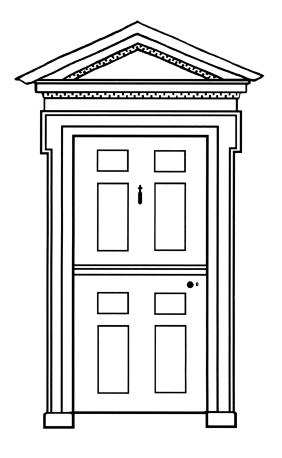
Historical Society of Princeton

House Tour 2017



Saturday, November 4 10:00 a.m. – 4:00 p.m.

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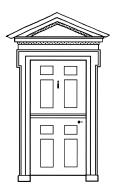
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House Tour 2017



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Welcome!

Celebrating Stewardship

The Historical Society of Princeton's House Tour is one of our favorite days of the year. We are so thrilled to be presenting this year's collection of fabulous houses to you today, all historic homes, from the Federalist through the Arts and Crafts periods. Painstaking preservation and stewardship work on the part of the homeowners is so very evident. We love when the House Tour can celebrate these private citizens' labors of love to preserve historic resources, which are part of our shared cultural landscape here in Princeton. They deserve a round of applause.

The House Tour forms a significant source of funding for HSP's work all year-round. This year, that work has included our own stewardship of historic architecture, with the renovation of the 1892 barn at Updike Farmstead. This space, a stunning example of the hybrid American barn style and an enduring monument to the legacy of agriculture in central New Jersey, will serve as the launchpad for a variety of brand new public program offerings in the coming years. Please be sure to check our website regularly for exciting upcoming events. All of our programming serves to enhance community vitality and build historical literacy in the Princeton area, ultimately providing a foundation for healthy civic culture in the place we call home. As House Tour attendees, you are supporting us in achieving this important, community-based, educational mission. For that, we are so grateful.

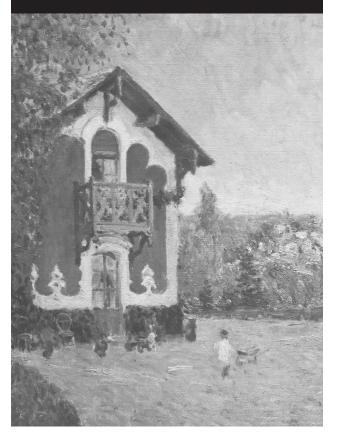
The House Tour is truly a massive team effort, and we must so deeply thank the incredibly generous homeowners who have opened their homes to you today, the members of the House Tour Committee, the volunteer docents and house captains, three local Garden Clubs who provided beautiful arrangements for the homes, and the HSP staff. And, of course, we extend a huge "thank you" to our ticket buyers and corporate sponsors who make this event such a success. Thank you!

Please enjoy your day in Princeton!

Izzy Kasdin Executive Director

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View of Marly-le-Roi from Coeur-Volant, Sisley, used with permission.

75 Cleveland Lane



A veritable Princeton landmark, this house was the former estate of J. Seward Johnson, Jr. and Kristina Johnson. J. Seward, the grandson of Johnson & Johnson founder, Robert Wood Johnson, is an artist known for painted bronze sculptures who founded Grounds for Sculpture in Hamilton, NJ. Johnson formerly worked in a foundry and sculpting studio on the 75 Cleveland Lane property.

The Chateau-style mansion, faced with local Pennsylvania stone, was designed by Ernest Flagg in the 1920s. Flagg, a notable American architect, also designed the Scribner Building in New York City and the Corcoran Gallery of Art in Washington, D.C. For public buildings, Flagg specialized in the Beaux-Arts style, characterized by Greek and Roman allusions, heavy masonry, and elaborate ornamentation. Straying from this aesthetic, 75 Cleveland Lane more closely resembles the vernacular style of Flagg's personal estate, Stone Court, on Staten Island. Flagg was also a known supporter of socially responsible architecture, and became one of New York City's early zoning ordinance advocates. The construction of this home aligns with some of the earliest residential development on Cleveland Lane. Only between 1906 and 1911 did Cleveland Lane even receive a street name.

Recently spared from demolition, this estate enjoyed a luxurious top-to-bottom renovation from Grant Homes Custom Builders, with interior design by Princeton designer, Tracy Dart.

continued on following page

Along with modern comforts such as insulation, air conditioning, and radiant heat, Grant Homes has also added new window openings and doors, to give the home direct street access and more interior light. These additional openings were feats of ingenuity, as they required breaking through the house's 18-inch-thick concrete walls. The new front entrance, through an impressive mahogany door, showcases gleaming floors of Bulgarian white limestone with diamond cabochon.

A new Christopher Peacock kitchen graces the first floor, featuring Calacatta marble countertops and backsplash, a Wolf kitchen range, and impeccably-assembled walnut checkerboard butcher block prep area. Natural patterning in the marble was painstakingly bookended behind the sink. A built-in sound system comprised of 26 speakers can pump music throughout the house. All five bedrooms now boast en-suite bathrooms, each with a distinct design.

Historic architectural features, like exposed stone walls and wooden beams, metal bannisters, and monumental copper fireplaces, have been preserved throughout the house. The roof was resurfaced with the original slate roof tiles. One bedroom's cement tile floor, originally hand-painted in a colorful star pattern was meticulously restored by Russian artist Inga Belozerova, who specializes in decorative painting. The renovation also involved the restoration of a wood-paneled vaulted ceiling in the house's office space.

The carriage house, featuring a five-car garage and upstairs apartment, also received a stunning facelift. The apartment boasts a porcelain patterned tile "rug," a top-of-the-line kitchen with induction cook surface and remote-controlled flush-mounted vent, and walk-in closet tucked behind a sliding barn door.

Visitors exit through the original arched wrought-iron gate, a grand entrance befitting this grand estate.

44 Patton Avenue Michael Graves' House



44 Patton Avenue, built in the 1920s, was formerly a Tuscan-style storage warehouse for the Italian stonemasons the constructing rapidly expanding Collegiate Gothic buildings on Princeton University's campus. Like a Tuscan barn, the building was constructed out of hollow clay tile and stucco. It was nearly a ruin when world-renowned postmodern architect, Michael Graves, stumbled up on it and purchased it in 1974. Graves proceeded to personally and lovingly convert the house into a laboratory for his wide range of ideas about architecture and design. Ultimately, Graves described his residence as a "sanctuary."

Originally, the building contained a series of windowless storerooms, with walls and ceilings out of hollow clay tiles and without plumbing, heating, or usable electricity. It would take real imagination to convert this warehouse to a comfortable home. Over a series of decades, Graves transformed "The Warehouse," laying out a floorplan based on the journey of the sun over the course of the day. With concrete floors and no basement, Graves instead put mechanical elements in soffits in each room, arranged at ceiling height with decorative grills to look like architectural features. Graves also lowered the edges of the ceilings in each room to give the illusion of height. The house's showpiece is the two-story library lined with shelves and topped with a glass roof.

Graves added definition to the house's living and dining rooms using "milk bottle-shaped" columns and barrel-vaulted ceilings. Graves also adjusted the house's exterior, adding a line of Italian poplars to the house's main driveway.

Graves lived in this house until his death in 2015. Upon his passing, the *New York Times* called Graves, "one of the most prominent and prolific American architects of the latter twentieth century." Graves' architectural work can be seen around the world, including Florida's Disney World hotels as well as the scaffolding around the Washington Monument during a 2000 restoration. Graves' postmodern signatures included exuberant and whimsical features, like oversized sculpture and bright colors. In Princeton, Graves was behind the renovations of the Arts Council of Princeton and Marketfair Mall, among other projects.

In the last decades of his career, Graves branded a line of housewares and interior products for a number of retailers, including Target. The products all bore the same joyful color and humor as his buildings. Graves was proud of bringing quality, high-design to everyday people in this way. He filled his own home with these portable designs. Graves also placed his large collection of French art, nineteenth-century European souvenirs, and Biedermeier furniture strategically about The Warehouse. Following his paralysis as a result of a spinal cord infection in 2003, Graves became an innovator in healthcare design, starting with modifications in his own house to enhance his mobility. In 2016. Kean University acquired The Warehouse as part of its School of Public Architecture.

Graves, one of the famous "New York Five," a group of modernist architects credited with an architectural revolution in the 1970s, was a recipient of the American Institute of Architects' Gold Medal and the National Medal of Arts. Graves is easily one of Princeton's most famous residents of the latter twentieth century, and an exploration of his personal home provides a glimpse inside the mind of a furiously creative celebrity architect.

50 Patton Avenue



Between 1900 and 1920, the Borough of Princeton's population grew by over 2,000 people, a remarkable growth rate of 52%. Princeton's eastern section developed apace. with Patton Avenue carved out in the first decade of the twentieth century, part of a never-executed public park and boulevard plan for the neighborhood. 50 Patton Avenue was one of the first six homes constructed on the newly-formed street, in the late nineteenteens. This block of Arts and Crafts bungalows represented a unique departure from the ubiquitous shingle and clapboard colonial revival houses of the early twentieth century, a pocket of architecturally distinct residences nestled on a tree-shaded street.

After purchasing the house, the current homeowners engaged local designer Katie Eastridge of Eastridge Design to supervise a top-to-bottom renovation. The exterior stucco was repainted an exuberant yellow, echoing the golden Pennsylvania stone façade. The interior was reconfigured to tuck as much usable family space into the quaint bungalow as possible, while retaining the integrity of the original structure. The vibrant furnishings represent a number of notable contemporary furniture designers and are in an exciting range of styles, unified by bold colors.

The house's broad porch leads into a parlor, where a large original Moravian tile fireplace is the main showpiece, determining the palette for the rest of the house.

The figurative motifs on the tiles, from the Moravian Pottery and Tileworks in Bucks County, Pennsylvania, are an eclectic combination of biblical figures, zodiac symbols, and Chaucer images. The parlor also hosts one of the house's two matching cabinets by Piero Fornasetti, a bold twentieth-century Italian furniture designer. Because the house lacks a traditional entryway, this parlor is intended to recall an historic formal parlor, the public space of a Victorian home.

Raynor Woodworking added the custom double window in the dining room as well as the cased opening from the parlor to dining room. The new configurations proved especially challenging upon the discovery that the house's walls are framed with stacks of ceramic block, instead of lumber. A back staircase was removed to create an impressively-sized kitchen, with quartzite countertops, oak cabinets, a Moroccan tile backsplash, and an enameled cast iron sink.

In the living room, a modern addition to the house, Eastridge aimed to create a cozy space, despite the room's considerable amount of sunlight. She also added references to the owners' love of books; the wallpaper evokes the inside cover of an old volume and the attached bathroom riffs on the theme of moths.

Upstairs, the second floor was completely reconfigured to allow for a landing and several rooms. A library with built-in bookshelves and an oversized couch was added. The balcony off the master suite provides spectacular, unobscured views of the Michael Graves residence.

Two identical third floor attic bedrooms perfectly accommodate beds inside window gables. Ethereal wallpaper gives the impression of being up in the clouds.

A cozy cottage in the back garden, designed by the homeowners, encloses a lovely hideaway with rattan furniture and paintings by local artist Ellie Wyeth.

73 Library Place



In his 1909 book, *One Hundred Country Houses: Modern American Examples*, Aymar Ambury calls 73 Library Place "one of the best examples" of Elizabethan-style houses "in this country." 73 Library Place is not only a stunning specimen of meticulous Tudor Revival architecture, painstakingly preserved, but it is also symbolic of the crucial period when Princeton transitioned from provincial village to cosmopolitan university town.

The development of Princeton's western section as a residential neighborhood was a direct result of the subdivision of the "Morven Tract" in the 1890s. The large Morven estate, established in 1701 and eventually home to Richard Stockton, a signer of the Declaration of Independence, passed between several generations of Stocktons, until the family faced financial hardship. Rather than incur the shame of a sheriff sale, Major Samuel Stockton subdivided the land into smaller properties for purchase.

Opening this section of town formed the principal real estate development of the period, coinciding with another major transformation in Princeton – the 1896 sesquicentennial of the College of New Jersey when the College officially changed its name to Princeton University. The aspirational name change anticipated a shift from provincial school to world-class research university and, to emulate such universities as Oxford and Cambridge, the University adopted Collegiate Gothic as its official architectural style.

This heavy emphasis on revivalist Gothic and medieval architectural styles seeped into the town's growing residential areas, especially those newly opened Morven Tract properties where many University professors and administrators lived.

73 Library Place embodies this architectural overlap between town and gown, and the rapid new development caused by the University's transition. After purchasing the property, Princeton University Mathematics Professor and Dean of the Faculty H.B. Fine (after whom Fine Hall is named) hired the Philadelphia-based architectural firm Cope and Stewardson to design his home, the very firm behind many of the new neo-Gothic buildings on Princeton's campus.

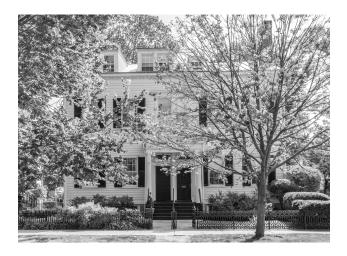
The current homeowners, who purchased the house in 2005, engaged local architect Glenn Fries to supervise a renovation that touched every inch of the house's first and second floors. Original 1890s elements of the home were restored and modern additions, such as the kitchen and bathrooms, updated.

The homeowners' minimalist interior design preferences allow the ornate elements of the original Tudor-style home to shine. The dining room features original wood paneling and a decorative plaster ceiling, as well as unique carved medallion designs in the windows' muntin bars. Original wooden window screens remain tucked in the house's sixteen-inch thick stone walls. The renovation also involved restoring the magnificent carved wooden colonnade that frames the second-floor hallway.

The homeowners used historic techniques to restore the house's original features; new double-paned windows in the billiard room were hand-leaded into the small rectangular sections characteristic of the house's fenestration. Schulte Restorations recreated a tool that would have been used in the nineteenth century to apply the Portland cement on the stucco exterior.

Adding to the house's history, chandeliers from the famed Paramount Theater in New York City hang in the sunroom. During the recent renovation, the current owners sent pieces of the chandeliers to glassworks in Texas for replication.

40 Mercer Street



40 Mercer Street forms one-half of an 1830s house nestled in the heart of the Mercer Hill Historic District. On the corner of Mercer and Alexander Streets, this house is part of Princeton's most intact surviving neighborhood for early middle-class settlers, developed in large part by Princeton's prolific builder-real estate developer Charles Steadman.

Steadman, active in Princeton in the earlyto mid-nineteenth century, was a self-taught carpenter who used pattern books to learn about design, ultimately mixing Federal and Greek Revival motifs in his buildings. Not necessarily inventive, but certainly entrepreneurial, Steadman purchased large blocks of land and divided them to build nearly identical houses, which he then rented or sold. Steadman also ran a carpentry shop where he produced pre-made Greek Revivalstyle trim pieces, molding, and sashes, allowing him to put his stamp on even more buildings in town. All told, Steadman touched over 70 buildings in Princeton, including the Nassau Presbyterian Church, almost singlehandedly leading Princeton's Greek Revival. Steadman leaves a visible architectural legacy in the town, with about 40 buildings still standing.

Like many of the houses in this neighborhood, 40 Mercer Street bears the hallmarks of Steadman's style, including a column entryway and pleasing rectangular lines.

Steadman likely played a role in its construction, wearing one or more of his many hats as architect, builder, pre-fab molding supplier, and developer.

The current owners, together with Bogle Design Group, completed a luxurious renovation of this historic home, preserving period details while modernizing for contemporary comfort.

The owners creatively reconfigured existing rooms, preserving almost all of the house's original layout. A new kitchen was added in what was previously the dining room, to replace a tight galley kitchen. The new configuration allows for an eat-in breakfast area with cushioned benches and built-ins and a spacious kitchen island of honed granite, as well as Sub-Zero and Dacor appliances. A wall was added to create a wet bar, with wine fridge, that leads into the kitchen. The current owners also extended a roof over the back porch and added surround curtains, creating a private oasis secluded from the downtown hubbub. Acorn leaf millwork is preserved in the living and dining rooms' dramatic plaster molding. Marble fireplaces, dating to the mid- to latenineteenth century, remain throughout the first floor. Victorian-era hardwood floors are underfoot throughout the home.

The redone basement features a cozy great room centered around the house's original kitchen fireplace, complete with stew pot hook. The basement also features a charming laundry room and craft studio. An extant exterior window between the laundry room and great room, original to the home, shows where the house was previously extended. The unique basement bathroom has a toilet up small steps, which the owners lovingly call it "The Throne."

The second-floor study and bedrooms feature high ceilings, built-ins, and luxurious window treatments, as well as fully redesigned bathrooms. A third-floor loft, with open floor plan, was created for the family's children and also houses a cedar closet.

Many thanks to all those who helped make House Tour 2017 possible:

The Homeowners

Thank you for generously opening your beautiful homes today.

2017 House Tour Committee

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David Schure
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75 Cleveland Lane: Melissa Bernardi

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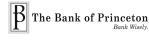
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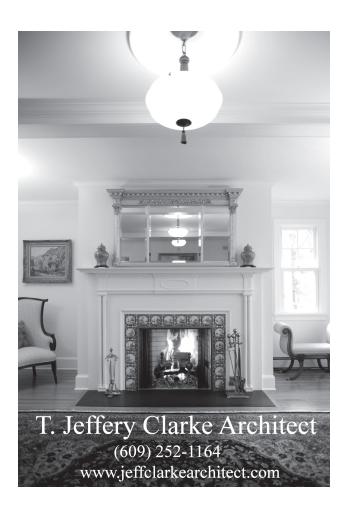








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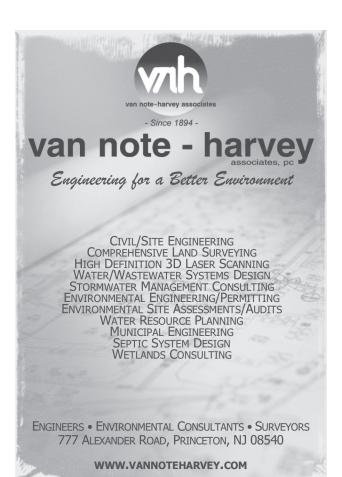
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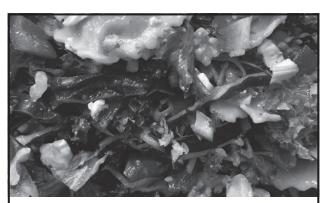


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Visitor Guidelines

- Homes are open from 10 am 4 pm only. 44 Patton Avenue (Michael Graves' House) will close at 2 pm.
- You many begin the Tour at any house and visit the homes in any order.
- Food, beverages, and smoking are not permitted in any of the houses or on the grounds.
- · Photography is not permitted.
- Low-heeled shoes only (no spike heels or cleats).
- Paper booties will be provided to be worn over shoes.
- Cell phones should be silenced inside the houses.
- Children under 12 are not permitted on the tour. Children 12–17 must be accompanied by an adult.

Important Information

- On the day of the Tour, credit card purchases may be made at Updike Farmstead, 354 Quaker Road. Cash and checks are accepted at all of the houses.
- Please observe all local parking ordinances. Please note: certain parking recommendations may require walking short distances to homes.
- Visitors participate at their own risk. The Historical Society of Princeton and the homeowners are not responsible for personal injury.
- The Historical Society is not responsible if any house cancels its participation after the promotion of the House Tour begins.
- All houses are private residences and may present barriers to accessibility.
- Some houses have pets that may cause allergic reactions even though the animals are not present during the Tour.
- There are no refunds.

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- ☐ 44 Patton Avenue (Michael Graves' House)
- ☐ 50 Patton Avenue
- ☐ 73 Library Place
- ☐ 40 Mercer Street

Please refer to accompanying map for directions and parking information.

Before beginning the Tour, please read the page entitled "Visitor Guidelines and Important Information."

