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our home

in the finger lakes

OCTOBER 2016

our home *in the finger lakes*

OCTOBER 2016

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ON THE COVER:
A cobblestone restoration made for antiques.
PHOTOGRAPH BY JACK HALEY MESSNER POST MEDIA

letter from Our Home...

Fall in the Finger Lakes has arrived. It's one of our most favorite times of the year. Mother Nature puts on her final act before the white curtain comes down and blankets the whole stage. It's not just the crisp, colorful leaves and the cooler temperatures that make us love fall. It also brings to mind some favorite pastimes, like hunting and for many of those in the Finger Lakes area — we mean hunting for antiques.

And that's exactly how *Our Home* kicked off the autumnal season. We'll take you to the newest, and yet maybe the oldest, antiques shop in the area. *Our Home* noticed a quaint, little cobblestone in West Bloomfield that is now an antique's shop. We didn't just browse the collectibles, we took an historic look at the building and the unique relationship western New York has with cobblestones. Did you know that 90 percent of all cobblestone buildings that can be found in the United States are within a 100-mile radius from your front door? This geographical treasure map is part of our New York heritage — making a cobblestone a perfect place to house an antiques business.

Our area is also an attraction for actual hunters and outdoorsmen. So it's no surprise to find homes in the woods all over. *Our Home* visited a remote retirement cabin built in the middle of nowhere, but it's exactly where one couple wanted to spend their golden years. We'll show you the finished home and talk about the challenges of building in the woods.

Since the days are getting shorter, we wanted more light. So, we decided to see what's trending in home lighting. We found out it's not all about the look of the lamp; it's more about the color and intensity of the light. We'll also introduce you to a bright new idea from a smartphone app that can remotely manage it all.

So, find a cozy spot under a lamp and enjoy this month of *Our Home in the Finger Lakes*. And maybe, if we're fortunate enough, fall will stick around for an encore.

— Jennifer Reed, Niche Manager

PRESIDENT | PUBLISHER
Brian Doane

NICHE MANAGER
Jennifer Reed

AD DIRECTOR
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LAYOUT and DESIGN
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CAMPBELLSTONE ANTIQUES

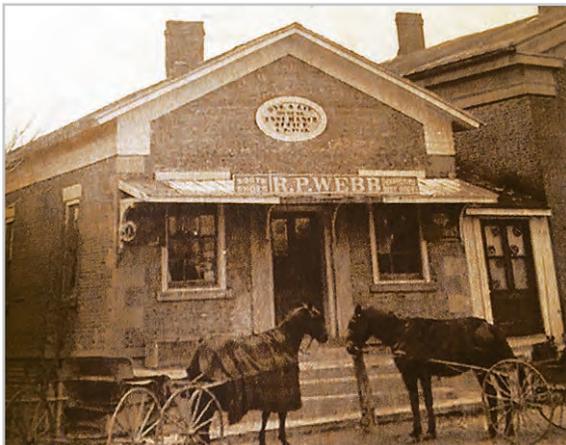
This West Bloomfield cobblestone is an antique in itself, so turning it into an antiques-lover shop seemed the perfect path.

BY LAUREL C. WEMETT | FREELANCE WRITER
PHOTOS BY JACK HALEY | MESSENGER POST MEDIA

While cobblestone buildings are scarce in most areas of the United States, it's not difficult to find one within a stone's throw in this region. It's reported, 90 percent of the existing cobblestone buildings can be found within a 75-mile radius of Rochester.

These interesting buildings generally date between the completion of the Erie Canal in 1825 and the end of the Civil War in 1865 and served as everything from homes to schools. These structures' distinct appearance is a result of the hundreds of similarly-sized cobbles that masons set in orderly horizontal rows on the exterior walls.

In West Bloomfield, an empty cobblestone building constructed in 1841 for an insurance business now has new life. Over its entrance an inscribed marble stone records its first occupant: Ont. & Liv. Mutual Insurance Office A.D. 1841. E.A. Hall and R. Peck are two of three faintly visible names also on the oval plaque.



Early 1900s photograph of the cobblestone building.

The relatively modest building was built in the Greek Revival style of the period and modified around 1860 based on evidence of a fire. It housed various commercial enterprises until serious structural problems limited its use.

“The building was in poor condition when we purchased it,” said Alicia Campbell. She and her husband Todd bought the building in December 2007. “The northeast corner was collapsed, the basement was filled with water due to holes in the foundation, and structural members were unsound. Additionally, much of the original interior details were missing or covered by drywall.”



The cobbles on the Campbells' building are generally small, rounded and vary in color.



Over the next eight years the busy professional couple spent their weekends and evenings painstakingly restoring the landmark building which they have now opened as a business focusing on antique furnishings, a purpose for which it is ideally suited.

Cobblestone construction

“Cobbles” are fist-sized rocks that were formed millions of years ago by the action of the glaciers. Their color and shapes vary. Those described as fieldstones and gathered from glacial till are angular. By contrast, water-rounded (or lake-washed) cobblestones were smoothed by the waves along Lake Ontario. Individual size, sorted stones form the outward veneer of a structure’s thick outer walls. The cobbles are placed in a lime mortar bed with a tiny gap between each stone that is later filled with mortar. The mortar cures slowly allowing stones to settle and bear weight. The cobbles on the Campbells’ building are generally small, rounded, and vary in color. “We acquire replacement stones from local farms which match the originals,” Alicia said.

Cobblestones do not bear the wall’s weight; they serve as a decorative finish. The large rectangular blocks of cut limestone called “quoins” provide structural support at the corners.

Cut-stone horizontal lintels are placed around the window and door openings for the same purpose. What varies from building to building is the number of courses or rows of cobblestones per quoin. On the main facade of the Campbells’ cobblestone building there are eight courses of cobblestones filling the height of one quoin, a relatively high number of rows.

Another unique feature found in some rows along the east side of the Campbell building are the “shadow boxes” made when mortar forms a 45-degree angle around each cobblestone. The stones at the back of the building are larger which is not an unusual practice.





Typical furnishings are shown in the northeast corner of the main room. A circa 1830 portrait of young man hangs over the 1810s Hepplewhite bowfront chest with string inlay and French feet. The black and white diamond floorcloth was made by the shop owner.

Preserving architectural character

After the Campbells settled in West Bloomfield nearly 25 years ago, they carefully restored their historic 1835 home. Their two buildings are now listed on the National Register of Historic Places, the federal government's official list of districts, sites, buildings, structures, and objects deemed worthy of preservation.

"We certainly wanted to see the cobblestone, a building that is so central to our town, be restored and enjoyed as well by others in the community," says Alicia referring to its location near some other older commercial buildings that once comprised a small business district on Routes 5 & 20 close to the intersection with County Road 37 and Route 65.

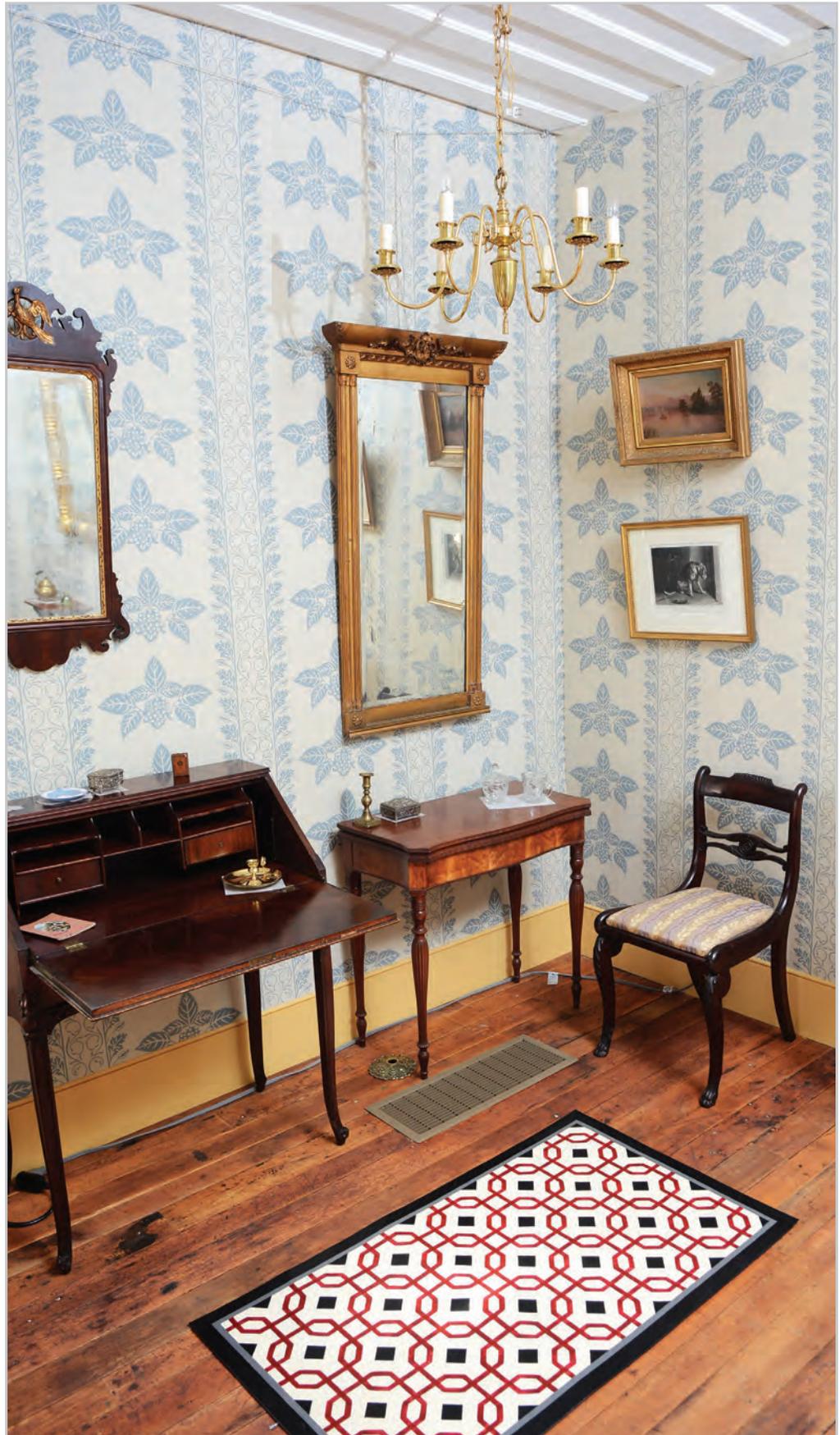
Work on the building including its floors, roof, masonry, trim, paint, window repair, and plaster consumed the couple's free time. "Nothing is as easy as you anticipate. We had plastered before but working on a stone building is completely different," explains Todd who had a career in sales and marketing. His advice to other owners of historic buildings who undertake their restoration: "Read, research, and ask questions of those who have done it before."





The back corner was a major challenge. “When we purchased the building, the corner quoins and cobblestones were missing and lying on the ground around the back of the building. We were able to solidify the foundation and repair the quoins and cobblestones approximately three-quarters up the height of the building,” recalls Alicia. When it became overly difficult to lift the approximately 150 pound quoins over 10 feet high, a professional mason was hired. “We relied on carpenters for rough and finish work, furniture makers and millworkers for door repair and staircase detail, a mason for cobblestone and quoin repair, electricians, and an HVAC professional.”

“The first time I saw the inside of the building there was no floor and Alicia was in the basement on a ladder working on the fieldstones,” recalls Pat Talley, historian at the West Bloomfield Historical Society who was amazed that Alicia had learned to do this repair work. It was hands-on classes, research, help from local professionals, and a lot of practice, learning by trial and error which provided the skill.



The ladder back chair, mahogany game table, Phyfe-style Federal saber leg chair and floating top table were each designed by Jonathan Lambert of Rochester.



Interior colors

Repairing the interior plaster walls was also challenging. “Much of the original plaster on the walls was either crumbling or the surface paint was severely peeling,” said Alicia. “We spent many months patching in a new two-coat plaster finish and preparing the wall finish to receive new primer, paint and/or wallpaper.”

Alicia spent a year learning and practicing paint analysis at the Frank S. Welsh Company, a professional firm outside Philadelphia. She refined her skills on different projects and eventually, performed an historic paint analysis on the cobblestone’s original interior ceiling boards, door trim, window trim, and window sash. “It takes patience and much practice to really understand what you are looking at under a microscope, how to interpret the layering and how paint colors and finishes can change over time,” explains Alicia.

The ochre color used on the interior trim was chosen because it matches the original paint color in the building dating to 1860. The ceiling analysis revealed that off-white was the original finish color. “It was difficult to assess the earliest colors on the plaster in the back room, but was interpreted to be a light grey,” says Alicia.

In the main room, grayish blue-toned wallpaper with an historic strawberry and leaf motif was chosen as an appropriate wall finish for the latter half of the 19th century. “We also wanted a finish that would be unique and provide a good backdrop for antiques and historic paintings.”



Floor treatment

Floors were largely bare during the early 1800s. Painted floorcloths served as an inexpensive and accessible way to get decoration on the floor. When Alicia was unable to find someone to make a large floorcloth for the family’s home, she decided to take the project on herself. Now she makes floorcloths and custom mats for historic and contemporary



homeowners, choosing an appropriate design and colors to complement a customer's space. "I found that I really enjoyed the process and my engineering background fit well with scaling and laying out patterns."

Floorcloths are versatile and practical. To vary the decor they can be easily lifted and changed with another floorcloth or other floor covering. "They are also very customizable to be used in most any room to add color and contrast to a space." Floorcloths are resistant to stains and moisture. Unlike carpets and area rugs, they can be easily cleaned with a damp cloth.

Designs are inspired by fabrics, rugs, or artwork Alicia has seen. Another approach to floor treatment is painting a pattern that complements a room's decor directly on the floor and is also one of Alicia's skills. "I do like to page through a very old ornamentation book I have from the early 1900s that shows patterns from various architectures. I like to create designs based on the input of my clients that have seen a pattern in a magazine or envisioned something in their own mind that would complement their decor."

Floorcloths can represent any period or style. Materials used include canvas, glue, primers, paints for both base coats and the decorative pattern, and a polyurethane finish. "There are applications where I will use glazes to create a particular effect, like marbling," says Alicia. The price for a floorcloth varies based on size and complexity of the design. Average costs can range from \$25 to \$35 per square foot.

From renovation to occupation

The building is restored to approximately the 1860 time frame. The couple discovered severe charring inside the building indicating it had survived a serious fire. "The trim and roof detail are very likely later additions that appear to date to around 1860-1870," says Alicia. "Our restoration matches the details from this time period. There was no detail





A 19th century portrait of a woman hangs over a circa 1830 mahogany chest in the southwest corner of the main room.



Rich & Sue Freeman. *Cobblestone Quest: Road Tours of New York's Historic Buildings*, Footprint Press, 2005. D. Brooks McKinney. *Geology and the Development of Upstate NY's Distinctive Cobblestone Architecture*, from the NYS Geological Association Field Trip Guide, ca. 2000.



remaining from the 1841 time frame, beyond the cobblestone structure and front marble medallion.”

The two rooms on the first floor have nearly 500 square feet. The main room was likely the original office space and the back room probably the living area for the first owner or manager of the building.

The Campbells realized that the building would be an ideal place for a shop. Antiques have been sold from this building since the 1970s and 1980s. Converting it to a residence was not an option. While there is electric in the building and a furnace was recently installed, due to the lot size and lack of a septic tank, there is no water or plumbing.

Today the ground floor rooms have become tastefully arranged show rooms to display antique furniture acquired through sales, auctions, and consignment. The chairs, tables, chests, mirrors, original portraits and landscape paintings primarily reflect early to mid-19th century styles.

Some late 19th and early 20th century furnishings and newer handcrafted items are included to appeal to a broader audience. Large photographs from Todd's mother, Gay Wind Campbell, are among the contemporary offerings. There are andirons, light fixtures, sconces, and plenty of smalls. Larger items seen on their website may be located off-site to avoid crowding. All the furniture is “house-ready” having already been repaired and refinished as needed. “It’s a pleasure being a part of the building’s history and preserving its architectural character. Not only do we enjoy the building structure and history but we enjoy working on it and sharing the associated details with others,” says Alicia.

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*Trends in today's lighting led Optikos CEO,
Stephen Fantone to a bright career.*

ARTICLE BY DONNA DE PALMA | FREELANCE WRITER
PHOTOS SUBMITTED



When optical engineer, founder and CEO of Optikos, an optical engineering firm in Wakefield, Massachusetts, shares his insights about innovations in lighting, chances are he's either tried or invented the technology he describes.



Stephen Fantone says in the last two years, technology — and affordability — for lighting your home with LEDs has made a big leap.



“Today, homeowners can control low-cost LEDs through an in-home hub. Without a lot of sophisticated programming, you now have the ability to change the color and intensity of each light in your home remotely through a smartphone. The complexity of these systems has been reduced to where a homeowner can confidently install these lights and program them. You couldn't do that a few years ago,” he said.

According to Fantone, lights can be synced together to change the mood in a room. It's even possible to tie the color and intensity of lights in your home to the weather outside.

Fantone said a key breakthrough in low-cost LED technology was the invention of blue LEDs. “Blue LEDs, in combination with phosphors that convert some of the blue light to green, yellow and red, produce light that’s close, in quality, to the white light produced by traditional incandescent bulbs.”

“With an LED, the light output can be adjusted without changing the apparent color of the emitted light. This contrasts with an incandescent bulb. When you reduce the current to the filament, it dims, and shifts to a redder hue to create warmer light. LEDs don’t do that.”

Fantone says technology for adjusting the color temperature or warmth of the light relies on combining two LEDs — one warmer (redder) and one cooler (blue) — with a controlled amount of current to each to adjust color temperature. A controller regulates how much current each will get to balance color output. This way, color temperature of the light can be continuously adjusted from warm to cool. By using an LED bulb or LED strip with red, green and blue LEDs, color output of the light can be adjusted over an even wider color gamut.

He said, for critical color matching, nothing beats incandescent, but the need for that kind of faithful rendering of color and smooth spectral outcome is rarely present when lighting your home.

Instead, LEDs, with five times or more greater efficiency than incandescent, reduce the heat load in your home and substantially lower energy costs.

“For about \$150, a homeowner can get everything they need to install under the cabinet LED lighting that allows you to adjust color balance. Many of these units are low-voltage, 12V or 24V, so a do-it-yourselfer can

install them on their own.”

According to Fantone, there are also smartphone and desktop apps that assist with home lighting control. “The app, IFTTT (If This, Then That), allows you to create conditional lighting situations in your home.”

“A light in your foyer can glow red when the weather will be stormy or blue when it’s going to rain. Or you can adjust the color and brightness of a room for parties, movie night or a quiet evening at home. These apps are internet-enabled so anyone who’s comfortable using a smartphone or a computer can master customized lighting in their home from anywhere in the world.”

At the Pumphouse, Fantone programmed IFTTT remotely to change the color of light in the tower of the Pumphouse on the hour, every hour after dusk. “The technology is here and it’s becoming more consumer-friendly every day.”

• • •



Dr. Stephen Fantone shares a home in the Finger Lakes with his wife Betsy. The couple restored the historic Pumphouse in Seneca Falls on Cayuga Lake. The home used to be a waterworks building — so he personally knows a few things about restoration and the importance of pairing your home with the perfect lighting.

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Margaret and Patrick Cosentino wanted to downsize from their large family home in Williamsville, near Buffalo to a smaller sized home and they knew they wanted to live right in the middle of the woods. They just needed to figure out how their dreams of a small cabin getaway could work as a year-round home.

When they were ready to discuss plans for their retirement home, they met with architect, Robin Hargrave, after a failed attempt with another architect.

“We came to the table with a few inspirations. My sister lives on a lake in Missouri and her house left quite an impression on us. We also stayed on a fishing reserve in upper Canada and there was a house there that caught our eye,” said Margaret, who admits, when they met with Hargrave, they already had a pretty good design in mind. “Robin made it better. She listened and came back with drawings that were spot on,” Margaret says.

The Cosentinos wanted a patio home in the country that wasn’t in a tract; definitely not a type of cookie-cutter home for a pair in their retirement.

The couple picked a very rural 66-acre site near Letchworth State Park. The site was originally a wooded getaway for nature explorations and hunting. But now, it centers their new 1,500 square foot home. It’s exactly what the couple was hoping for — a small cabin getaway that can withstand the seasons and their heavily-wooded parcel provides endless opportunity to explore the surrounding woods. But they also wanted the perfect retirement home for both of them on the inside too.

They imagined a place where they could spend time together in the kitchen — they both love to cook — and entertain a few friends.

With those basic requirements in mind, their kitchen became a center of attention. In their new kitchen, an eastern facing island looks out onto the morning sky. Maple cabinets with brushed nickel handles, a laminate countertop that looks, according to Margaret, like the bottom of a river, with a floating pattern in greys and black, and oak floors make it a warm and comfortable room that functions well.



Pendant lights over the island introduce a modern element; they're square, white fixtures that provide just the right amount of task light.

The kitchen opens to a great room with a wall of windows to soak in a view of the pond and deck that spans the front of the house. A moose head mounted on one wall and a chandelier made of moose antlers lets guests know a hunter lives here. In the great room, a stacked stone wall and wood-burning fireplace match the country setting.

Patrick Cosentino, a software engineer, designed a cable system to avoid the need for banisters on the deck, so there's no obstruction to the view.

"My husband and I had different ideas about the interior space of the home. He's an engineer and prefers separation between rooms and I was envisioning a more open floor plan. Robin helped us arrive at a compromise. There's a visual connection between rooms but they're separate," Margaret said.

Margaret said that before a shovel went into the ground, she invited Hargrave and contractor, Michael Gelser to get together over coffee and donuts. "We sat right on the concrete slab and talked over the project."

The home also has a master bedroom with ensuite, and laundry room on the first floor. A lower level — still to be completed — will feature a full bath, exercise room and media room that's big enough to fit the couple's baby grand piano.

As soon as the Cosentinos sell their family home in Williamsville, they plan to move into their new retirement home. "It's been ready to move into since last December," said Margaret, "We're both anxious to call it home."

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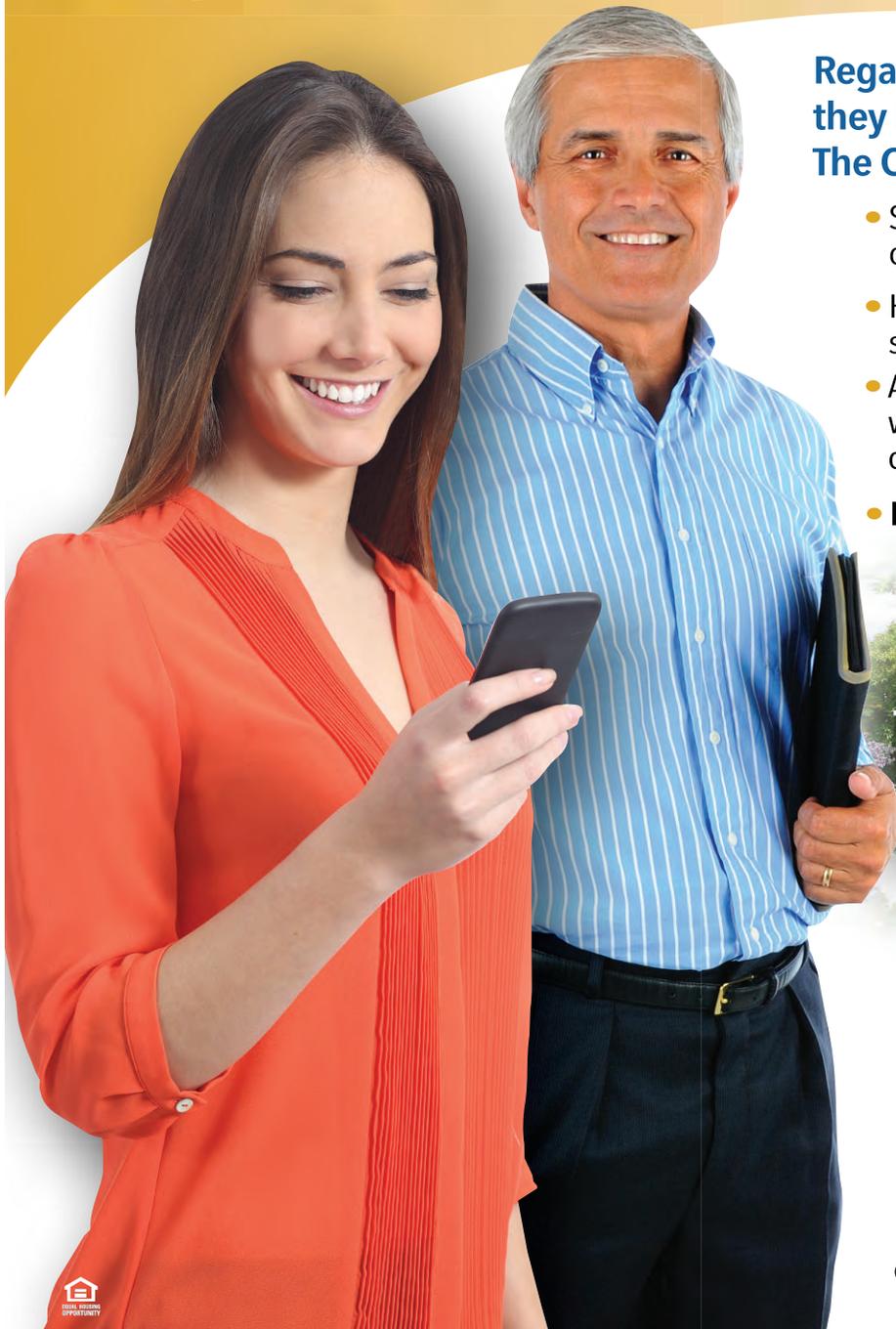
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