

01 (DSK) - 3

Stephen, Stephen, Stephen,

Still no answer. I send these letters - I pour my heart out to you, I tell you of our connection. I analyze your work, trying to exorcise the fears you've implanted, and you give me NOTHING, not a word of encouragement.

Do you think it's fair, Stephen, to send your dark missives out into the world, to send your books into our hands and our homes, forcing us to stay up late into the night, imbibing your words until they've entered our consciousness, neigh or souls, where they lay dormant, waiting for us to close our eyes so they can lurch into our dreams as ghouls and demons, horrifying us into a rest-less state of wakeful terror? Do you think that's fair, Stephen, to keep this communication, this haunting, so one-sided? Why can you take over my brain in its entirety, and when I ask for just a smidgen of your brain, just a little itty bitty peek inside your skull, you give me nothing but silence?

LET ME IN STEPHEN.
LET ME IN.

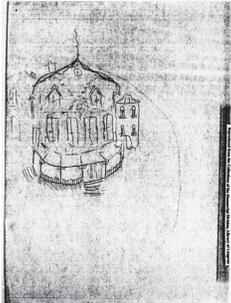
Because you owe me, Stephen. I've let you in over and over, and don't pretend you don't know EXACTLY what I'm talking about. You've said so yourself:

"The good horror tale will dance its way to the center of your life and find the secret door you believed no one but you knew of."

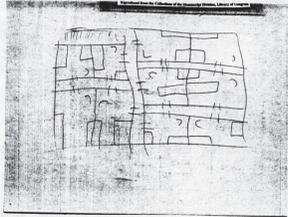
I've let you in that secret door, you've haunted my private chambers. That's the only architecture that matters to me any more, I could give a damn about this silly Paprika! They can print this letter for all I care, by the time it comes out I'll be long gone anyway, burning rubber on my way north, because I've seen your house in Bangor, Maine, your little Victorian Mansion. Oh I know where you live, Stephen, and I'm going to bust down your secret door and do some haunting of my own.

Sincerely,

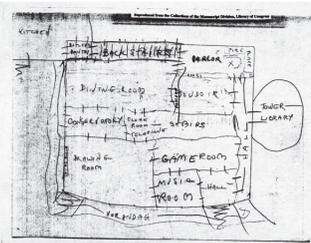
Matthew Wagstaffe
Yale School of Architecture
Class of 2019



04 (SHJ) - 1



04 (SHJ) - 2



04 (SHJ) - 3

01 (DSK) - 1

Dear Stephen King,

Allow me to introduce myself: My name is Matthew Wagstaffe and I am a student at the Yale School of Architecture. Together with my colleagues Ethan Zisson and Nicholas Miller, I am editing an issue of our school's student-run architecture publication Paprika! To be released near Halloween, our issue will focus on the relationship between architecture and horror, and I am hoping that you might find the time for an interview. I think you would have a lot to say.

I will never forget the moment early in your novel *It* when George Denborough has to retrieve a bottle of wax from his family's basement. You capture, in great detail, the terror this normal household space evokes: the view into darkness from the top of the stairs, the deep breath required to make that initial descent into the unknown, and the sheer horror of the basement itself, its unsettling un-finish-ness, the exposed pipes and radiators, the house's insides all turned out. George runs back upstairs, to the familiarity of moulding and polished floors, as quickly as possible.

This sequence is, among other things, a forensic analysis of an architectural moment and its frightful qualities. That you would undertake such a study is not surprising; the careful consideration of built space and its terrors has almost exclusively been the province of the supposedly lower-brow artist-the horror writer, the grid house auteur, the haunted house designer. Those within our profession turn nary a theoretical eye to this important subject.

My fellow editors and I believe that this neglect does the field of architecture a disservice. There is, we contend, an elective affinity between the production of horror and the production of spatial experiences. Both require total control of light and darkness, of temperature and mood, of ambient noise and formal language; both operate through objects that stir memories in their user; both play with symbolic tropes and invoke primordial narratives.

Luckily, where architects have ignorance, you have expertise: throughout your career, you have considered the architecture of fear with great thoroughness, and, most impressively, at a variety of scales. It, after all, is not just about one scary basement, it is about the haunting of an entire town. The novel narrates hundred of years of Derry's history, showing how the historical traumas of the town have concretized themselves in particularly spatial ways: the charred remains of a racialized act of arson that now stands as a macabre monument, the defunct exurban manufacturing centers that endure as dangerous playgrounds, and the terrible town planning that has resulted in a labyrinthine sewer network ripe for demonic inhabitation.

The novel is a remarkable urban study, and, frankly, I find it ridiculous that while the Situationists' psychogeography or Kevin Lynch's notion of imageability have become mainstays in urban studies classes, your method of analysis-the tracing of a town's history and planning dysfunctions through *the narrative of haunting*-has not managed to gain even a toehold in the hallowed halls of the academy.

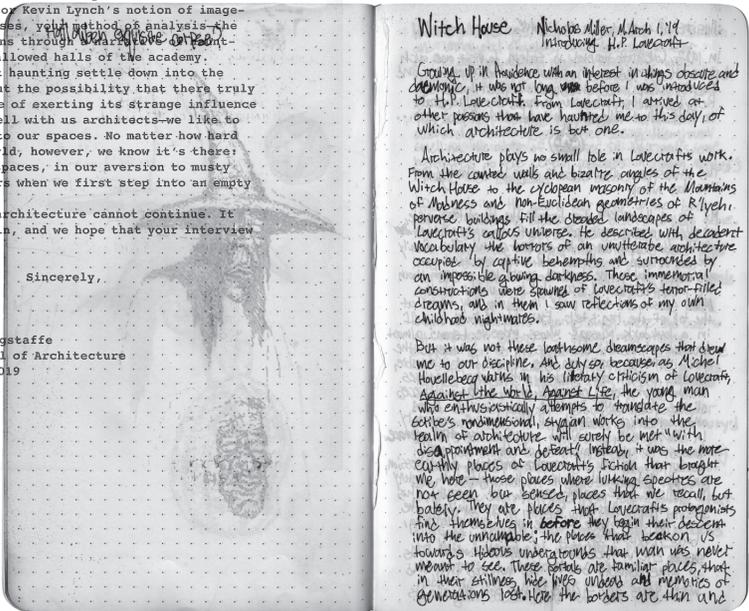
Perhaps, this is because you never let haunting settle down into the neutered realm of allegory; in your work you hold out the possibility that there truly is another world, full of demons and ghouls, capable of exerting its strange influence on our own. Such a paranormal leaning doesn't sit well with us architects-we like to pretend that we're in total control of what gets into our spaces. No matter how hard we try to ignore the signs of this ghostly other world, however, we know it's there: it's in the discomfort we feel when alone in large spaces, in our aversion to musty attics, in our need to check the shower for intruders when we first step into an empty motel room.

This neglect of the fear-inducing in architecture cannot continue. It is high time that our profession lets these ghosts in, and we hope that your interview will show us how.

Sincerely,

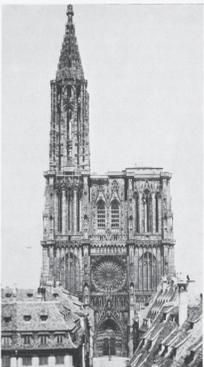
Matthew Wagstaffe
Yale School of Architecture
Class of 2019

02 (HPL) - 1

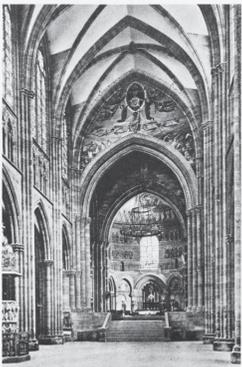


GOTHIC IN FRANCE

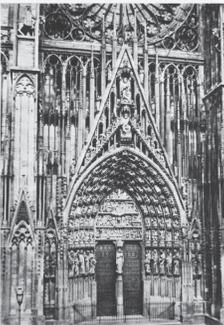
607



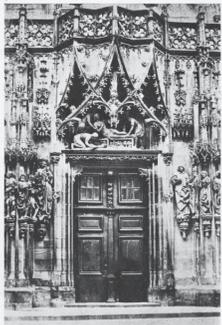
A. West façade (1277-1439)



B. Nave looking E. (1230-75)



C. West doorway



D. North doorway

Strasbourg Cathedral (c. 1230-1365; spire 1439). See p. 609

06 (OTG) - 1

On The Ground

M Arch 1, 19

Li Wei Wang

M Arch II, 18

Jolanda Davala

M Arch 1, 18

David Langston

Meghan Royster

06 (GS) - 1

Gregor Schneider

u r 1 u r 14 (Schulzimmer)

1984-88, part

of HAUS u r 1988-

"There are rooms which are not

functional, which you cannot

reach anymore. But there are

also different rooms which allow

open for different uses, for cooking,

but also for dying. And dying is

still living. So for example the

coffee room is for, uh, having

coffee and drinking coffee."

04 (SHJ) - 1, 2, 3

Drafting of Hill House

Shirley Jackson

Shirley Jackson was an American

writer who wrote the novel *Hill*

House, which is one of the best

ghost stories ever written.

She wrote the novel in the

1940s, and it has become a

classic of American Gothic

literature. The novel is set in

the 1930s, and it tells the

story of a woman who moves

into a new house and

03 (ELP) - 1

Conversing with Ghosts

Eeva Liisa Pelkonen

Associate Professor

Yale School of Architecture

Shirley Jackson was an American

writer who wrote the novel *Hill*

House, which is one of the best

ghost stories ever written.

She wrote the novel in the

1940s, and it has become a

classic of American Gothic

literature. The novel is set in

the 1930s, and it tells the

02 (HPL) - 1

Witch House

Nicholas Miller

M Arch 119

Michael Houellebecq, *La Part*

du Homme

(Paris: Flammarion, 2005), 17.

01 (DSK) - 1, 3

Dear Stephen King, Pt. 1

Dear Stephen King, Pt. 3

Matthew Wagstaffe

M Arch 119

06 (OTG) - 1

10.12

Visiting professors Emma

Arolat and Gonca Paopalar joined

students for dinner at Florian

after their *Context and Pluralism*

lecture. The Dean's Council was

also in attendance, including its

founder, Robert A.M. Stern.

10.13

Outlines held a working meeting

to discuss funding, open house

paraphernalia, and a conference

called *Radicalizing the Architectural*

Discipline organized by Emly

Golding (BA '18) as part of the

larger upcoming IvyQ conference.

10.16

Eero Saarinen Visiting Professor

Eia Zenghis began his lecture

with a statement of faith:

"Architecture is a pixel of the city,

and the city is the epitome and

paradigm of our civilization."

A post-reception dinner was held

at Shake Shack, so that Zenghis

could have all of his student

"buddies" with him at dinner.

10.17

Equality In Design has begun

teaching at Conte West Hills

Magnet School in New Haven.

This semester, YSOA students

will be working with three classes

of 7th graders on spaces of

democracy, using Ancient Greek

examples to analyze and inspire

contemporary imaginations.

10.21

Members of the class of '18

and Advanced Studio Faculty

were invited to visit the 50th

Jim Vlock Building Project at 54

Adeline St., after missing the

October 2nd reception during

Travel Week. Highlights of the

evening were Suni Bald as

acting dean, catching up with

Adam Hopfner, and toasting the

beautiful house. Congratulations

@yalebuildingproject2017!

10.20

Last Friday's 6/2 "Petting

Therapy" yielded one cat, one dog,

two small children, and one

desk plant.

10.22

FC YSOA lost a well-fought

intramural soccer game to Yale

Medicine, 2-1. Our lone goal

was scored by Blair Chang (M.

Arch II '19).

10.23

Trebor Scholz, author of

Uber-Worked and Underpaid:

How Workers are Disrupting the Digital Economy, lectured for Peggy Deamer's Architecture and Contemporary Labor seminar.

10.24

Students paused mid-term production for pizza at the *Alternative Paths: Fellowships, Research & Teaching* talk with graduates Ashley Bingham (M. Arch II, '13) and Erik Hermann (M. Arch II, '12). They discussed their post-graduate travel, teaching, and research trajectory, advising students to aim for even unlikely opportunities, keep abreast of the many travel fellowships, and to use this academic setting to bolster interests especially through elective courses.

A fire alarm briefly disrupted ongoing first and second year reviews. Students and jury alike were forced out Rudolph and into the drizzling rain.

03 (ELP) - 1

Eeva-Liisa Pelkonen

Critics Converse with Ghosts

Johann Wolfgang von Goethe begins his 1772 essay "On German Architecture" with an account of a failed attempt to find the grave of Erwin von Steinbach, the architect of the Strasbourg Cathedral, followed by the realization that the masterpiece *was*, in fact, the ultimate "memorial" to its architect. What follows must be one of the strangest (and certainly the spookiest) pieces of architectural writing, with a cameo appearance by the ghost of the architect.

The piece begins with the young German polymath standing in front of the church, recording his feelings:

"So I shuddered, anticipating a mishapen, grotesque monster. But what unexpected emotions seized me when I finally stood before the edifice! My soul was suffused with a feeling of immense grandeur, which, because it consisted of thousands of harmonizing details, I was able to savor and enjoy, but by no means understand and explain. They say it is thus with the joys of heaven, and how often I returned to savor such joys on earth, to embrace the gigantic spirit expressed in the work of our brothers of yore!"¹

In addition to pioneering a proto-phenomenal account of architectural experience, the essay gave birth to a new concept, *Geist*, to address the ineffable, non-material essence of architecture. In the English the word has been translated as "spirit," but the German original can also be translated as "ghost." To make sense of this strange term with its double meaning we need to come to terms with Goethe's epistemological project, which he paraphrased in the advice he gave to his Neoclassicist contemporaries: measure less and feel more. Goethe insists that Gothic architecture cannot thus be comprehended with reason alone. Instead, one needs to "feel" its brilliance by teasing out the spirit of the building with one's eyes and letting it flow through the body into a writable experience. With the ghost of the architect serving as his guide, all Goethe needs to do is to record his words:

"Why are you so amazed? He whispered, 'All these masses were necessary. Don't you see them in all the older churches of my city? I have merely elevated the arbitrary vastness to harmonious proportions. Above the main portal dominating the two smaller ones on either side, see the broad circular window! Once there was only a small hole to let in light, and now it harmonizes the nave of the church. See the bell tower above - it demanded smaller windows. That was all necessary and lent it beauty. But oh, when I float through these dark and sublime side apertures, which appear to be empty and useless! In these bold, slender forms I have concealed the mysterious forces, which were to raise two towers high into the air."

Here we must acknowledge the historical dimension of the Romantic imagination. Thinkers in this intellectual lineage believed that the present moment not only marked the advent of the future but allowed for the discovery of the past as well.

06 (OTG) - 1

10.12

Visiting professors Emma

Arolat and Gonca Paopalar joined

students for dinner at Florian

after their *Context and Pluralism*

lecture. The Dean's Council was

also in attendance, including its

founder, Robert A.M. Stern.

10.13

Outlines held a working meeting

to discuss funding, open house

paraphernalia, and a conference

called *Radicalizing the Architectural*

Discipline organized by Emly

Golding (BA '18) as part of the

larger upcoming IvyQ conference.

10.16

Eero Saarinen Visiting Professor

Eia Zenghis began his lecture

with a statement of faith:

"Architecture is a pixel of the city,

and the city is the epitome and

paradigm of our civilization."

A post-reception dinner was held

at Shake Shack, so that Zenghis

could have all of his student

"buddies" with him at dinner.

10.17

Equality In Design has begun

teaching at Conte West Hills

Magnet School in New Haven.

This semester, YSOA students

will be working with three classes

of 7th graders on spaces of

democracy, using Ancient Greek

examples to analyze and inspire

contemporary imaginations.

10.21

Members of the class of '18

and Advanced Studio Faculty

were invited to visit the 50th

Jim Vlock Building Project at 54

Adeline St., after missing the

October 2nd reception during

Travel Week. Highlights of the

Dear Stephen King,

It's been two weeks now and you still have not written back. I hope there has not been a situation at the post office; sometimes I scribble addresses too sloppy. On this letter, I wrote them perfectly, to insure that the postman, our trusted civil servant, will have no trouble with its delivery.

I cannot stress enough how essential it is that you participate in this issue: Without your contributions, architecture discourse will continue to do the field a disservice, failing to explore the fear-inducing powers of our profession.

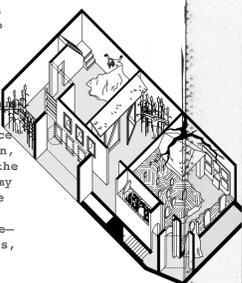
I'd be lying, though, if I said my interests were purely academic. I'll come out and say it: I am one of your biggest fans. I have read all your books, seen all the film adaptations, and even know by heart every line of *Maximum Overdrive*. Actually, fandom, that base concept, doesn't adequately describe my connection to your work. There's something more going on here, a true coincidence of souls. Your works were fated for me, and I was fated for them: Shirley Jackson, one of your greatest influences, hails from my hometown of Burlingame, CA. And the Winchester Mystery House, another of your obsessions, is but minutes away from my high school. I doubt, Stephen, that these overlaps of geography and interest are mere happenstance. Might there be something common to our psyches—some dissonance with the normal, some infernal drive towards the world's dark underside—that is driving the two of us together? Sometimes, when I am reading your stories, my pulse quickened in fear, I feel deeply connected to you, Stephen—do you feel this connection too?

You must admit that scaring someone is an intimate act: the fright!1 (COL) - 1 enor exerts his power over the frightened, the frightened submits entirely. It is a game of power, the game of horror, not unlike an amorous relationship, and I've played it with you for a long time. Let's see what happens, Stephen, when I ask you questions; when my words influence you and not the other way around.

I very much hope you write back, not just for the sake of our issue of Paprika!, but because I believe that something truly powerful may happen here the two of us to meet.

Sincerely,

Matthew Wagstaffe
Yale School of Architecture
Class of 2019



...visions of time, began to disolve...

In 1913, Lockhart traveled to Salem to visit one such place. He arrived on an autumn afternoon to find the sprawling, tree-shrouded old farmhouse of Rebecca Nurse, who was hanged for witchcraft in 1692. What follows...

"The atmosphere of witchcraft days beamed heavily upon this low hilltop.

My trip to the ancient door brought the caretaker's wife, an elderly unimpaired person with a appreciation of the dark play of the ancient scene. This family lived in a last remnant of the original structure—an addition probably one hundred years less ancient than the parent-house. I was the first visitor of the season, and took pride in equating my name at the top of the register. Entering, I found myself in a low dark passage whose massive beams almost touched my head; and passing on, I traversed the two immense rooms on the ground floor—sombre, barren, dreary apartments with colossal fireplaces in the west central chimney with occasional pieces of the room heavy furniture and primitive furniture and a few chairs of the antique variety. In these were the only rooms a special pleasure books—for my imagination of the seventeenth century is as full of make-believe mystery, and repression, and a vivid imagination as the eighteenth century is full of the same variety, and beauty. This was a typical kitchen above, where about the bare and necessities of life did without learning, beauty, culture, freedom, or ornament, terrible, stern-faced folk in conical hats or poke-bonnets dwelt two hundred fifty or more years ago—close to the soil and all its

hideous whisperings; wept in melancholy by isolation and unimpaired thoughts, and shivering in fear of the death on autumn nights when the wind would though the twisted old trees or rusted the hideous, loose-roofed piles in the graveyard at the foot of the hill. There is a certain force, and from horrible things that in these old-fashioned surroundings, after seeing them, and smelling the odor of centuries in their walls, one sometimes to feel certain passages in Cotton Mather's strange old Magdalenia rather better.

After exiting the second floor I crept up the black crooked stairs and examined the black chambers above. The furniture was as ugly as that below and included a small trundle-bed in which infant children were used to sleep by with meaningless prayers and morbid hints of bad omens rising the night-winds outside the small-paneled lattice windows...

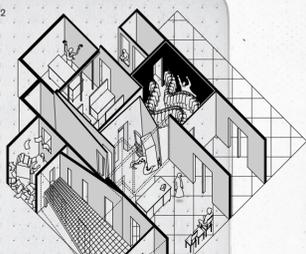
I saw old Rebecca's favorite chair where she used to sit and spin before the Salem magistrates dragged her to the gallows. And the ghost wind whistled in the colossal chimney and the ghouls rattled ghastly skeletons from unseen recesses attic rafters overhead. Though it was not open to the public, I persuaded the caretaker to let me ascend to that hideous garret of century's secret. I took, just covered every thing, and a window shades, and on every light as the evening twilight oozed through the little, leaded panes of the ancient window, I saw something hanging from the wormy rube-pole—something that swayed as if in union with the water breeze outside, though that breeze had no access to this funeral and forgotten place—shadows... shadows... shadows... And I described from that accursed part of palimpsest again, and left that potent

able of activity; left it and went down the hill to the graveyard under shocking pines, where twilight showed sinister slabs and rusty bits of iron fence, and white something splashed in shadow on shadow on a monument—something that made me climb the hill again, hurry stumblingly, but the venerable noise, and descend the opposite slope to Salem as night came...

TOWN & MONSTER
Jacob Schaffert, M.Arch '19

In 2012 the Ontario suburb of Brampton—a rapidly growing, diverse community of Canadians living in a contrastingly homogeneous housing stock—had a problem: a construction permit, for what the neighbors spitefully dubbed "the Brampton Monster," had been granted for a 6,600 square foot house in a neighborhood of identical "bungalows" (to put it generously). Unlike its neighbors, the Brampton Monster eschewed the standard gable form and zoning-mandated setbacks, choosing to sit in the site like an engorged tick, with a high flat facade that tapered like an abused Amazon package arriving uninvited and neglected on the doorstep of the neighborhood. The community was indignant and shouty. The villagers gathered their digital torches and pitchforks in a clamor of heated online flaming and self-righteous blogging. Local "news service," Brampton Focus even produced an hour-long, spittle-filled YouTube special denouncing the house. Was it a hideous eyesore? Did it have architectural merit? It didn't matter: the neighbors were incensed and airing their grievances, from the truly outrageous to the unbelievably petty, to the city. The resulting legal meleé was predictably ugly and protracted, culminating in the partially-built home's forced demolition last August.

This type of suburban NIMBY savagery is of critical concern to us architects. Brampton's angered mob presents a case study of a community's psychological response to the architecturally monstrous. One's opinions of the home's appearance here are irrelevant; it is classified as a monster in the taxonomic sense of the word. It is monstrous not



because of any positive qualities, like a penchant for brains or a thirst for blood, but because of exclusively negative characteristics: that is, its deviation from a contextually established archetype of housing. This is due partially to its extraordinary size, but equally to its confounding of the local and societal definitions of suburban, gabled-roof domesticity. Monstrosity, both of the wood-framed and wooden-stake-in-the-heart varieties, is always a contextually dependent construct.

In classic monster tales, the village establishes a mode of domesticity; the monsters in their castles live outside of that norm, metaphorically and literally. If Dracula lived within the small Romanian village, instead of outside in his suburban castle, he likely would have been considered a troubled man with a skin condition who got bity at times, and not a terrible creature of the night. It is architectural deviance that contextualizes the monster—Nosferatu's castle represents an alternative model of living, establishing him as a perpetual outsider and externalized existential threat to the villagers below. The sense of moral threat prompts the villagers, our narrative proxy, to raise their torches in morally unambiguous fury. Because the monster threatens us as outsider, we are not forced to confront the sticky questions that the burning of even a bit neighbor's home would prompt.

This theme of architecture as beast-defining device recurs in popular monster narratives. Hitchcock's titular psycho would be more of a Freudian oddity than a terrifying murderer without the seclusion of his motel and the mysterious silhouette in the window. In Kubrick's *THE SHINING*, the hotel itself antagonizes Nicholson's already creepy "Jack," driving him into a homicidal frenzy.

Even in the most recent adaptation of Stephen King's *IT*, an abandoned home mediates the connection between the human realm of the village and the subterranean realm of the monstrous. This trope is by no means an accident: we feel a need to contextualize aberrations in our constructions of

How did you get involved in the paranormal? Were you trained? When I was maybe 9 or 10 years old, I read a book on hauntings by a gentleman named Lloyd Auerback, and ever since then, I've kept reading all about it. I've kept reading all about it. I've kept reading all about it.

On training, there used to be an accredited parapsychology course that you could take, but the last one closed in the eighties. It was at the JFK University in California. Now it's recommended that if someone is really interested in following this field of study that they get a degree in abnormal psychology and perhaps biology, with an understanding in some sort of energy science. Which I have none of. I just did a tremendous amount of reading. Then I took an educational approach and went to the Rhine Research Center at Duke University where they do an energy study with Dr. William G. Roll. But there is no apprenticeship or anything like that. It's mostly field study, going out and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

Yes. There seem to be some that are just energy. We can't say that it's a person. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How are you today?

I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

Dracula tours to Transylvania, and I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How did you get involved in the paranormal? Were you trained? When I was maybe 9 or 10 years old, I read a book on hauntings by a gentleman named Lloyd Auerback, and ever since then, I've kept reading all about it. I've kept reading all about it. I've kept reading all about it.

On training, there used to be an accredited parapsychology course that you could take, but the last one closed in the eighties. It was at the JFK University in California. Now it's recommended that if someone is really interested in following this field of study that they get a degree in abnormal psychology and perhaps biology, with an understanding in some sort of energy science. Which I have none of. I just did a tremendous amount of reading. Then I took an educational approach and went to the Rhine Research Center at Duke University where they do an energy study with Dr. William G. Roll. But there is no apprenticeship or anything like that. It's mostly field study, going out and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How are you today?

I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

Dracula tours to Transylvania, and I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How did you get involved in the paranormal? Were you trained? When I was maybe 9 or 10 years old, I read a book on hauntings by a gentleman named Lloyd Auerback, and ever since then, I've kept reading all about it. I've kept reading all about it. I've kept reading all about it.

On training, there used to be an accredited parapsychology course that you could take, but the last one closed in the eighties. It was at the JFK University in California. Now it's recommended that if someone is really interested in following this field of study that they get a degree in abnormal psychology and perhaps biology, with an understanding in some sort of energy science. Which I have none of. I just did a tremendous amount of reading. Then I took an educational approach and went to the Rhine Research Center at Duke University where they do an energy study with Dr. William G. Roll. But there is no apprenticeship or anything like that. It's mostly field study, going out and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How are you today?

I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

Dracula tours to Transylvania, and I barely have a voice but I'm doing great. It's one of the drawbacks of being a scarer—your voice doesn't get back to normal until around Wednesday. And then you gotta use it a few more days. You see something move or a door slam, but does that mean that there is a spirit that was once a human and is closing a door, or is it just energy? Then there is what we call inhuman, which if you are religious you may call a demon—something that doesn't seem to have ever walked on earth in living human form, something that seems to be here to get rid of humans. Then there is the whole realm of poltergeists, which are based on the self-manifestation of energy that just happen and nobody knows why. In those cases we will suggest that the individual receives some psychological counseling, and some of the time they will find that they work through their issues the phenomena stop. So that is more of an energy phenomena, not the case of something that was once and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and those sorts of things that work as catalysts. So is it more about events that have occurred at a place, or are their energies embedded in certain locations? The events-based road seems to be a little more accurate according to most of the research. But it is also attachment-based. There may not be an event, but maybe some guy spent thirty years hand-building his house, or maybe he built a mansion for his wife and died before she could enjoy it. People who are emotionally attached to something and stick around for whatever reason. The mechanics are still unclear, but we do see that that happens sometimes. Does that mean that you have found ghosts of architects that are inhabiting their designs? I don't know of any specific examples of professional architects, but it would make sense. If someone had spent a tremendous amount of time really focusing on this building and its design, and they had a real passion for it, then they could stick around and want to interact with it. We find that a lot. If you put something together, you are the architect. We had a case where a woman spent five years taking different fabrics from loved ones and making this quilt for family members, but she passed away before she could finish it and it seems like she is still attached to that. In essence, she would be the architect of the quilt, right? Yeah, totally. Do you find ghosts in places that they inhabited a lot, or are there any general types of spaces—corners, attics, or basements—that ghosts tend to congregate in? It depends on the type of haunting. If it's a residual haunting where the spirit is doing its own thing and not aware of time and space—more like a playback—it seems to be more location-based: always on the stairs and then disappears into the wall, or always seen in the bedroom. But if it has an intelligence—an intelligent type of haunting where the spirit interacts with its surroundings and seems to be aware of time and space—it will free-float between the structure and not be confined to a certain area. For instance, in the Winchester Mystery House in California, they seem to think that one of the spirits there is mostly confined to the bedroom, but she has some intelligence, so maybe that's where she spent her final days.

How did you get involved in the paranormal? Were you trained? When I was maybe 9 or 10 years old, I read a book on hauntings by a gentleman named Lloyd Auerback, and ever since then, I've kept reading all about it. I've kept reading all about it. I've kept reading all about it.

On training, there used to be an accredited parapsychology course that you could take, but the last one closed in the eighties. It was at the JFK University in California. Now it's recommended that if someone is really interested in following this field of study that they get a degree in abnormal psychology and perhaps biology, with an understanding in some sort of energy science. Which I have none of. I just did a tremendous amount of reading. Then I took an educational approach and went to the Rhine Research Center at Duke University where they do an energy study with Dr. William G. Roll. But there is no apprenticeship or anything like that. It's mostly field study, going out and doing it—that's really the best way to learn in this particular field. In your fieldwork, have you found that there is a particular type of building that is more prone to haunting?

We have found that buildings with running water beneath their foundations or limestone in their structure tend to have a higher degree of activity. But it's more about the energy associated with the land than the actual structure itself. Overall, it seems to be trauma, turmoil, and