to address and limit water infiltration from the roof, windows and foundation as a top priority to limit further deterioration. The roof inspections did not reveal evidence of problems with the slate roofing but staining around the masonry chimney. The foundation likely does not include any waterproofing or damp proofing measures. Microbial growth, corrosion, delamination, rot and similar deterioration is all fostered by water infiltration.

Finally, in addition to the specific repairs recommended, cyclical maintenance tasks such as inspection, pointing of mortar at brick, clearing gutters, vegetation management, and other ongoing maintenance tasks must be regularly implemented to avoid damage to the historic site and building fabric and to reduce the need for large-scale repair projects in the future.

All work performed on the building and site features should be documented through notes, photographs, and measured drawings and/or sketches, or with as-built annotations to construction documents at project completion. These records should be permanently archived.

Cost Estimates

The cost estimates included in Appendix A have been grouped into exterior and interior scope. They are a direct correlation to the items noted in the Interior and Exterior Assessments and Recommendations sections of this report. These items address deterioration and deficiencies noted as part of our on-site survey of the existing building components and finishes. The survey sheets from the site work performed in May 2018 have been provided as Appendix B to annotate locations of observations. The overall project costs are heavily dependent upon the selected use and how any interior and exterior changes are designed.

The projections are based upon the assumption that the work will be undertaken in cost effective parcels where a contractor/laborer will be able to absorb overhead, access, and equipment/tool costs across several similar items. The restoration of a historic building should be undertaken with pre-qualified contractors who have experience in the implementation of the recommended scope of work. This includes a mason for most exterior work and specialized carpenter for most interior work. The extent of renovations to accommodate the new function will dictate the magnitude and type of interior finishes that are impacted.

This cost estimate includes restoration of existing elements only and does not include mechanical, plumbing, and comfort upgrades (such as bathroom renovations).

GLOSSARY

Baseboards - Decorative trim material, such as wood, that is carved into profiles. Baseboards provide protection to walls from kicks or scuffs, ornamentation around the base of a room, and conceal the joint between the floor and vertical wall surfaces. Baseboard was historically constructed of multiple pieces, by each design, and assembled on site.

Chair Rail - Decorative trim material, such as wood, that is carved into profiles to provide protection to the walls from chairs as well as ornamentation around the perimeter of a room. Chair rail was historically constructed of multiple pieces, by each design, and assembled on site.

Common Bond - A pattern of placing bricks where the brick are set in a stretcher orientation with a course of header brick set typically every fifth or sixth course to engage to the adjacent wythe of brick. Variants in the number of courses between header brick can occur.

Corrosion - Corrosion is a significant factor in building deterioration. Corrosion is an electrochemical process in which the base material oxidizes when exposed to both oxygen and water. In the case of steel, the by-product of the oxidation process is iron oxide, commonly referred to as rust. The iron oxide occupies a significantly larger volume (approximately 6 times or more) than the original base material itself. When the corroding steel element is constrained, such as in reinforced concrete or embedded anchorage elements in masonry, the growing volume of corrosion by-products has insufficient space into which it can expand and therefore exerts pressure on the adjacent material, ultimately resulting in fracture when the resulting stresses caused by the corrosion by-products exceed the strength of the concrete or masonry material. Older buildings utilized iron or mild steel which are susceptible to corrosion if a conductor (often water/moisture) precipitates ironic flow between metal pieces or sections of metal. A corrosion cell consists of the cathode, the anode and the conductor between the two. Galvanic corrosion is a result of ferrous metals in contact with or near other metals and in the presence of an electrolyte and moisture.

Dutchman - A repair method performed in construction and ornamentation materials such as concrete and wood where a damaged substrate is cleaned and squared until sound material is achieved creating a pocket. In-kind material (the dutchman) is then used to infill this void and finished to match the profile, finish, and texture of the surrounding material.

Glazing Putty - Typically an oil-based material that is used to secure and make water tight a glass pane in a window frame. When all glazing lites are in place, glazing putty is used to provide profile along the muntins, mullions, sill, and sashes to promote water shedding.

Header Brick - Brick that is laid perpendicular to the plane of the wall with the short side visible.

Jambs - The vertical elements that form the sides of a window, door, or opening.

Spiral Tube Balance - Operating mechanisms for windows that are located along the jambs of a single or double hung window. Spiral Tube Balances allow the lower sash of the window to operate vertically.

Muntins - Window elements that horizontally and vertically divide each individual glazing lite.

Spalling - Loss of unstable building material that leaves a void.

Stretcher Brick - Brick that is laid parallel to the plane of the wall with the long side visible.

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APPENDICES

Appendix A - Cost Estimate for Work Recommendations

Lahey House
RECOMMENDATIONS COSTS SUMMARY

BUILDING	ESTIMATE TOTAL	GENERAL CONDITIONS 15%	CONTINGENCY 20%	DESIGN ALLOWANCE 12%	GRAND TOTAL	TOTAL SQUARE FEET	COST/FT2
TOTAL FOR HOUSE W/O OPTIONS	$273,290.75	$40,993.61	$54,658.15	$32,794.89	**$401,737.40**	**2000**	**$200.87**
TOTAL FOR HOUSE WITH HISTORIC DOOR HARDWARE INSTALLATION	$274,790.75	$41,218.61	$54,958.15	$32,974.89	**$403,942.40**	**2000**	**$201.97**

Note: The projections are based upon the assumption that the work will be undertaken in cost effective parcels where a contractor/laborer will be able to absorb overhead, access, and equipment/tool costs across several similar items. This cost estimate includes restoration of existing elements only and does not include mechanical, plumbing, and comfort upgrades (such as bathroom renovations). Mechanical, lighting, HVAC, plumbing, and reconfiguration upgrades are significant costs.

	Recommendations	Quantity	Unit	Unit Price	Cost	Comments
	EXTERIOR					
Masonry	Prepare and repoint all mortar joints in the brick and stone masonry. Tool finish similar to existing historic mortar.	2,590	sf	$24.00	$62,160	Full scale repointing of 100% of joints and removal of any sealant inappropriately installed at joints. Note, mortar composition between the original section of the house and addition may differ due to age, with the older section likely containing a higher content of lime.
	Replace severely cracked and spalled brick units in kind. Remove incipient spalls and unsound material. Minor spalls and chips can be left in place.	363	ea	$35.00	$12,705	
	Remove and replace delaminated and spalling pieces of parge coating.	2	sf	$42.00	$84	
	Seal around pipe penetrations through foundation to minimize water infiltration.	3	ea	$27.50	$83	
	The exterior foundation stone and brick facades should be cleaned to remove efflorescence, organic growth, corrosion staining, residual sealant, and general soiling.	2,590	sf	$3.50	$9,065	It is recommended to perform an overall general cleaning on the building prior to performing any secondary/specific soiling cleaning.
Roof	Re-secure loose slate and replace broken slate shingles in the roofing field. Utilize the nail-and-bid or slate hook method for securement of isolated replacement slate shingles.	5	ea	$45.00	$225	
	Remove and reinstall the surface-sealed strip saddle ridge slates set with concealed metal ridge flashing in accordance with industry standards.	58	sf	$50.00	$2,900	
	Replace metal flashing at chimneys and rake edges. Replace the vent pipe penetration flashings with one-piece lead flashings. Install new bib flashing under slate to bridge gap between slate joints. Provide waterproof underlayment at these locations integrated with the existing roofing felt underlayment in addition to the copper flashing.	30	sf	$50.00	$1,500	Localized slate shingle removal and reinstallation/replacement is necessary to fully access and integrate the new copper flashings.
	Install splash pads and/or downspout extensions.	3	ea	$27.00	$81	
	Restore the wood window assemblies and ensure the window sashes can freely operate and fully sit in the sash channel. This includes sash removal for restoration, stripping the frame and sash of paint, cleaning, replacing the glazing putty, weatherstripping replacement (where missing or damaged), and repainting.	24	ea	$2,000.00	$48,000	Full quantities of wood repair cannot be determined with existing coatings still intact. An estimated quantity for wood repair approaches have been provided to create an allowance for planning purposes.
	Wood Window Repair Approach - Wood Epoxy Patch	36	sf	$20.00	$720	For material loss depths between 1/8" to 3/8" or cracks/splinters in wood.

Windows	Wood Window Repair Approach - Wood Dutchman	18	sf	$30.00	$540	For material loss depths greater than 3/8" or loss of wood for partial or full members.
	Replace broken glazing lites for windows and doors.	5	ea	$110.00	$550	
	Remove the existing exterior perimeter sealant at the wood windows. Install new backer rod and non-staining silicone joint sealant at the interface between the wood window assembly and the surrounding brick.	365	lf	$10.00	$3,650	
	Remove debris from window wells and ensure drains in window wells are working properly semi-annually to prevent accumulation of debris against the windows.	4	ea	$50.00	$200	
	Clean and remove surface corrosion at window lintels at addition and treat the steel with a corrosion inhibiting coating. Cost assumes lintels are corroded and require excavation and repair.	39	lf	$150.00	$5,850	
	Remove all soft and deteriorated wood at wood sill located on the second floor. Consolidate wood, install epoxy patches at minor section loss, or perform partial/full wood dutchman with complete loss once sound substrate is obtained.	1	sf	$75.00	$75	
	Reinstall the cleaned storm windows and screens if desired; annual cleaning between the storm windows and the original windows is recommended.	4	ea	$30.00	$120	
Doors	Restore the exterior wood door assemblies, and ensure the door sashes can freely operate and lock. This includes general cleaning of all components, stripping of paint, glazing putty replacement, minor wood repairs, weatherstripping replacement where missing or damaged, and repainting.	5	ea	$2,800.00	$14,000	Full quantities of wood repair cannot be determined with existing coatings still intact. An estimated quantity for wood repair approaches have been provided to create an allowance for planning purposes.
	Wood Door Repair Approach - Wood Epoxy Patch	5	sf	$20.00	$100	For material loss depths between 1/8" to 3/8" or cracks/splinters in wood.
	Wood Door Repair Approach - Wood Dutchman	3	sf	$30.00	$75	For material loss depths greater than 3/8" or loss of wood for partial or full members.
	Remove all loose, soft, and deteriorated wood at the wood lintel located above west basement entry door. Consolidate wood and install wood epoxy patch material where required. Apply an exterior grade coating after repairs. Partial dutchman of lintels is not recommended. If lintel is beyond lifespan, replace in total.	2	sf	$100.00	$200	Cost does not include complete in-kind replacement.
	Reinstall era appropriate hardware for doors.	3	ea	$500.00	$1,500	Exterior doors only.

Metals	Remove existing coatings and clean steel railings to investigate extents of corrosion to determine appropriate repair. If material of railing elements are intact, remove surface corrosion and treat metal with a corrosion inhibiting primer. Railing elements exhibiting material loss to be repaired.	8	ea	$500.00	$4,000	
	Reinstall detached railing at west entrance of south facade depending once extents of corrosion have been repaired.	1	ea	$350.00	$350	
Light Fixtures	Clean all light fixtures with a damp cloth and replace any bulbs, as required.	5	ea	$50.00	$250	Cyclical maintenance item.
	INTERIOR					
Finishes	Consult a professional Industrial Hygienist to confirm the extent of potential microbial growth and best practices for treatment and removal at drywall and ceiling locations observed at the mechanical area, hall, parlor, and west loft.	1	ls	$2,500.00	$2,500	
	Repair cracked or missing plaster in place by filling cracks or damaged areas with compatible new material. Remove damaged plaster until sound material is found, and replace in kind.	282	lf	$20.00	$5,640	
	Repair cracked or missing cementitious parge coat in the mechanical area of the ground floor by filling cracks or damaged areas with compatible new material.	10	lf	$42.00	$420	
	Investigate the displacement observed at the north wall of the foundation wall where the mechanical area is located (approximately 2 sf) to determine the cause of the displacement. If water infiltration is a reoccurring issue in this area, the source of the infiltration should be addressed to prevent further deterioration of the materials that comprise the wall assembly.	1	ls	$8,500.00	$8,500	Full investigation along the north wall may require excavation of soils at the exterior at an additional cost.
	Prepare wall, ceiling and other interior finish surfaces for primer and full-scale repainting with a color appropriate for the era.	5,603	sf	$3.75	$21,011	
Masonry	Prior to brick repair, remove insulation installed at the fireplaces located in the parlor and living room to inspect masonry.	6	ea	$25.00	$150	To be coordinated with brick masonry and mortar work at fireboxes.
	Replace severely cracked brick units in kind and remove incipient spalls and unsound material. Minor spalls and chips can be left in place.	2	ea	$35.00	$70	
	Prepare and repoint cracked or open mortar joints in the brick and field stone masonry of the fireplaces.	100	sf	$24.00	$2,400	Note, mortar composition in fireboxes in the original section of the house and addition may differ due to age with the older section likely containing a higher content of lime.

	Clean and remove surface and flaked corrosion at cellar fireplace lintel and supporting ends and treat the steel with a corrosion inhibiting coating.	5	lf	$150.00	$750	
Doors	Clean and repaint or refinish all doors. Repair wood at joinery and areas of damage where needed.	14	ea	$245.00	$3,430	Additional repairs may be identified with the cleaning and removal of loose/flaked coating. Unit prices for wood door repair provided for planning purposes in the exterior section.
	Replace missing hardware with materials appropriate of the historic time period. Remove surface corrosion of bar strap in the west loft and recoat.	7	ea	$100.00	$700	
	OPTION - Replace contemporary hardware installed on interior doors as well as cabinet doors with more historically appropriate hardware.	15	ea	$100.00	$1,500	
Wood	In areas of material separation and cracking at the built-in cabinetry, mantel trim and paneling, repair or replace in kind.	260	lf	$20.00	$5,200	
	Reinstall detached lower cabinet door in the hall.	1	ea	$50.00	$50	
	Replace missing stair spindles at the hall and stairway leading to the first floor from the basement.	2	ea	$100.00	$200	Simple square spindle, no profile.
	Engage structural engineer to evaluate occurrence of splitting of 3/4 round floor beams in the cellar.	1	ls	$4,500.00	$4,500	At WJE rates per contract.
	Engage with pest management professional to evaluate evidence of previous insect nest at subflooring, wood joists, and flooring throughout the home.	1	ls	$500.00	$500	
	Clean all wood, cabinets, staircases, and ornamental wood throughout house. Repair, repaint, or refinish sequenced with interior walls.	550	lf	$4.50	$2,475	
	Fill indentations at handrail with wood epoxy and refinish.	1	ls	$150.00	$150	
Floor	Clean and inspect wood flooring to remove collection of debris and assess for material loss. Remove all loose, soft, deteriorated and damaged sections of wood. Perform wood dutchman or full member replacement at voids in flooring and elsewhere as required. Replaced members are to utilize in-kind materials. Refinish wood in a manner that represents a typical interior finish of the time period of historic significance. Coordinate floorboard repair work at the first floor original section with floor beam repair work in the cellar.	1,100	sf	$8.50	$9,350	Isolated areas of deterioration at floorboards observed during site work.

	Clean and inspect linoleum flooring at bathroom located on the first floor.	45	sf	$8.00	$360	
	Clean and inspect clay tile flooring for water damage in basement areas. Remove all loose clay tile and replace in-kind, as necessary.	342	sf	$6.00	$2,052	
Fixtures and Building Systems	Consider use of the west loft and potentially repair areas of abandoned penetrations.	5	sf	$50.00	$250	Plaster and masonry repairs.
	Seal abandoned penetrations in mechanical area of basement and repair plaster.	10	sf	$35.00	$350	
	Clean or replace existing plumbing fixtures and appliances as required. Existent fixtures located on the first floor are not historic to the 1941 addition.	31	ea	$200.00	$6,200	
	Engage a professional mechanical, electrical, and plumbing (MEP) engineer to review existing systems within the home and perform recommendations for repair or replacement, as necessary.	1	ls	$5,000.00	$5,000	

	Future Research					
Future Research	Perform analysis of brick.	2	ea	$1,200.00	$2,400	Testing per ASTM C67; At WJE rates per contract.
	Perform analysis of mortar.	4	ea	$2,850.00	$11,400	Testing per ASTM C1324; At WJE rates per contract.
	Perform cleaning studies on the masonry to identify appropriate means and methods for removing the observed efflorescence, organic, and vegetative growth, corrosion staining, and general soiling.	100	sf	$3.00	$300	
	Perform finishes analysis at painted exterior and interior finishes (walls, chair rails, baseboards, doors, windows etc.), to determine original or historic paint colors.	10	ea	$800.00	$8,000	At WJE rates per contract.

Summary Total *(excluding* Options) **$273,291**

Summary Total *(including* Options) **$274,791**

Appendix B - Site Survey Sheets for Condition Observations (May 2018)

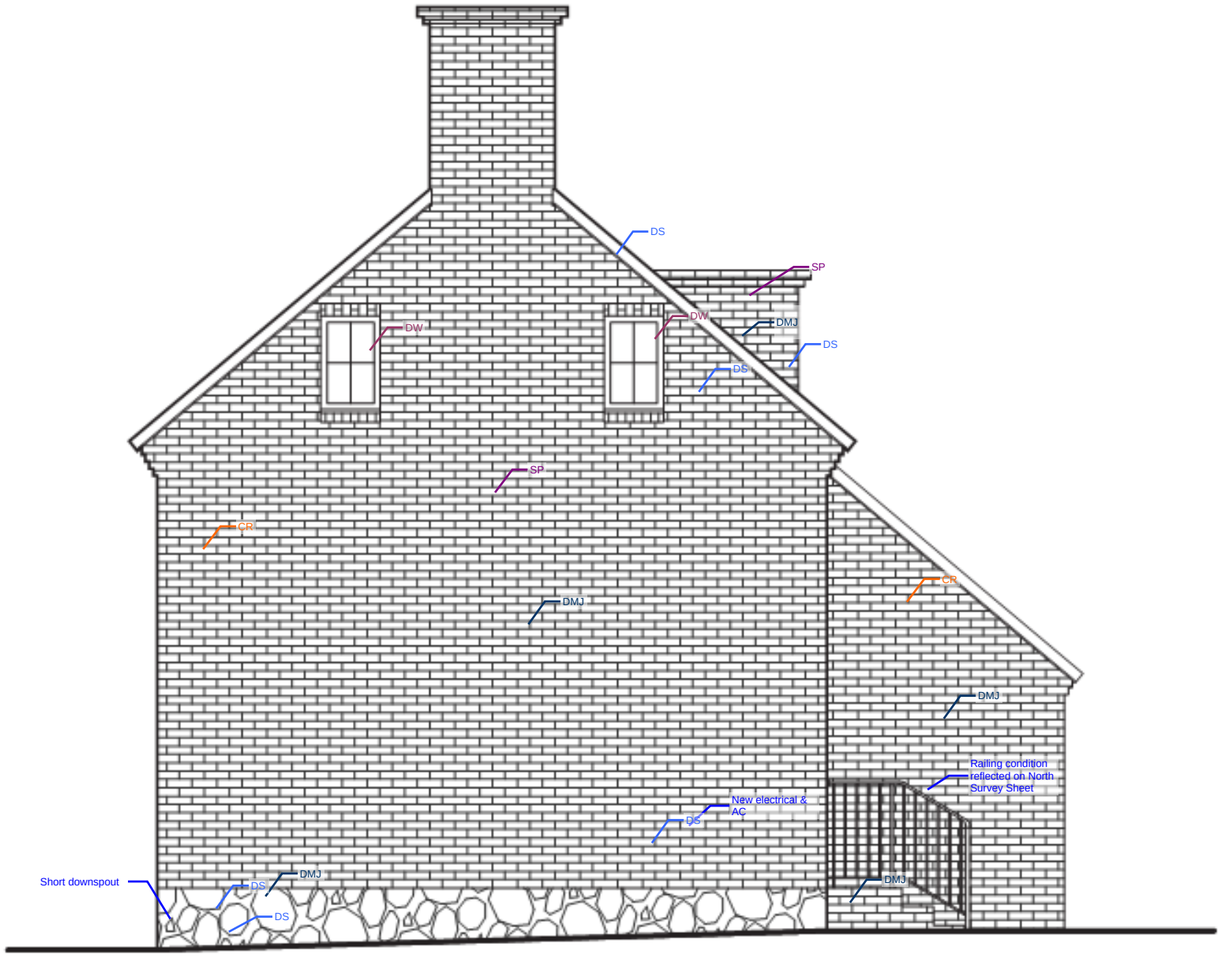
Wiss, Janney, Elstner Associates, Inc. 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: NORTH

LAHEY OCCUPANCY: North Elevation

Drawing Not To Scale

FIGURE 16: North Elevation, 2017. Image Courtesy of OLBN Inc.

Wiss, Janney, Elstner Associates, Inc. 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: EAST



LAHEY OCCUPANCY: East Elevation

Drawing Not To Scale

FIGURE 19: East Elevation, 2017. Image Courtesy of OLBN Inc.

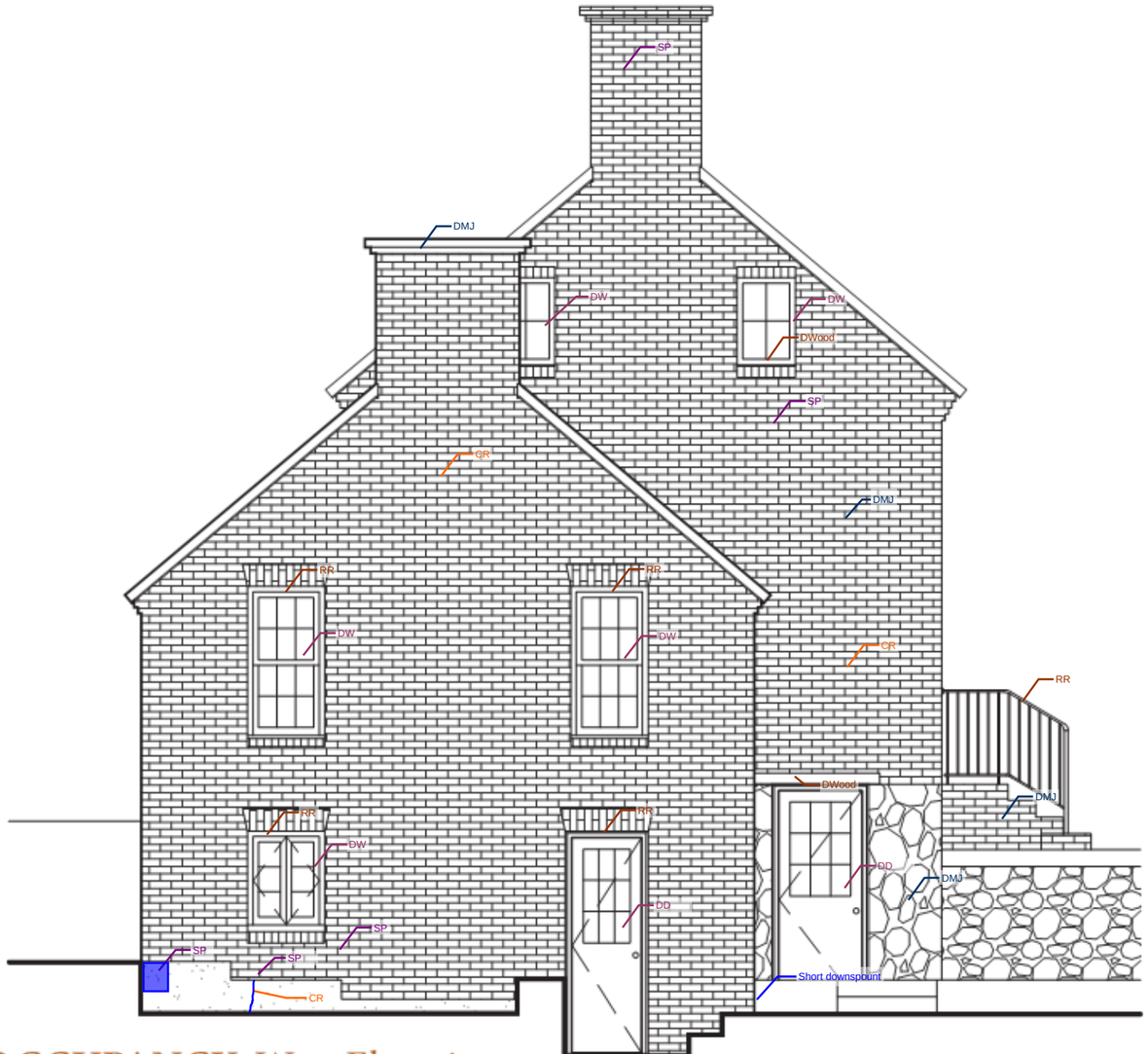
Wiss, Janney, Elstner Associates, Inc. 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: SOUTH

LAHEY OCCUPANCY: South Elevation

Drawing Not To Scale

FIGURE 21: South Elevation, 2017. Image Courtesy of OLBN Inc.

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS **Wiss, Janney, Elstner Associates, Inc.** 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: WEST



LAHEY OCCUPANCY: West Elevation

Drawing Not To Scale

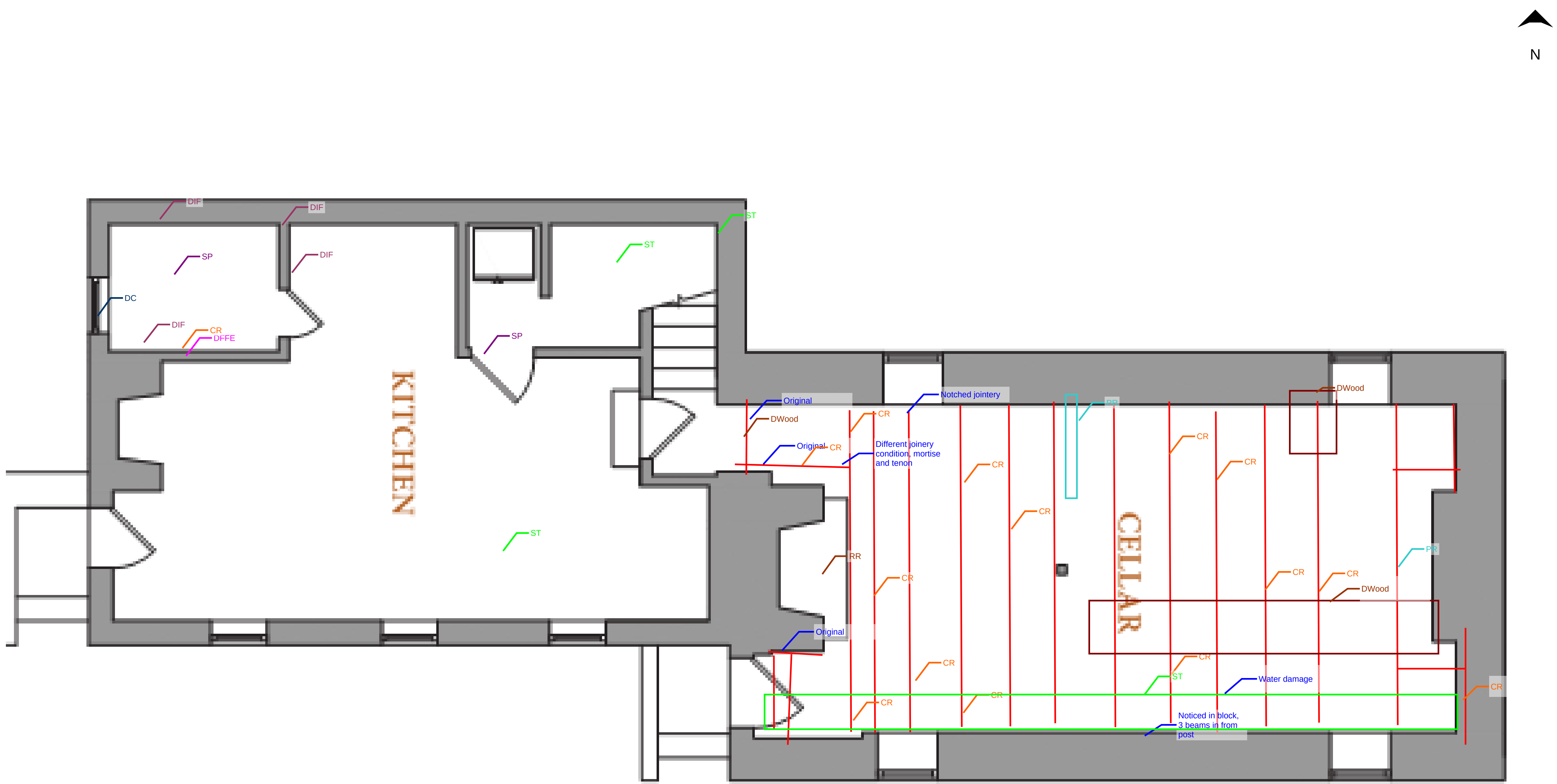
FIGURE 24: South Elevation, 2017. Image Courtesy of OLBN Inc.

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS **Wiss, Janney, Elstner Associates, Inc.** 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: GROUND FLOOR

LAHEY OCCUPANCY: Ground Floor Plan

Drawing Not To Scale

FIGURE 27:Ground Floor Plan, 2017. Image Courtesy of OLBN Inc.



WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS **Wiss, Janney, Elstner Associates, Inc.** 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: INTERIOR ELEVATIONS - GROUND LEVEL CELLAR

North Elevation

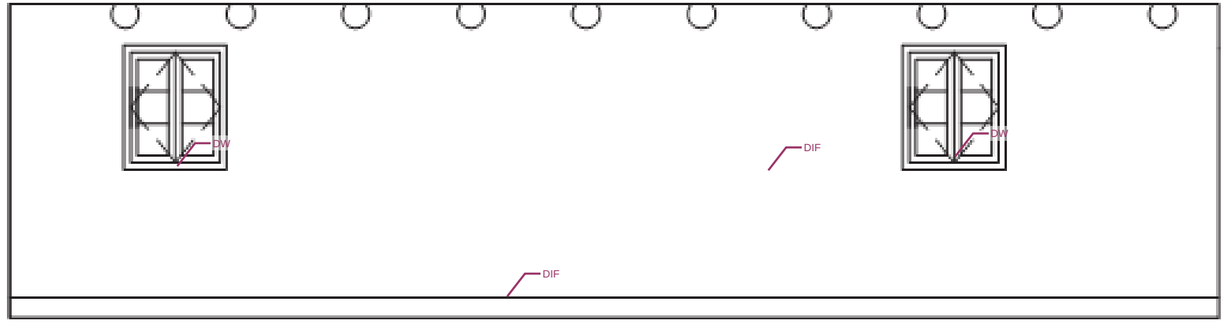


FIGURE 34: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

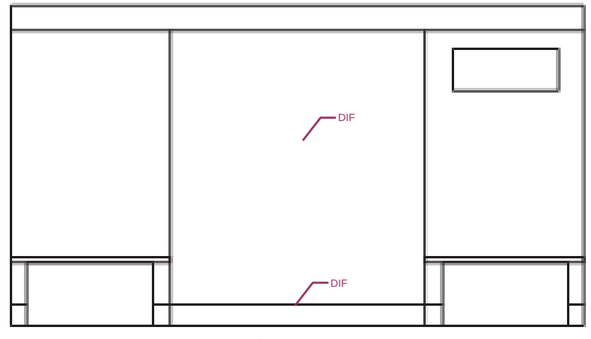


FIGURE 32: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

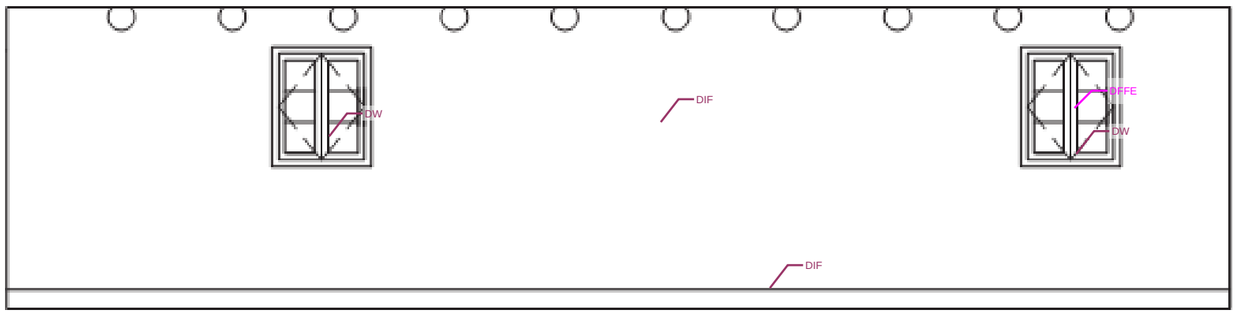


FIGURE 30: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

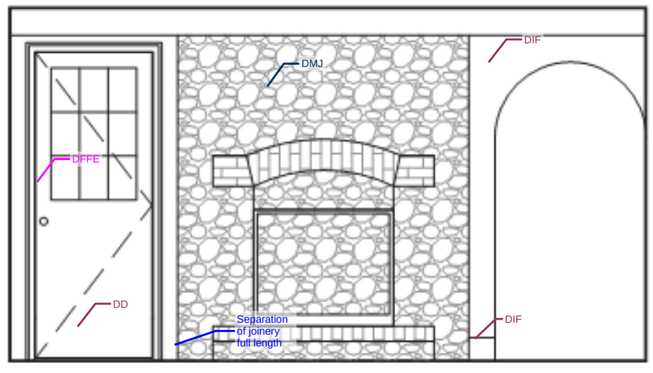


FIGURE 36: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS **Wiss, Janney, Elstner Associates, Inc.** 2751 Prosperity Avenue, Suite 450 Fairfax, Virginia 22031 703.641.4601 tel | 703.641.8822 fax www.wje.com	Project LAHEY HOUSE HSR	Project No. 2018.0216	Date / Note Taker / Photos: May 1 & 2, 2018 / WJE / NJL & RDW Photos	Sheet: INTERIOR ELEVATIONS - GROUND FLOOR KITCHEN

North Elevation

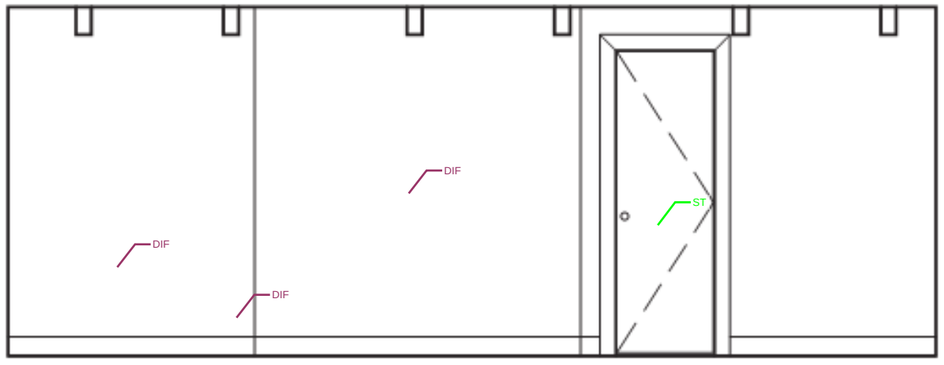


FIGURE 47: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

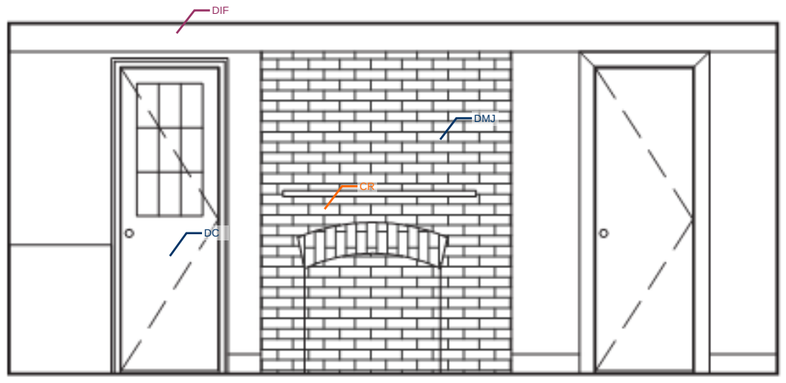


FIGURE 43: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

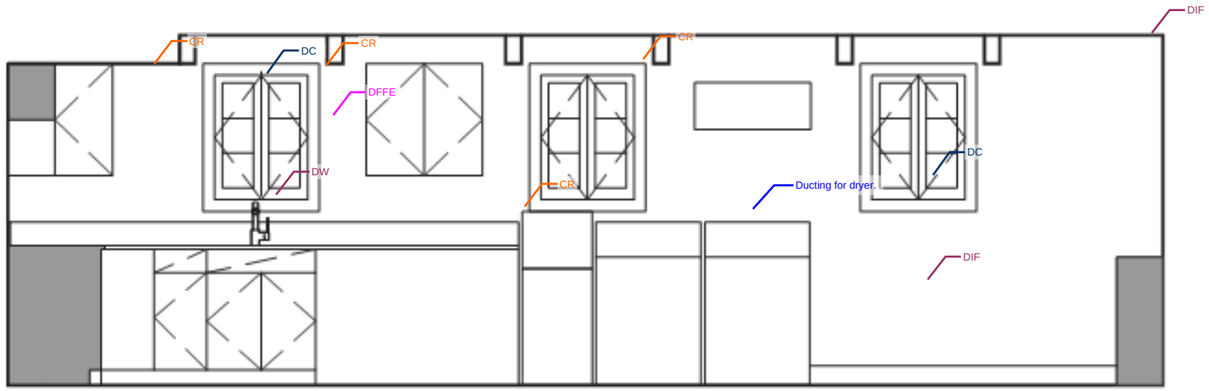


FIGURE 38: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

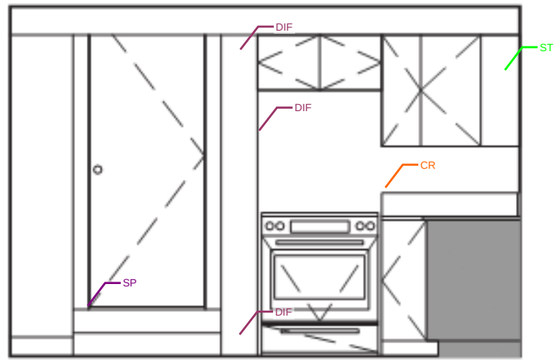


FIGURE 52: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

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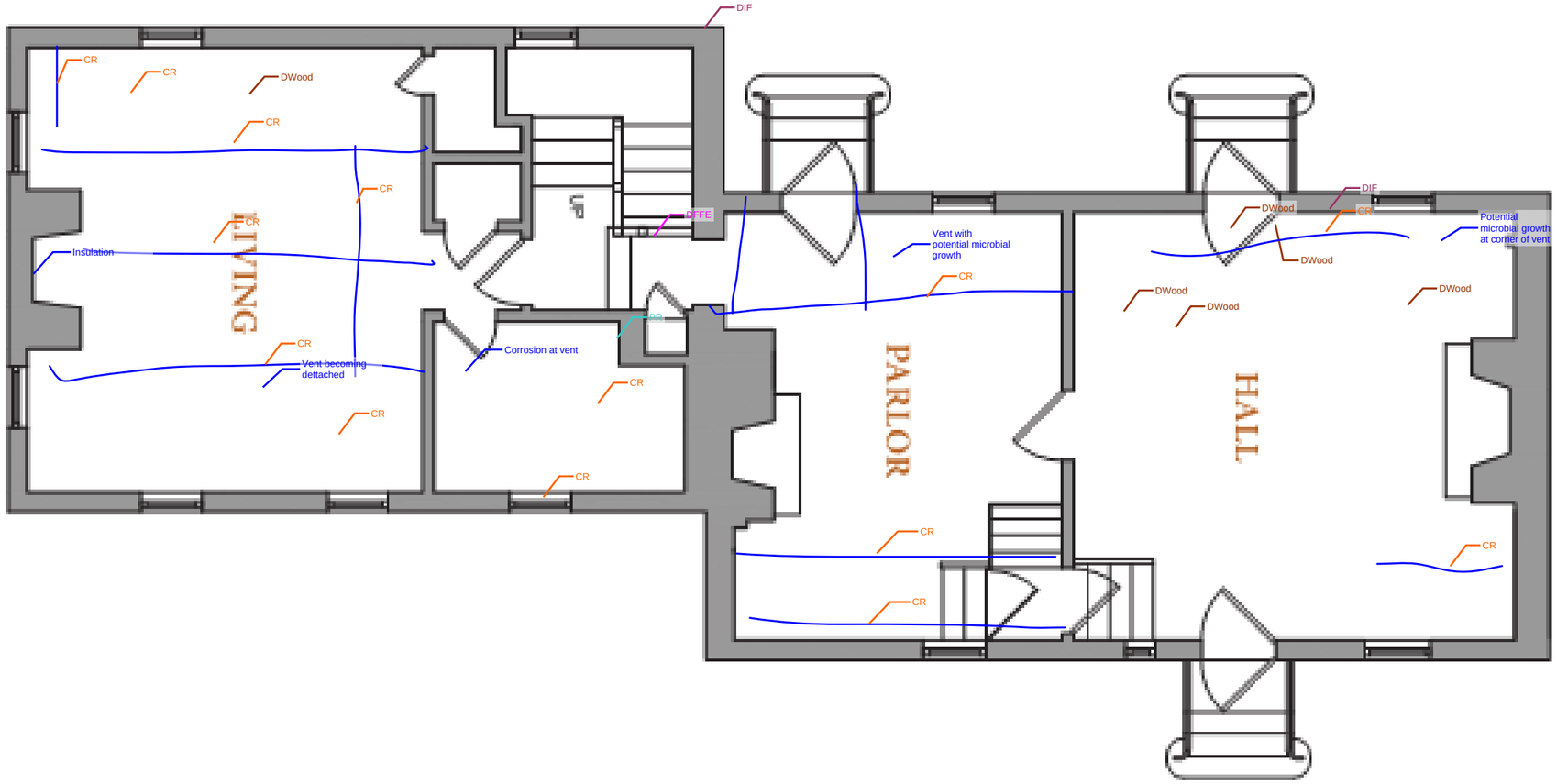
N

FIGURE 28: First Floor Plan, 2017. Image Courtesy of OLIN, Inc.

LAHEY OCCUPANCY: First Floor Plan

Drawing Not To Scale



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North Elevation

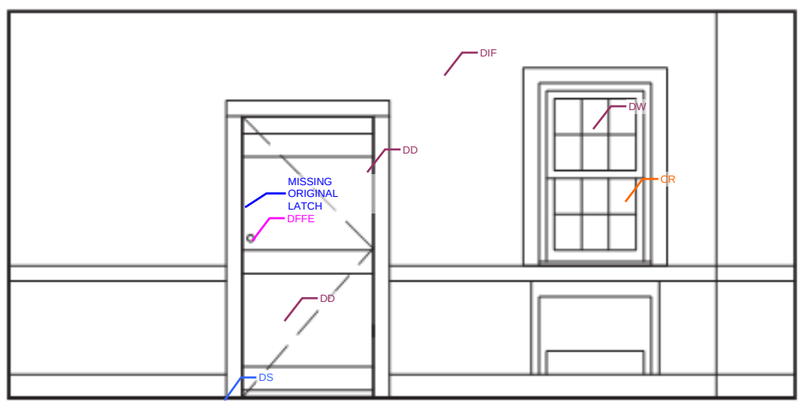

FIGURE 57: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

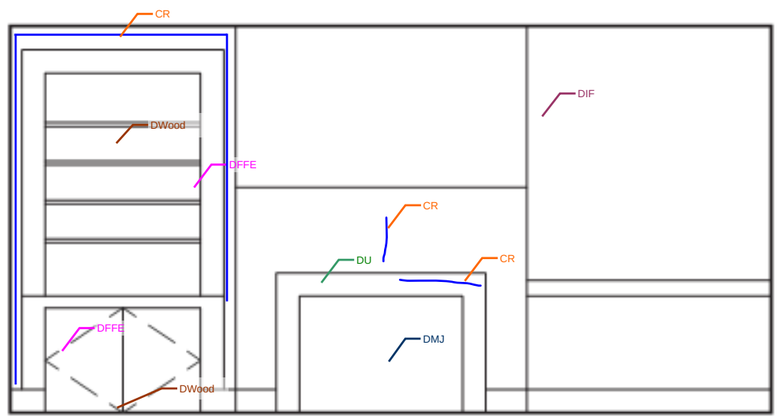

FIGURE 59: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

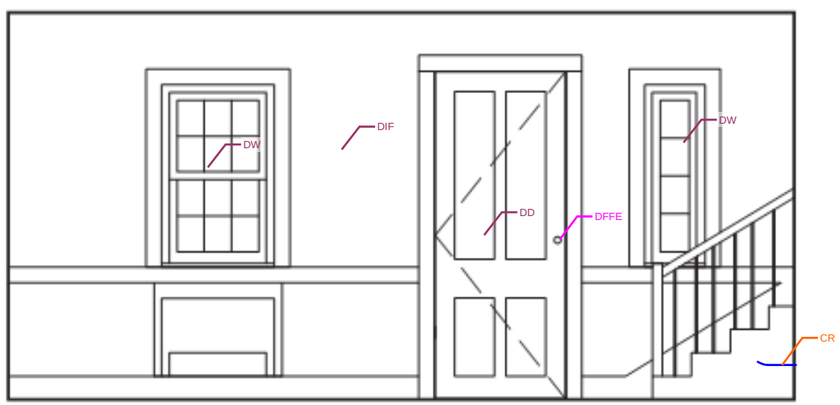

FIGURE 61: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

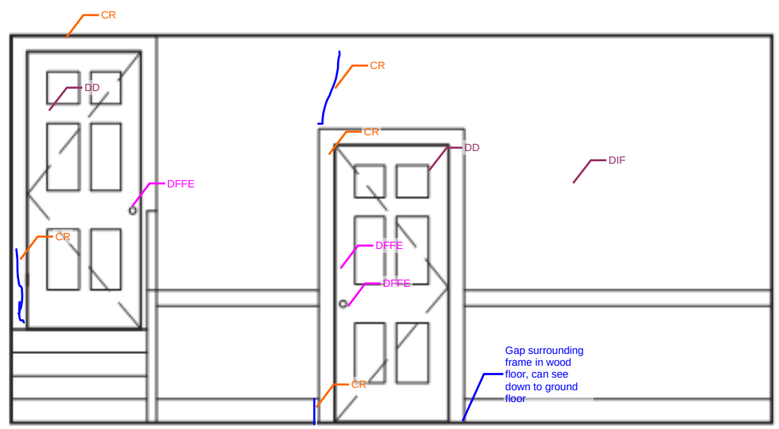

FIGURE 55: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

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North Elevation

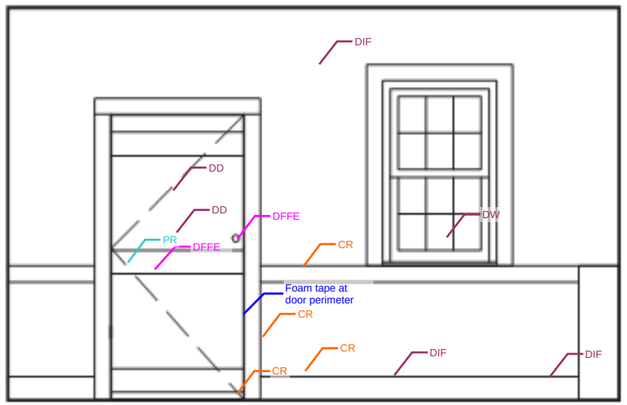

FIGURE 72: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

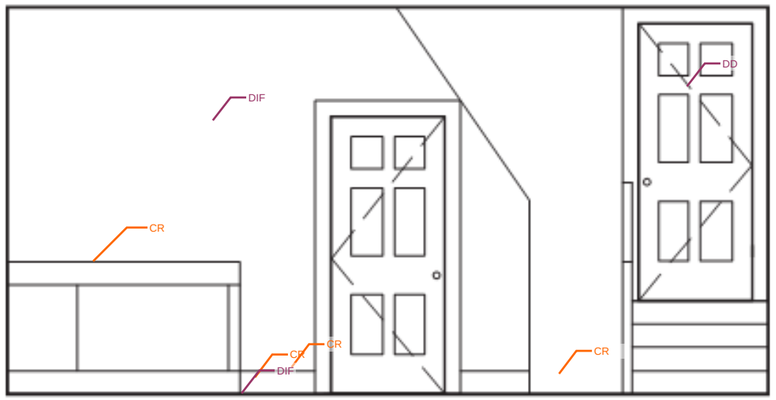

FIGURE 63: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

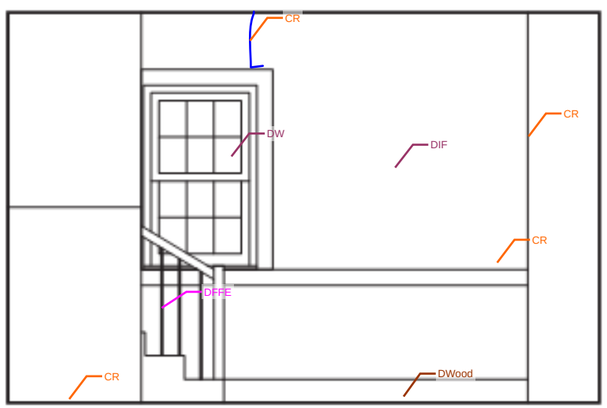

FIGURE 67: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

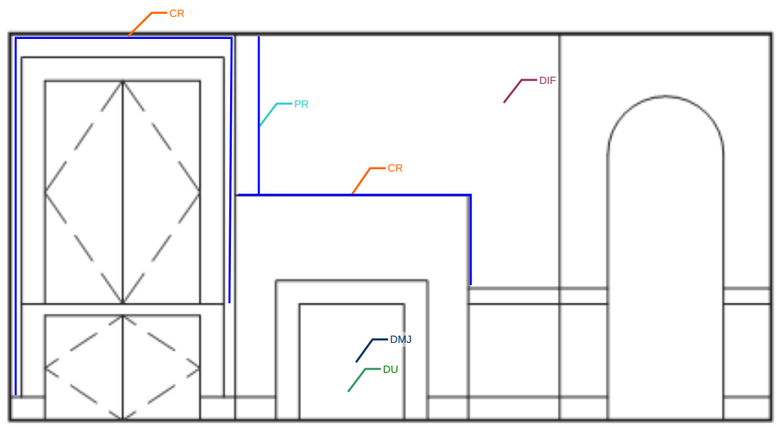

FIGURE 69: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

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North Elevation

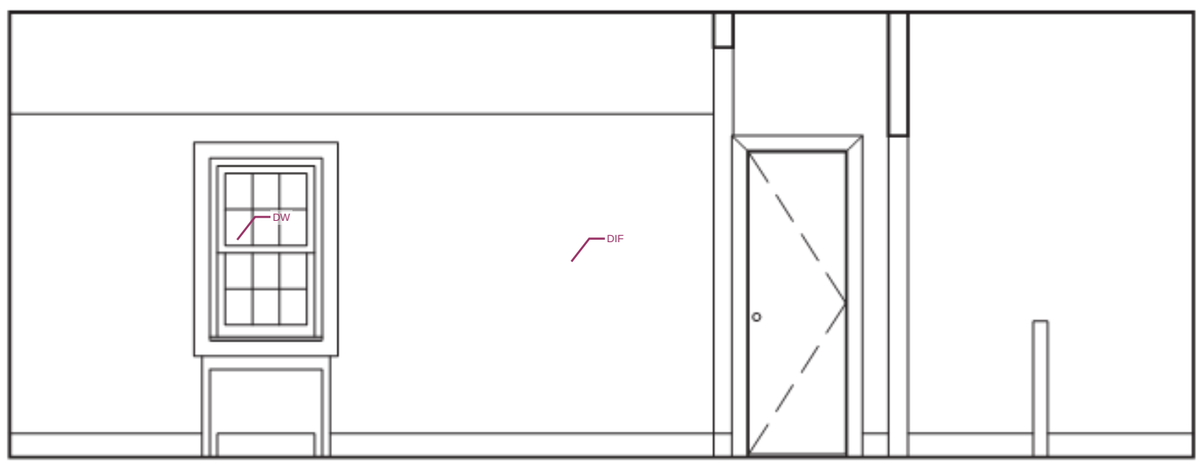

FIGURE 78: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

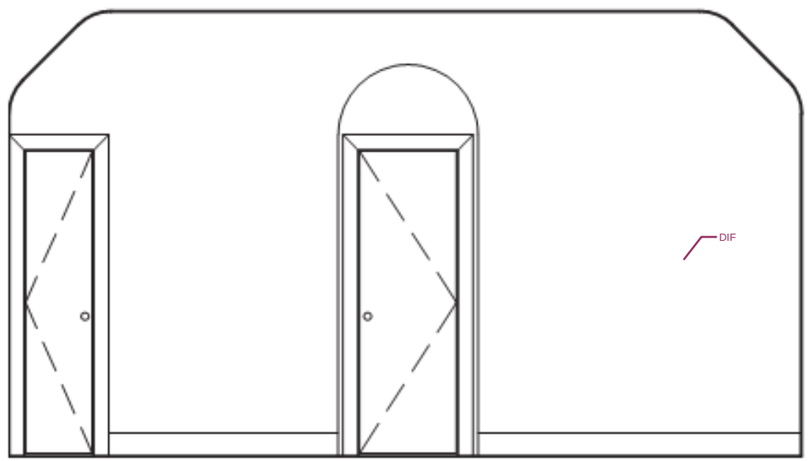

FIGURE 80: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

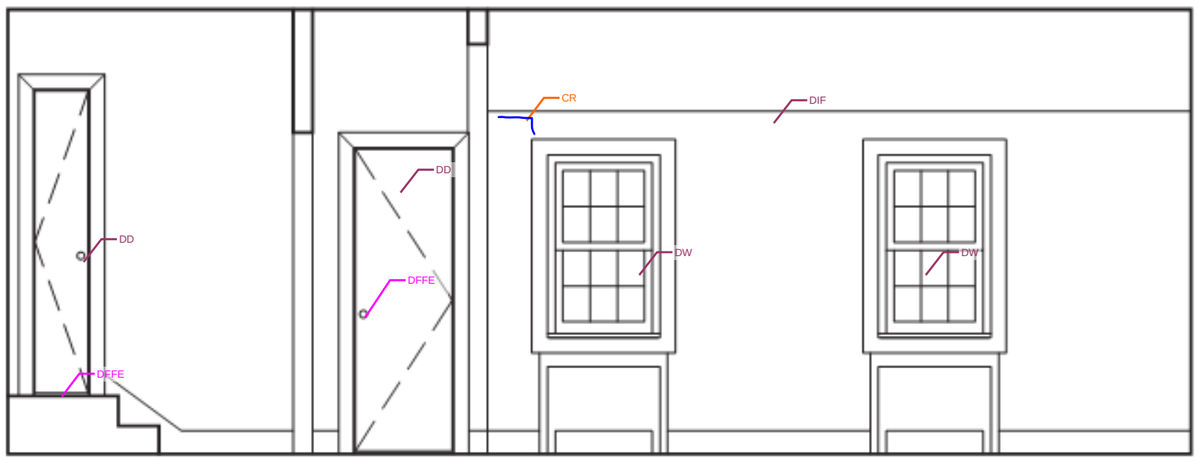

FIGURE 74: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

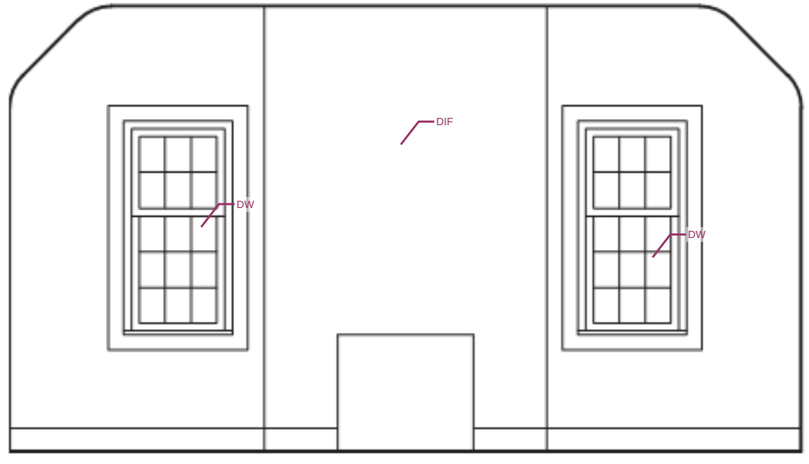

FIGURE 76: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

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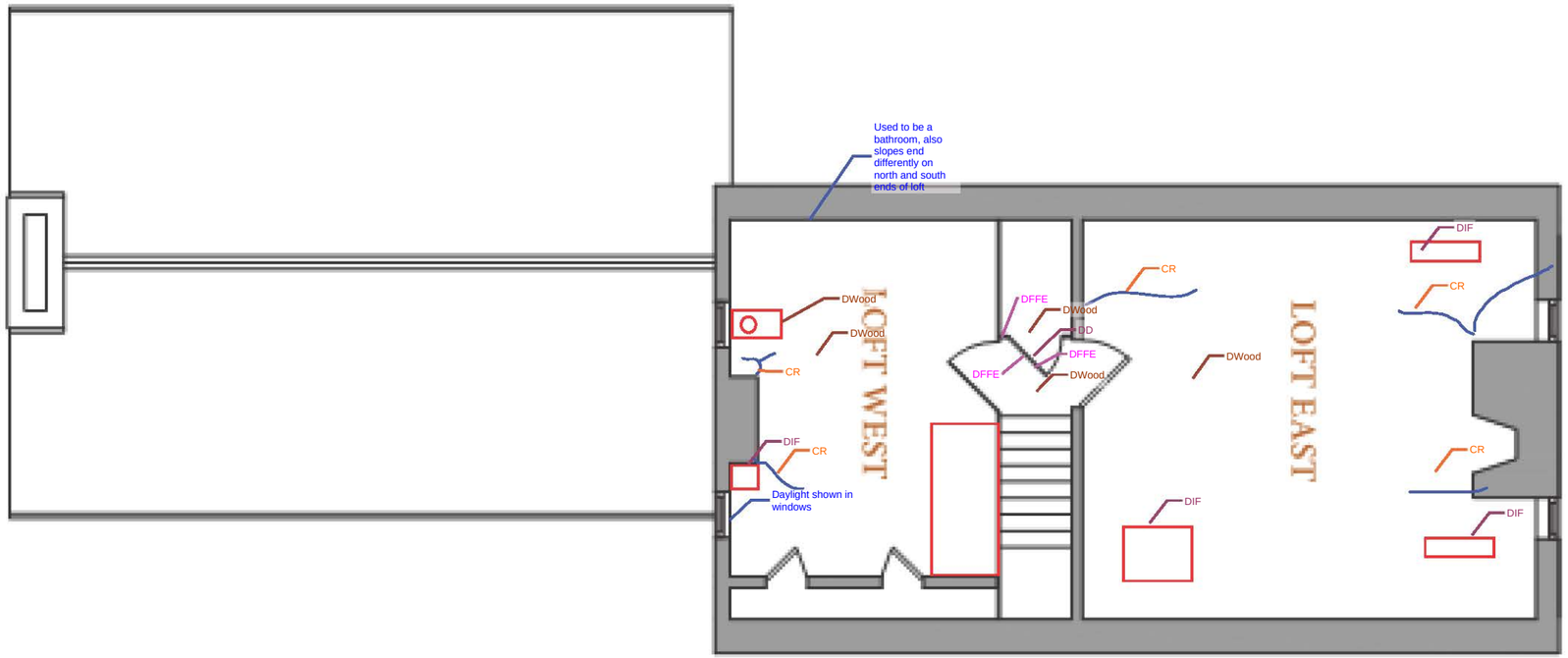
N

LAHEY OCCUPANCY: Second Floor Plan

Drawing Not To Scale

FIGURE 29: Second Floor Plan, 2017. Image Courtesy of OLIN Inc.



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North Elevation

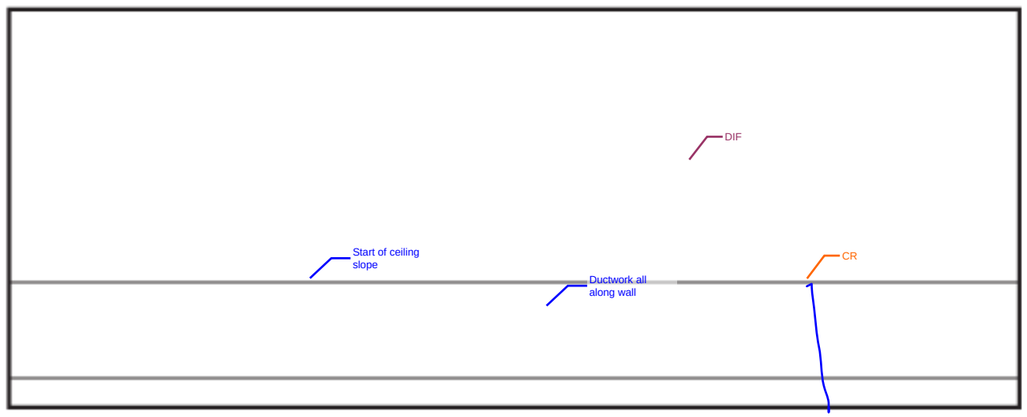

FIGURE 87: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

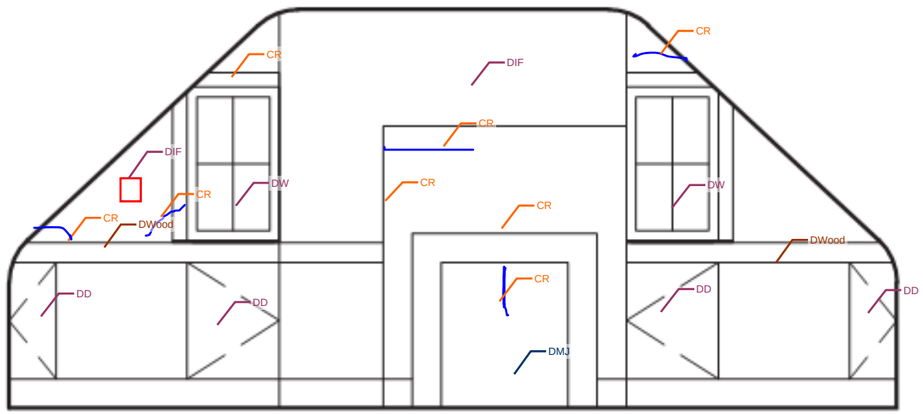

FIGURE 85: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

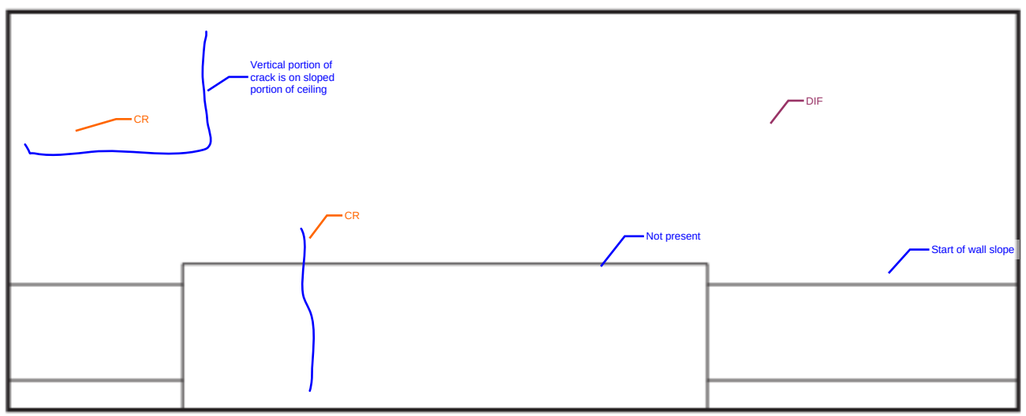

FIGURE 82: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

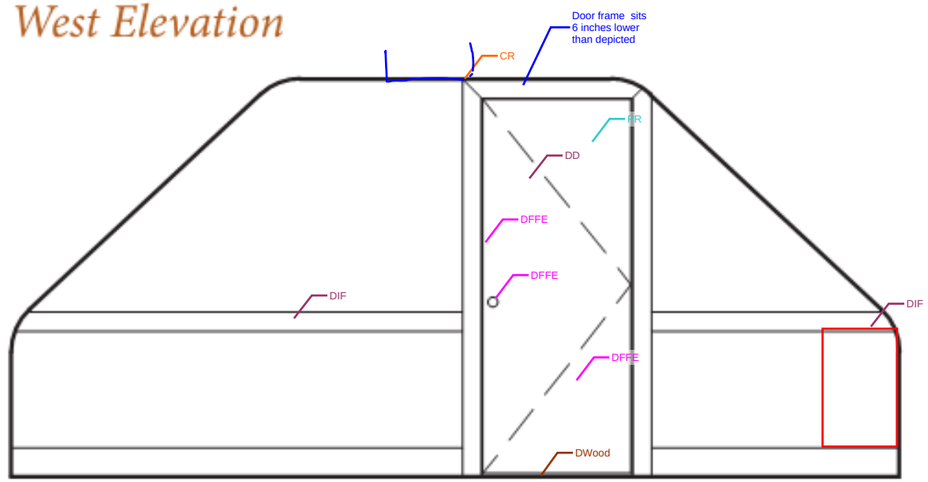

FIGURE 89: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

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North Elevation

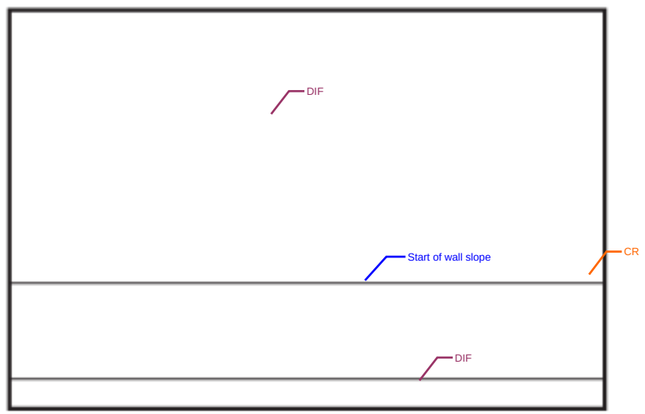

FIGURE 99: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

East Elevation

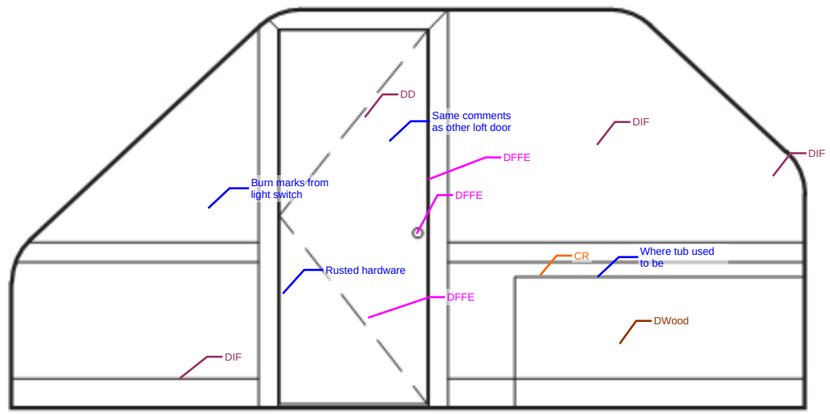

FIGURE 92: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

South Elevation

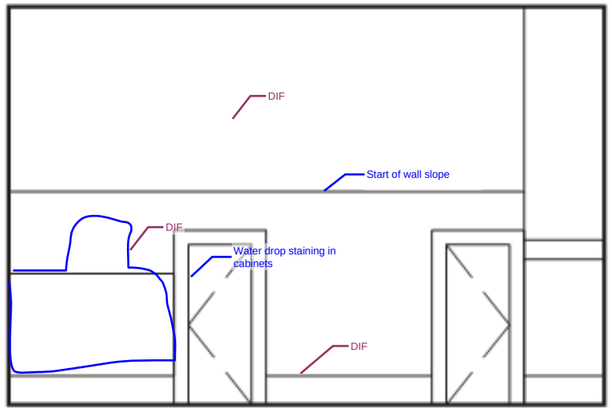

FIGURE 95: Interior Elevation, 2017. Image Courtesy of OLBN Inc.

West Elevation

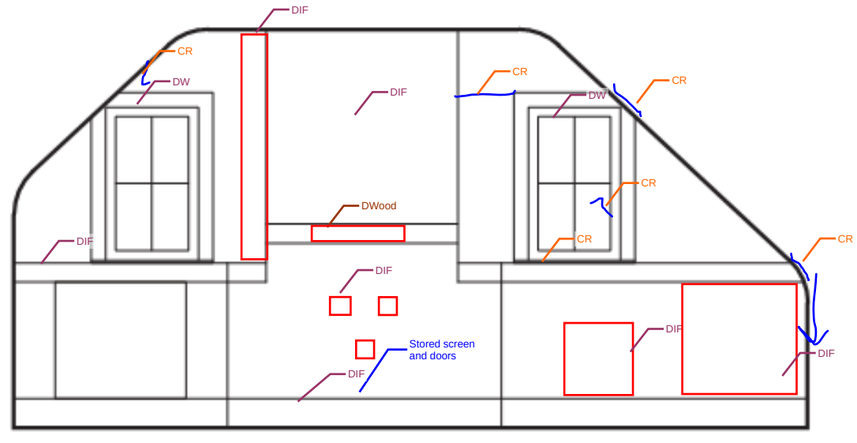

FIGURE 97: Interior Elevation, 2017. Image Courtesy of OLBN Inc.