

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page ____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 05000273

Date Listed: 4/14/2005

Spencer, John, House

San Francisco CA

Property Name

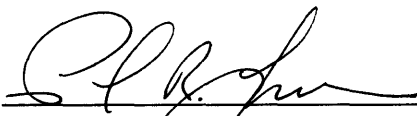
County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

4/14/05

Date of Action

=====

Amended Items in Nomination:

Resource Count:

The garage building to the rear of the property is considered non-contributing because it was built outside the period of significance for the historic property.

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

273
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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Spencer, John, House
other names/site number The Spencer House 146631 38-0081

2. Location

street & number 1080 Haight Street not for publication
city or town San Francisco vicinity
state California code CA county San Francisco code 075 zip code 94117

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] 25 FEB 2005
Signature of certifying official/Title Date
California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____

Signature of the Keeper Date of Action
[Signature] 4/14/05

Spencer, John, House
Name of Property

San Francisco, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
House	Garage	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A _____

Number of contributing resources previously listed in the National Register

N/A _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/single dwelling

Current Functions
(Enter categories from instructions)

Domestic/hotel (bed and breakfast)

7. Description

Architectural Classification
(Enter categories from instructions)

Late Victorian
Queen Anne

Materials
(Enter categories from instructions)

foundation Concrete, stucco
roof Plastic (artificial slate), copper
walls Weatherboard, Wood, Copper

other Glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

The Spencer House, built around June 1895, remains as one of the few, relatively unaltered, free-standing, Queen Anne mansions left in San Francisco. It occupies three city lots at the corner of Haight and Baker Streets in San Francisco. Its front faces Haight Street. Its spacious lot and corner location allowed the possibility of trimming the house on all four sides: a distinguishing feature in San Francisco, where row houses are the rule.

The house consists of four stories in all. No exterior modification of a significant nature has ever been done to it. Rather, the house went through a protracted period of neglect from the 1950's through the early 1980's that caused it to lose some exterior ornament, such as its many balustrades, most of which were long gone by the time of the Junior League survey of the neighborhood in 1964. Notwithstanding, the house retains well over 90 percent of its original materials and finishes on the exterior. In 2001, the house went through an extensive exterior restoration which included stripping it down to bare wood and repairing, restoring or replacing all finishes back to their original appearance, using materials comparable in quality to those available in the period. The house as it is seen today, with the exception of paint color, now looks much as it did when new.

(Please see continuation sheet)

Spencer, John, House
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1895

Significant Dates

1895

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Rabin, Frederick P. - Architect

Tegeler, William - Builder

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

The Spencer House; SF Public Library; Water Department

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10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	549420	4180400	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Block 1236, Lot 018

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

The property maintains its original survey boundaries as shown in the San Francisco city lot books.

11. Form Prepared By

name/title Christopher Yerke, Project Manager

organization Fellmore Management, LLC. Date April 26th, 2004

street & number 1080 Haight Street telephone 415-596-0843

city or town San Francisco state CA zip code 94117

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Fellmore Management, LLC.

street & number 1080 Haight Street telephone 415-626-1303

city or town San Francisco state CA zip code 94117

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Narrative Description (cont'd)

The ground level is entered from the rear of the house. It is a basement which is partially above, partially below ground due to the slope of Baker Street. The exterior walls of the basement portion are the concrete foundation wall, finished on the outside with the original, rusticated stucco work of excellent craftsmanship. The stucco was finished to imitate large stone blocks. There are multiple, double-hung windows with radiused tops throughout the lower level. The faux stone work of the wall is complete with stepped arches above these windows. Two sets of the original double hung windows were replaced with casement windows in the 1990's to be in accordance with fire codes. The rear of the house, which is at ground level, contains the only framed wall of this lower section.

Sitting atop the imposing base of the rusticated stucco work, the first and second stories are sided primarily in channel rustic weatherboard. This treatment is interrupted by multiple water tables, molding bands, and near the eaves a wide frieze section covered regularly by raised panels around the entire exterior. One chimney ascends the west side of the house and has the same stucco treatment as the foundation. All sides of the house are highly ornamented, and represent a cross section of the decorative arts of the period. The ornamental themes consist of repetitive variations of cartouches, escutcheons, banded laurel, acanthus foliage, shells, egg-and-dart and bead-and-reel moldings, and juxtapositions of round and square pilasters. All the ornaments with the exception of a few reproductions made in molds from damaged originals are redwood carvings. Octagonal forms rising out of square bases are also a common theme, as seen in the two large bays and in the tower. All have square bays at the first story which change to partially octagonal forms at the second story. Colonnets adorn the corners of these slant-sided bays. The bay roofs, originally clad in tin, have been replaced with copper. The balustrades atop these bays have been rebuilt to match the original design as based upon the one remaining original balustrade. The large double-hung and stationary windows are ornamented with carved moldings, elaborate casings and fluted pilasters topped by fanciful carved capitals. Still in existence are the eight original stained glass windows. All are of complex design and well integrated in the ornamental themes of the house. Three of them have radiused tops. The inside of the portico contained elaborate oak wainscot and trim surrounding the front door and its three surrounding stained glass lights. This was badly damaged by weather, inept modification, and multiple coats of paint. The oak was replaced in 2002 with an exact, profile by profile, reproduction of the original, but in mahogany. The original front door, also compromised by time and weather was replaced as well.

The third story, from the eaves upward, consists of a massive hip roof with multiple, large, gabled dormers and an octagonal tower. Currently roofed with a high quality artificial slate, the house originally bore wooden shingles. The dormers have deep, overhanging rakes, adorned with prominent bargeboards. They contain large, shell and acanthus carvings surrounding the double hung windows in the rake walls. The original windows at this level have been replaced with modern double hung replacements in the early 1990's. Below the windows are generous water tables sloping down to the gutters. These, as with all other sheet metal bearing surfaces, have had the original tin replaced with copper. The tower is adorned with colonnettes and cartouches at all corners and has a steep pitched, octagonal roof with a radiused sweep at the bottom edge. There is an additional dormer of partially octagonal form, protruding from the large western roof face. The original redwood gutters, which also function as a crown molding at the edge of the cornice, are still present but have been lined with copper to preserve them. The western, stuccoed chimney penetrates the eaves and, from the roofline up bears a replacement chimney consisting of a

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plywood box covered with rusticated stucco work in an attempt to match the original stucco work below. This replacement, judging from the materials used, was done sometime during the 1950's or 60's, probably due to seismic damage. During the 2001 restoration, this chimney received a decorative copper bell to house the storm caps. The upper chimney which penetrates the roof near the peak is of brick with badly deteriorating stucco. This chimney was housed completely in copper and capped with the same style of bell housing on top, in order to give a clean finish and prevent further weathering and deterioration. The original finial on the tower, long ago removed during a previous re-roofing, was replaced with an appropriate copper replacement in character with the style.

Throughout, the interiors contain a large percentage of their original finishes, mixed with high quality, reproduction finishes. During the mid-1980's the owners were granted a zoning variance to open a bed and breakfast. Remodeling efforts during this period focused on providing adequate facilities for the business while minimizing changes to the original finishes and in many cases where original finishes were missing or damaged, replacing them with stylistically appropriate, high quality finishes which maintain the feel and character of the interior. The footprint of the building is a modified rectangle. Habitable interior space is approximately 8800 square feet.

The basement, with the exception of the rear foyer, was left unfinished originally. In the late 1980's it was remodeled to contain a one-bedroom apartment, an extra bedroom, a wine cellar and a storage area. It is currently being remodeled again. The rear foyer is at the base of the large, winding servant's stairs that extend up to the attic. This stairwell contains the original Douglas fir balustrades and bead-board wainscot from top to bottom. The foyer and stair are complemented by hand silk screened reproduction Victorian wall papers above the wainscot and on the ceilings.

The first floor contains the highest percentage of original finishes. The feeling is spacious, with twelve-foot, coved ceilings and large-scale oak woodwork throughout. The entry hall woodwork is of quarter-sawn white oak with a rich golden-orange shellac finish. The original oak furnishings built for this hall at the time of construction remain. The walls bear a Lincrusta-Walton wainscot terminated above and below by oak chair rail and baseboards. The grand staircase ascends from this room and the wainscot follows it to the second floor. The small parlor also contains this wainscot. The living room retains its original chandeliers, fretwork screens, mantel, decorated picture rail and fireplace. It is divided into two spaces by a pair of large Corinthian columns carved in redwood. The columns rest on wing-wall pedestals and support a large box-beam. The living room, which contains the bay at the base of the tower, contains the three most elaborate, stained glass windows. The dining room contains the most impressive golden oak woodwork in the house. The coffered ceiling, carved Corinthian columns, carved mantel and built-in hutch which reflects the triple arches of the portico create a sense of grandeur. The walls retain the gilded, shell-motif lincrusta above the paneled wainscot. The large pocket doors throughout the first floor are in good shape. The first floor is also characterized by ornate parquet floors which change motif from room to room. They are composed of white oak, maple, cherry, and mahogany.

The wainscot continues on the second floor, where the original bedrooms were, and still are, located. Being out of the public eye, the woodwork, although identical in its milling, changes to redwood, faux painted to look like quarter sawn oak. The bedrooms had the unusual feature of having large closets. During the remodeling of the 1980's, in order to allow the bedrooms to be used for the bed and breakfast business, the closets were converted to private baths for each of the six bedrooms. The one original bathroom in the house is on this floor and features parquet floors. The bedrooms have been

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refurbished to Victorian splendor and feature upholstered walls, Bradbury and Bradbury wallpapers, and period furniture throughout. The original trim remains, and so, with the exception of the aforementioned wall treatments, the rooms are not greatly changed from their original state. The floors are of Douglas fir, with the exception of the tower bedroom which has white oak flooring trimmed with a cherry border.

The 3rd floor, which was originally only partially finished attic space and servant's quarters, was remodeled into a luxury apartment for the owners of the bed and breakfast in the early 1990's. Two additional bedrooms were also added on this floor as additional guest space for the business. This floor features cathedral ceilings up to the peak of the roof and a spacious, open floor plan. The trim profiles are maintained from the floors below, but the feeling is much more modern.

The Spencer House is located in the Buena Vista North historic district of San Francisco, across from Buena Vista Park and two blocks from the panhandle of Golden Gate Park. Immediately across Haight Street is the historic Flatiron building whose rounded tower harmoniously mirrors the tower of the Spencer house. The district is replete with Victorian houses in varying states of restoration. The Spencer house, being the largest, and arguably the most well preserved acts as a cornerstone of the district.

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Narrative Statement of Significance

The John Spencer house has survived 109 years of the vicissitudes of earthquakes, weather, and neglect with the great majority of its historic fabric intact. This is due in large part to the diligence of its architect, the builder, and the minute attention to detail of all the anonymous artisans and carpenters who contributed to the both the structural integrity and the artistic harmony of the house. It represents a serendipitous combination of first rate design, sound engineering, great dexterity in construction, and use of the highest quality materials. Also key to its preservation is the fact that it has remained a single family dwelling for most of its history and has thus escaped the butchery to which so many San Francisco Victorian dwellings were subjected during the rush to provide more housing in the mid-twentieth century. A broad cross section of the major decorative arts of the period survives in stunning condition, both interior and exterior. The conjunction of inexpensive skilled labor, steam-powered milling shops, and a seemingly inexhaustible supply of old growth Douglas fir and Redwood, made houses such as this accessible to upper middle class merchants like the Spencer family. In addition to a massive body of handwork, early methods of mass production, although cumbersome by today's standards, are well represented in products used in its construction. Perhaps most striking is the enormous body of wood carvings that adorn both interior and exterior. In an age when so much of the architectural ornament was cast of plaster, this must have represented a considerable additional cost to the owner. It was, however, a wise investment. In 2001, when this author supervised the painstaking restoration of the exterior, he found this legacy of artisanry fresh and intact beneath the myriad layers of paint that had long since obscured the finer details.

Although the San Francisco building department was destroyed in the fire that followed in the wake of the 1906 earthquake, it is possible to date construction of the Spencer house to 1895. Construction most likely began in June of that year. The California Architectural and Building News of May 1895 lists: "to build: Owner, John C. Spencer; architect, F. P. Rabin; contractor, Wm. Tegeler; signed April 20th; filed May 6th; cost \$6815." The building cost was almost surely given as artificially low to reduce the cost of the permit. City water records confirm that water was turned on at the site on April 16th of 1895. By 1897, the San Francisco city guide lists John Spencer, owner of The Wonder Hat, Flower and Feather Store, as residing at what was then 1040 Haight Street. Spencer, an Irish immigrant, is to be found in San Francisco as far back as 1877, pursuing what was to become a sizeable millinery business. The Spencers sold the house in 1908, and moved to a perhaps more desirable Pacific Heights address. The property was purchased in 1908 by James Costello, president of O'Conner and Moffit, which was later to become Macy's department store. Eleanor Costello, wife of James passed away in the house in 1951. It subsequently sat empty for a period of some three years. From 1954 to the present it has passed through the ownership of 5 different parties. From the 1950's through the early 1980's the house went through a period of extended neglect. In the mid 1980's

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the house was purchased by the Chambers family. Its interior was lovingly restored over a period of 15 years during which it was run as a bed and breakfast. In 2001, its facade was stripped, restored and repainted. All roofing and sheet metal was replaced. The house was brought back to its original appearance with respect to missing ornaments. Currently the house is undergoing modernization of its electrical, plumbing and heating systems without compromising historic finishes.

The house represents 19th century carpentry at its best. So many San Francisco mansions rest on foundations of brick, and after years of seismic activity are sagging and in need of retrofitting. The Spencer house rests upon 13-inch-thick concrete foundation walls encompassing a full basement. In some places the footers are four feet or more below the grade of the slab floor making the walls at least 12 feet tall before backfilling. It is a massive foundation for a residential structure. The platform framing resting upon this foundation is impressive in both the dimension of the lumber as well as the accuracy with which it was executed. The full dimension, 3x12 floor joists, 30 feet or more in length are continuous across the span of the house. Attesting to the quality of the structural design, the house shows almost no signs of settling or sagging after more than a century. On the exterior, great care was taken to protect the structure from moisture penetration. Correct lap and drip edges are present on all exterior woodwork. The joinery is impeccable. Various water tables shed moisture from the structure at regular intervals. The massive redwood gutters were well designed to drain the 4700 square feet of roof. Only its original balustrades and certain woodwork on the south and west sides of the house fell prey to neglect and weather. The roof framing is complex and innovative with an interesting use of huge scissor trusses to maintain the enormous open attic. This attic is reputed to have been used as a tennis court by the children of the original owners.

The house is notable for its bold ornamentation. As it is freestanding and occupies three city lots, it is trimmed and adorned on all four sides – a relative rarity in San Francisco. It is festooned with an impressive array of cartouches, most of them quite massive, carved in redwood. Many of them are stretched around corners, thus giving an interesting variation to an ornament most often found on flat surfaces. Fanciful variations of acanthus foliage, banded laurel, shells, and other forms of classical ornament are present on every level of the house. In all, there are hundreds of individual carvings, both interior and exterior. Of these, only a handful on the exterior has been replaced with architectural castings made from originals too damaged to be saved. Even the egg-and-dart moldings which adorn the bay windows and portico of the first story are carved. The art of woodturning is well represented in the copious collection of colonnettes, round pilasters, balusters, and columns that abound inside and out. A testament to the productivity of the steam-powered milling shops of the day, well over three miles of moldings make their way around the exterior in the form of bands, water tables, panel moldings, casings, and dentils. Again, the vast majority are original and represent a varied cross section of profiles in use during the day. The eight, large, stained-glass windows are still present. They are of generous proportion and elaborate design, incorporating Celtic knot patterns and large, three-

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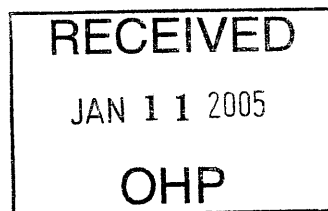
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dimensional prisms, all in autumn tones, which reflect the color of the golden oak woodwork of the interior. Five of the eight were beginning to sag due to the weight of the prisms. These five have been disassembled and re-leaded and braced and now occupy their places as if new. All of the original glass was maintained. The impressive joinery of the interior remains intact and unaltered by anything but time. Quarter sawn oak abounds in coffered ceilings, casings, columns, original furnishings, wainscot and scores of carvings. The first floor parquet changes its complex motifs from room to room and is made of contrasting, cabinet grade woods. Original plaster medallions are still in place on the ceilings, as are ornate fretwork screens, pocket doors and some of the original light fixtures. Some fixtures were sold in the early eighties, but were subsequently replaced with appropriate antiques.

In all, both inside and out, the house is a fine example of the elements of Queen Anne architecture in all its magnificence and caprice. The joy of craft is evident to both the eye, and the intellect. Order and ornament rule the structure and nothing seems out of place. It is evident that many artisans and tradesmen have loved this house and imbued it with the charms necessary to endure.

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Additional Requested Information

1. While it was necessary to replace weather damaged features during the 2001 external restoration, these represent a small fraction of the total exterior fabric, the vast bulk of which is original. In all cases, the replacements are painstakingly exact copies of the originals and therefore do not deviate aesthetically from the original design. Perhaps 95% of the total exterior fabric is original. The replications and replacements can be summed up as follows:
 - A. As mentioned in the description, there is a large body carved redwood ornaments adorning the entire façade. Of the hundreds of carvings, 5 are cast replications of originals, which were either absent from their locations, or too fragile to be saved.
 - B. Various small sections of moldings which had deteriorated too much to be saved were replaced with exact replicas in identical materials. In no case were entire bands of moldings replaced. Perhaps 3% to 5% of the entire quantity of molding on the building is replacement.
 - C. Of the four exterior balustrades, one is original. All others were bad copies built in the 1970's, which did not match the original design. These were in bad shape and were removed. They were replaced with reconstructions of the original design, executed in salvage, old growth timber.
 - D. The interior of the portico originally contained a white oak wainscot and surround for the stained glass sidelights. The rest of the interior was of redwood. This had all suffered from water damage, repeated painting, and bad modification. It was decided to replace it all with an exact replica, matching all profiles and dimensions, executed in mahogany.

2. There are some features which do represent modifications to the original exterior design. They can be summed up as follows:
 - A. On the east face of the building there are two additional dormers which were added during the early 1990's. They were built using compatible materials, but are obviously not original. They are not visible from the street.
 - B. The same east face of the roof also bears 5 skylights added during the same period as the dormers mentioned above.

3. In addition to any source materials listed as cited, the Spencer House appears in the book, *In The Victorian Style*, by Randolph Delehanty and Richard Sexton, published in 1991 by Chronicle Books (ISBN 0-87701-750-6).

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Works Cited and Other Source Materials

California Architect and Building News V. XVI, No. 5. May 20th 1895, p. 59.

Sanborn Maps of San Francisco, V. 4 P. 118, Sanborn Map Company, New York. 1893

Sanborn Maps of San Francisco, V. 4, P. 375, Sanborn Map Company, New York. 1899

The Handy Block Book of San Francisco, 1894, Hicks-Judd Company, San Francisco, 1894.

San Francisco City Block Book, 1901, Hicks-Judd Company, San Francisco, 1901.

San Francisco Water Dept Records, April 16th, 1895

San Francisco City Guides 1877 through 1951.

Junior League of San Francisco *Here Today* files, 1080 Haight Street, June 10th, 1964

Historic photos and other information contained in The Spencer House, collected by the Chambers family from the descendants of the Spencers and the Costellos.

Personal experience of the author after more than three years of intensive restoration and remodeling work on the property.