

## PRESERVATION PLAN

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## GLENBURN

BOROUGH OF RIVERDALE, NJ

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## I. EXECUTIVE SUMMARY

### A. *General Information*

Glenburn, its late-nineteenth century name given to it by its second owner, is located at 211 Hamburg Turnpike, Riverdale, Morris County, New Jersey. Now on five-acres, Glenburn was first constructed ca. 1816 by Simon H. Van Ness. It was originally a three-bay, side hall plan. In 1868, George Linen acquired the property and soon thereafter constructed the western 2/5 of the house, making it a five-bay, center hall plan. Twice in the twentieth century, Glenburn was heavily modified in the Colonial Revival style. It was used as a private residence until five years ago. It is currently owned by the Borough of Riverdale and not in use.

### B. *Overall Description*

Located on the west side of the Hamburg Turnpike roughly centered on its five-acre lot, Glenburn is a two-and-a-half story, five-bay center hall frame building with the east gable end facing the road. The foundation is stone, the walls clapboard, the roof is slate with molded projecting eaves and a plain frieze finished with brackets. There are four chimneys with decorative arched recesses. The original façade of the house was the south; today, however, because of the driveway, the main access is the north elevation. The center hall spans the width of the house. The south façade has a Colonial Revival semi-circular porch supported by four Doric columns. The north porch is flat roofed and carried on six attenuated Doric columns. There is a one story addition at the west. The south façade of this addition is an enclosed porch.

On the interior, there is the center hall with a single parlor to the east and stacked rooms to the west. The addition holds the kitchen and enclosed porch. The second floor has five bedrooms: two on each side and one centered at the southern end of the hall.

In addition to the house, there is a nineteenth century barn and frame outbuilding. The site is surrounded by a stone fence that dates to the twentieth century. Today located on a quieter stretch of the Hamburg Turnpike—a major corridor throughout Morris County—Glenburn used to be extremely rural; however, since the mid-twentieth century, its proximity to Route 287 as well as to the neighboring quarry has altered the original setting of the house.

### C. *Previous Studies and Reports*

In 2003, Glenburn was threatened with demolition for the construction of a strip mall. This alerted local preservationists and the project was scrapped. At this time, Marion Harris completed an initial evaluation of the house as well as a chain of title search. This resulted in a 2005 Certification of Eligibility by the New Jersey State Historic Preservation Office. This along with the 1986 Morris County Cultural Resource Survey form is the only previous study completed on the building.

D. *Purpose and Scope of the Preservation Plan*

The general purpose of this Preservation Plan is to document the existing conditions of Glenburn and to make recommendations regarding its future treatment. As described by the New Jersey Historic Preservation Office, the goal of the Preservation Plan is to “assess and guide the effects of a proposed treatment or construction related capital project on the existing fabric of a property.” Because this is a Preservation Plan as opposed to a Historic Structure Report, it includes a minimum of historic research of mostly secondary sources. The research is in no way a full and exhaustive history of the house, but rather is included in order to provide context and through this, a framework in which to make decisions and to justify proposed treatment recommendations.

In conjunction with the research, HMR and its team completed a full interior and exterior investigation of the main house, including an assessment of the mechanical and electrical systems. The on-site investigation and documentation was done to supplement the research and establish a chronology of construction based primarily on evidence from the building fabric. HMR also looked briefly at the outbuildings.

This document has sought to pull together all of the existing information on the house to serve as a valuable planning document to guide all future decisions that affect the house and property.

E. *Overall Recommended Treatment Philosophy*

The preservation of Glenburn should be planned, designed and executed in compliance with the *Secretary of the Interior’s Standards for the Treatment of Historic Properties*. With Glenburn, the Standards for Rehabilitation will be the overarching treatment philosophy both for the exterior and interior. In the Standards, rehabilitation is defined as, “The act or process of making possible a compatible use for the property through repair, alterations and additions while preserving those portions or feature which convey its historical, cultural, or architectural values.” Glenburn will become offices with a large meeting room and caretaker apartment. Because of this, certain interventions including accessibility will be required. For this reason, rehabilitation should be the guiding philosophy. Although rehabilitation will be the guiding treatment philosophy, all attempts should be made (and have been made) to maintain as much of the existing historic fabric as possible.

F. *Overall Recommended Interpretation Approach and Use Plan*

The Period of Significance for Glenburn is ca. 1816-1949. Ca. 1816, Simon H. Van Ness constructed the eastern three bays of the house. Between 1911 and 1940 and then again in 1949, Glenburn was heavily altered making it a Colonial Revival house. For this reason, the end of the Period of Significance is 1949.

The Period of Interpretation is 1949 and the Colonial Revival period. Most of the historic fabric dates to the two twentieth century renovations and it is these remodelings that make the house significant. The Colonial Revival was known for its heavy-handed approach to the “restoration” of historic buildings. During this era, preservation was in its infancy and often, a new, distinct

architecture came out of these remodelings. These changes often were based on a colonial or historic ideal rather than historic precedent.

The house will become offices and public spaces for the Borough of Riverdale with a caretaker apartment. The barn will be a wood shop. The use of the other outbuilding has not been determined.

## II. INTRODUCTION

### A. *Statement of Significance*

Glenburn is architecturally significant as an example of a Colonial Revival remodeling of a nineteenth century house. During the 1920s and 30s, many early American homes were remodeled in the Colonial Revival style as a form of appreciation of American colonial architecture. These remodelings were based on idealized versions of colonial architecture not necessary on historic fact. The result was something new based on twentieth century conceptions. Glenburn with its original construction ca. 1816, large ca. 1868 addition and twentieth century remodelings perfectly exemplifies this continuum.

### B. *Description of Methodology*

HMR Architects started the Preservation Plan by compiling the available research on the house. This began with the Borough of Riverdale which shared the information it had, including the 1949 drawings of the Colonial Revival remodeling. To supplement these records, research was conducted at the New Jersey State Library, the New Jersey State Archives and the Local History Department of the Morristown Library. In addition, a great granddaughter of George Linen, a nineteenth century artist and owner of the house, was contacted. Her information, including a painting of Glenburn by Linen, proved invaluable. All of this information was gathered in order to provide background information and context for the history section of this report (see III-1) as well as to supplement field investigations.

In the summer of 2007, HMR began its investigation of Glenburn with a complete building analysis. HMR began by converting the 1949 drawings into AutoCAD to develop floor plans and elevations of the building. Following this, HMR conducted an assessment of the existing conditions of the site. Each exterior elevation was analyzed and photographed, noting the condition of all features including foundations, windows, porches, cornices and roofs (see IV-1 with exterior photographs throughout). On the interior, an analysis of each room was completed, noting: construction materials and methods, wall and floor finishes, door and window quantities, millwork styles and locations, and quantity and type of building systems. Evidence of past historic changes and alterations of all types were noted. Photographs were taken of each space in general and important elements in particular (see Section IV and accompanying photographs). In addition to these assessments, the mechanical and electrical systems were analyzed (see VI-1).

Once the building and historic investigation was completed, the appropriate Period of Significance was evaluated and determined (see VII-1). This led to the development of an overall interpretation approach, which drove the proposed use plan (see VIII-1). A detailed list of treatment recommendations was drawn up for future rehabilitation (IX-1). Finally, a cost estimate was prepared (see X-1).

### C. *Organization of Document*

The Preservation Plan for Glenburn is organized into eleven chapters. The beginning of the report focuses on the history of the house. The history section, Chapter III, describes the

developmental history of the property. It begins with a brief history of the Borough of Riverdale and then describes the history and evolution of Glenburn and the families who lived there. Historic photographs and maps supplement this section.

Chapters IV through VI record the existing conditions of Glenburn including architectural and mechanical assessments. Accessibility is discussed in the code review section. These sections contain color photographs of the current conditions of the house

Chapters VII through X address the future of Glenburn, beginning with a discussion of the intended interpretation and use of the house and ending with treatment options. This section includes a preliminary cost estimate for the implementation of the recommendations.

Additional information is provided in the Bibliography and the Appendices.

#### *D. Parameters and Limitations of the Plan*

The Preservation Plan for Glenburn provides a complete analysis of the visible existing conditions found at the house. Some historic fabric may be extant but covered by later materials. In areas of intact modern finishes, no demolition was completed. This is a limitation of the study. Additional information may be gathered during construction, as further selective demolition likely will be required.

The nature of the historic research for a Preservation Plan is not exhaustive. HMR supplemented the existing research with additional primary research. However, we concentrated on the surviving building fabric to assist in developing the construction chronology. Further, more exhaustive research may prove beneficial.

Drawings for this report were completed for information purposes only and do not conform to the exacting standards of the Historic American Buildings Survey.

#### *E. Areas of Future Study*

During any construction when more of the building may be exposed, additional analysis may provide a deeper understanding of the early evolution of the building and more firmly date its elements.

If more definitive answers to the date of some of the features is sought, paint analysis may prove helpful. This would compare sash to sash and trim to trim. Although really an esoteric exercise, it may confirm some of our conclusions. It would not pinpoint an exact date but rather would confirm chronology: this feature is original and predates this which predates this which dates to the Colonial Revival period.

If more exact dating beyond the ca. 1816 and ca. 1868 dates is desired, dendrochronology has assisted in precise dating at other buildings. It is a fairly simple procedure and can be done with minimal cost.

Finally, additional research about the construction of the Paterson and Hamburg Turnpike at the Secretary of State Division of Commercial Recording may prove beneficial and help discover information about the early construction of the house. While the State Archives was visited for information on the Turnpike, because it was built by a private company, not a state entity, significant records are not housed here but rather at the archives of the Division of Commercial Recording. A sampling of these records was made by a state archivist and was reviewed. This sampling included field books and accounts for the Paterson and Hamburg Corporation. However, the stretch of road by Bloomingdale and Glenburn was not mentioned. Additional research of the Division archive itself which has scores of records may prove fruitful. The archive is not indexed; research of it, therefore, was beyond the scope of this report.

#### *F. Team Members*

The architecture firm of HMR Architects, located in Princeton, New Jersey, was responsible for the preparation of the Preservation Plan for Glenburn. Mr. Eric Holtermann served as historic preservation architect for the Plan with Ms. Margaret Newman as the historic preservation specialist. Mr. William Van Why completed the measured drawings. The project team also included Mr. Ira Gutermann and Mr. Richard Olszewski of Princeton Engineering Group, LLC who conducted the mechanical and electrical systems surveys and made recommendations for upgrading and replacing the systems.

#### *G. Sponsoring Groups / Funding Sources*

The Borough of Riverdale undertook this Preservation Plan with partial funding from a grant from the Morris County Historic Preservation Trust Fund.

#### *H. Acknowledgements*

HMR would like to thank Mrs. Emma Joy Dana for her information about the Linen family and particularly for providing access to George Linen's painting of Glenburn.

### III. DEVELOPMENTAL HISTORY

#### A. *Riverdale, Morris County*

Glenburn is located in the Borough of Riverdale, Morris County, New Jersey. Originally a part of Pequannock Township which was established in 1740, Riverdale was founded in 1923. White settlers first arrived to this part of New Jersey at the end of the seventeenth century. Arent Schuyler, an early land holder, began buying property from the East Jersey proprietors as well as the local Indians in 1695. In 1710 and again in 1717, Schuyler sold to Simon Vanness\* part of his holdings. This land later became what is now known as Glenburn.<sup>1</sup>

During the eighteenth century, Pequannock Township had numerous mills on its many rivers and streams. Riverdale, or New Greenwich as it was originally called, was no different; a mill was first established here in the early eighteenth century. Early settlers were of various European descent including Dutch who came from New York and Bergen.<sup>2</sup> On March 3, 1806, the Paterson and Hamburg Turnpike Company was organized.<sup>3</sup> This road, on which Glenburn sits, helped established Riverdale. With the Turnpike, its toll house and the mill, a community grew. By the mid-nineteenth century, this area was known as Bloomingdale.

The railroad also was pivotal in establishing Riverdale. The NJ Midland Railroad was in place as early as 1853; it passed right behind Glenburn and stopped at Bloomingdale Station. By 1887, it was known as the Susquehanna and Western Railroad. Local lore says that Zabriski Ryerson, an owner of Glenburn, made an agreement with the Susquehanna Railroad that they could have a right of way through his property provided that they make a stop here so that he could travel to New York. Because of earlier existence of the railroad through the property as well as the late ownership of the house by the Ryersons, this is just legend.<sup>4</sup>

#### B. *History of Ownership of Glenburn*

In 1710 and 1717, Simon Vanness acquired the 300-acres that would eventually become Glenburn. This land passed through the Vanness family for five generations (from Simon to Hendrick to Simon to Henry to Simon H.). With each passing, the land was divided up and smaller farms were created. Archival research indicates that the property that became Glenburn was not inhabited until Simon H. first constructed the house ca. 1816. While a mill may have been here earlier, it does not appear that a house was.

\* While today, Van Ness is usually written as two words, archival research indicates that during the eighteenth and nineteenth century, the Van Ness family who owned Glenburn spelled it Vanness (or Vaness), for this reason, Vanness will be used in this document.

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<sup>1</sup> *History of Morris County, New Jersey* (New York: WW Munsell & Co., 1882), 67.

<sup>2</sup> *Borough of Riverdale, Morris County: 50<sup>th</sup> Anniversary Commemorative Book, 1923-1973* (Riverdale, NJ: The Riverdale 50<sup>th</sup> Anniversary Committee, 1973).

<sup>3</sup> *History of Morris County*, 265-66.

<sup>4</sup> 50<sup>th</sup> Anniversary.

Simon H. passed the property to his son Samuel who then passed it to his son Martin. Martin lived at Glenburn until he sold it out of the Vanness family in 1868. At this time, the land had been owned by the family for 150 years and occupied by three generations for 50 years.

Martin Vanness sold the property to George Linen, a retired artist from Newark. Linen died there in 1888; his wife stayed on for several more years until her death in 1891. At this point, their daughter, Georgiana Ryerson, acquired the property. She stayed at the house until 1910, when it was sold out of the Linen family.

The house was owned by the Patterson family from 1912-1940. The Montrastelles owned the house from 1940-1972. Mary Greco purchased it in 1972 and was the last owner and resident until it was acquired by the Borough of Riverdale.

### C. *The Van Ness Family and the Construction of Glenburn*

According to Van Ness Family genealogies, the first Van Ness, Cornelius Hendrickse (Generation 1), arrived in 1640 or 1641. His grandson, Simon Hendrickse (Generation 3) was born 1666 in Albany. In 1701, he moved to New Jersey. In 1710 he was a resident of Essex County and in 1716, a farmer in Newark. In 1710 and 1717, he purchased the land that would become Glenburn from Arent Schuyler. It would appear that he acquired 300 acres. He died in 1745. His land passed to his son, Hendrick (Generation 4) who was born in 1702 and died 1775 or 1783 living at Pompton Plains near the church. Hendrick's son Simon (Generation 5) was born 1729. Simon appears to have lived in his father's house across the street from the church at Pompton Plains. He died in 1788.<sup>5</sup>

An abstract of the will of Simon gave his eldest son Henry the southern half of the farm where Simon lived (the future Glenburn was a part of this land). He gave his other son Giles, the northern half of the farm. To his third son, Jacob, he gave the lot behind the meadow where the new house and saw mill stood. This saw mill given to Jacob must be the mill referenced in the 1882 *Morris County History* found below Slater's Mill; it is not the mill at Glenburn which was above Slater's Mill.<sup>6</sup>

Henry (Generation 6) born in 1754 was given the southern half of the farm. He lived in Pompton Plains. He died in 1816. According to his will, Henry gave to his eldest son, Simon H., half the farm on the Pequannock River. He gave to his second son, Cornelius, the other half of the farm with the buildings thereon.<sup>7</sup> This is important and seems to indicate that the land that Simon H. received did not have a house or buildings on it. This is further confirmed by the Van Ness Family Heritage which says that Cornelius lived at the old Van Ness Homestead.<sup>8</sup>

Simon H. (Generation 7) was born in 1780. He was the first Vanness, it would appear, to occupy the property that became Glenburn. According to legend, when Simon H. was only a few hours

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<sup>5</sup> Lottie Gray Van Ness, *The Van Ness Heritage and Allied Genealogies, 1546-1960: Benson, Demarest, Dey, Doremus, Gray, Hopper, Mandeville, Parmelee, Praa, Provost, Vroom* (Elizabeth, NJ: Tribro Printing, 1960), 5-13.

<sup>6</sup> David M. Riker, *The Ancestors and Descendants of Simon Van Ness and Hester Delamater* (Mechanicsburg, PA: The Author, 1984), 20.

<sup>7</sup> Morris County Will Recorded in No 36, Folio 87, roll 1078 894N; Riker, 42.

<sup>8</sup> Van Ness, 12.

old, George Washington, while visiting in their home, took Simon in his arms and remarked, “In eighteen years, I’ll have another soldier.”<sup>9</sup> In 1801, Simon H. married Susanna Roome. Simon H. was a carpenter, farmer and owned a grist and saw mill.<sup>10</sup> By 1830, Simon and his family were living at Glenburn. According to the census, Simon H. was living with his wife and six children. They had one female slave age 24-36 and one male farmhand age 10-24.<sup>11</sup>

In 1840, he continued to live with his wife. At this time, there were three children and another grown woman in the house. He had three male free colored people living with him.<sup>12</sup> At some point after 1840 but before 1850, Simon H. moved to Newark. He died in 1862 and gave to his son, Samuel “that part of the old homestead in the Township of Pequannock laying east and north of the Paterson-Hamburg Turnpike.”<sup>13</sup>

Samuel (Generation 8) was born in 1807. By 1850, Samuel was living at Glenburn. According to the census, he and his wife were living with their son Martin, 21 and daughter, Susan, 20. A laborer was also living with the family.<sup>14</sup> The 1853 map listed the property owner as “SVanness,” Samuel H. Vanness. Samuel was a member of the New Jersey Assembly and also served as sheriff of Morris County.

By 1860, Samuel had moved from Glenburn and his son, Martin (Generation 9), lived here. Martin was born in 1829 and was married in 1852 to Sarah Lavina Ryerson. In 1860, Martin was listed as a farmer. He was living with his wife Sarah and their five-year old daughter Irene in Pequannock. Living with them was a domestic, a miller and a carpenter. In 1860 his father, Samuel Vanness, was fifty-three living in Morris Township with his wife. He was a sheriff.<sup>15</sup> Martin sold Glenburn in 1868 to George Linen and became a librarian at the Congressional Library in Washington DC.<sup>16</sup> His father, Samuel, died in 1870.

There is debate as to when a mill was first constructed at Glenburn. Some sources put a mill here as early as the 1720s and attribute its construction to the original landowner, Simon Vanness. No confirming evidence was found to support this date. According to the 1882 *History of Morris County*, the Vanness family had several mills near Bloomingdale. In 1882, the Glenburn grist mill was in operation; it was the only grist mill in Pequannock Township. According to this source, there had also been a saw mill at this location.<sup>17</sup> In addition to the two mills, there had been a forge that was also attributed to Simon Vanness at Glenburn; it was worked by Robert Colfax at late as 1811.<sup>18</sup>

In addition to the mills at Glenburn, there were two other mills, located down river, owned by Simon Vanness. This was a grist mill, carding mill and distillery which, according to the 1882 history, Vanness erected between 1780 and 1790 about a mile below Slater’s woolen factory.<sup>19</sup>

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<sup>9</sup> Van Ness, 12.

<sup>10</sup> Riker, 72.

<sup>11</sup> 1830 Federal Census.

<sup>12</sup> 1840 Federal Census.

<sup>13</sup> Riker, 72.

<sup>14</sup> 1850 Federal Census.

<sup>15</sup> 1860 Census.

<sup>16</sup> Riker, 145.

<sup>17</sup> *History of Morris County*, 279.

<sup>18</sup> *Ibid*, 46.

<sup>19</sup> *Ibid*, 279.

The existence of several Van Ness mills is confirmed by the eighteenth century tax ratable schedules for Pequannock Township. They begin in 1779 and in them, three Simon Van Ness are listed. While the listings seem to be inconsistent as well as unclear because of the legibility of the eighteenth century documents, there are times when they all appear to be attributed to the same family (listed as “Simon Vaness,” “Simon Vaness, Jr.” and Simon Vaness, 3<sup>rd</sup>). From our genealogical research, we know that there were not three Simon Van Ness at the end of the eighteenth century within the Van Ness family we are tracing. Therefore, from the ratable schedule it is impossible to know which Simon Van Ness to track.

What is interesting about the ratable schedules is that Simon Vaness is a listed owner of a mill until 1788 when Simon Jr. is listed as the mill owner. 1788 is the year that our Simon (Generation 5) died. This means that in the last year of his life, Simon 5 had already ceded ownership to his son. He remains listed in the 1788 tax list but does not have the mill. This information, therefore, matches what we know. Unfortunately, it is here that it breaks down. According to Van Ness genealogy, when Simon died in 1788, he gave the southern half of his farm to Henry, the northern half to his other son Giles and new house and saw mill to his third son Jacob.

After 1788, the tax ratable schedule continue to list Simon Jr. as the owner of the mills. Jacob is listed but not as a mill owner. Not until 1794 is Jacob listed as the owner of half a sawmill. Because of this, it is impossible to state definitively when the mill began to operate but we know Simon H., the builder of our house, owned a mill. It could have been one of the mills taxed in the eighteenth century and operated by one of his ancestors. The other possibility is that following his marriage, the death of his father in 1816 and his construction of Glenburn, he built a new mill that supplanted his ancestors mill or was in competition with the other mills owned by his relatives. By 1853, there is a grist mill in operation.<sup>20</sup> An oral history on the house referenced an article in the *Bloomingtondale Argus* (1890-1943) that stated that Martin Vanness and his father Samuel built the mill.<sup>21</sup> This is unlikely but may be true. Regardless, by mid-century, when the house is sold out of the Van Ness family, there is a mill that is also sold.

#### D. *The Linen Family and Glenburn*

In 1868, George Linen acquired the property. It is Linen who named it Glenburn. Linen was born in 1802 in Scotland to John Linen and Isabel Dickson Linen. He attended the Royal Scottish Academy in Edinburgh, a school for artists, and moved to England where he became a painter of small portraits. In 1833, he married Sarah Cartwright Davies of Shropshire, England, born 1811. In 1834, they moved to Toronto where Linen had a sister and brother; within a year, they moved to New York where he opened a studio and became well-known for his portraits. Within five years, Linen was painting portraits of prominent Americans including those of several statesmen, Daniel Webster and Henry Clay. In 1838, Linen was awarded a medal by the National Academy of Design for the best portrait-painting by an American artist for his work of Henry Clay. In 1843, Linen moved to Newark where he lived on fashionable Washington Street, retaining his studio in New York. With the advent of photography and the subsequent decline of portraits,

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<sup>20</sup> Jesse Lightfoot, *Map of Morris County* (Morristown: J. Lightfoot & S. Geil, 1853)

<sup>21</sup> John Schuyler Linen written account

Linen turned to landscape painting which includes the painting he completed of Glenburn. In 1868, he moved to Bloomingdale.<sup>22</sup>

George and Sarah Linen had nine children, the younger of whom moved with them to Glenburn. According to the 1870 census, George, an artist 69, and Sarah, 59, were joined by William, a farmer 26, Georgiana 23 and Helen 17. They had one domestic who also lived with them.

In 1880, George was listed as a farmer. His son, William, continued to live there. At this point, William was married to Julia Armstrong and they had a daughter who was two. Georgiana was no longer living at the house, having married Zabriskie Ryerson but Helen was still there as was a housekeeper, Eliza Marker. George Linen died in 1888 in Bloomingdale. His will gave all his property to his wife Sarah.<sup>23</sup> His inventory listed a piano, parlor furniture, carpet in parlor, bedroom furniture among other domestic furniture (see appendix). His farming stock included three horses, two cows, ten hens, potatoes, rye, oats, etc.<sup>24</sup>

Sarah continued to live at Glenburn until her death in 1891. In her will, Sarah gave half her property to her son, William, a third to her daughter Georgiana Ryerson and one-sixth to her grandchildren. Her inventory listed household furniture in the parlor, back parlor, hall, front bedroom, hall bedroom, corner room and kitchen (see appendix).<sup>25</sup>

George and Sarah Linen's youngest son, William who moved and lived with them at Glenburn, lost his first wife, Julia, and daughter. In 1891, he remarried Hortense Schuyler. In 1893, they had a son, John Schuyler Linen who provided an account of his grandfather's life; this account was provided by John Schuyler Linen's daughter, Emma Joy Dana. In it, John Linen stated, "I remember the Homestead quite well as George's daughter, Georgiana and her husband, Zabriskie Ryerson, son of a prominent family in Bloomingdale, took the house over after grandmother Linen died in 1891...some of the outbuildings had been occupied years before as slave quarters. I also remember an elderly negro named Larry who drove the buckboard for the family. Either he or his parents had been slaves, probably in the south. Zabriskie Ryerson died in January 1910 and Aunt Georgie and her daughter moved to Ocean Grove where my mother and I visited them on several occasions."<sup>26</sup>

The mill across the street continued to be operated by Linen. According to secondary sources, under Linen, the flour mill was run by Charles Fisher, Sr.<sup>27</sup> The mill is shown on an 1887 map.<sup>28</sup> Also shown is the Linen property across the street which includes three buildings on the property. This would be the house, barn and summer kitchen.<sup>29</sup>

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<sup>22</sup> Dale Johnson, "George Linen, 1802-1888: an exhibition of portraits: Farleigh Dickinson University, Florham-Madison Campus Library, December 1982 through January 1983" (Madison, NJ: The University, 1982).

<sup>23</sup> Morris County Will, George Linen

<sup>24</sup> Morris County Inventory, George Linen

<sup>25</sup> Morris County Inventory, Sarah Linen

<sup>26</sup> John Schuyler Linen

<sup>27</sup> 50<sup>th</sup> Anniversary.

<sup>28</sup> F.W. Beers, *Atlas of Morris County, New Jersey* (New York: F.W. Beers, A.D. Ellis and GG Soule, 1868), page 31.

<sup>29</sup> Elisha Robinson, *Robinson's Atlas of Morris County, New Jersey* (New York: E. Robinson Company, 1887), Plate 18.

### E. *Construction Chronology*

A certain amount of speculation has been necessary to determine the original construction date of the house. This is due to several factors. First, the original large tract of land was divided up by each generation with no geographical references. With each split, the exact piece of land becomes less clear. This is further exasperated by the fact that Simon H. continued to accumulate land and to sell pieces off. For instance in 1808, he bought 65 acres from Garret Schuyler.<sup>30</sup> In 1842, among other sales, he sold less than an acre to his neighbor Paul Sandford.<sup>31</sup> This has muddied the chain of title search. Finally, the eighteenth century tax ratable schedules that are often used to help determine when a property owner began to be taxed—and therefore became a property owner—do not provide a clear picture of Simon Vanness's property.

However, by cross-referencing various sources, a date of construction of the house can be deduced. From this, it would seem Glenburn was first built by Simon H. Van Ness after 1816 when he received the land from his father's will. When first constructed, the house was a three-bay, side hall plan with 2 ½ stories. The first floor was the side hall with stacked parlors. The second floor matched this with a hall and stacked chambers. It is unclear where the original kitchen was. The foundation of the original house indicates that there may have been a kitchen at the northern end of the west side. Its narrow width confirms that this was a small appendage, fitting for a kitchen and its location on the side elevation at the back also corroborates a kitchen. However, there is no evidence of a fireplace base extant. This could mean that this base was on the western side of the wall and when the addition was constructed in 1868, all evidence of its existence was dismantled. It could also mean that originally, there was an out kitchen on the property. This will be discussed further at the end of this section.

The original house is the eastern three bays of the house. Remaining features from this original construction are limited to the north door, the sash and window and door casings in the parlor, the window casings of the second floor hall and the northeast bedroom (Room 202), the fireplace openings (their detailing likely date to the Colonial Revival), the framing throughout the western side and the flooring in the attic. The stairs are also likely an original feature. While the floor of the second story of the eastern section may be original, its uniformity with the flooring of the western section may mean that both sides were installed when the western addition was constructed.

In 1868, Martin sold the house to George Linen. The Linen family owned the property until 1910; it passed from George to his wife to his daughter, Georgiana Ryerson who remained there for twenty years. It is during the Linen family tenure that the eastern 2/5 of the house was constructed. It is at this time that the brackets were added to the cornice as were the arched windows at the eastern gable end. Porches were also added as was a one-story kitchen off the western gable end. These features are depicted in George Linen's painting of the house and therefore must have been completed prior to his death in 1888. It would seem likely that Linen, a wealthy man, would have constructed the addition soon after he acquired the property. Therefore, we attribute its construction to ca. 1868. Its Italianate detailing is consistent with this date.

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<sup>30</sup> Morris County Deed Book Liber Q, p. 308.

<sup>31</sup> Morris County Deed Book Liber A4, p. 444.

In addition to the painting which shows the south façade from a distance, a 1907 photograph of the house shows the house as it likely was during the Linen family tenure. The north elevation has a centered square porch with simple square columns. The east elevation has centered windows on the first and second floor that are shuttered and blind. They match the other windows in size and detailing. This helps prove that the interior partition between the stacked parlors on the eastern side was still extant in 1907. If not, the center window of the first floor would have opened onto the partition. The 1891 inventory of Sarah Linen confirms that the parlors remained through most of the nineteenth century.

In 1907, the west elevation has the one story addition visible in the Linen painting. The south façade has a small centered porch at the door. This is a change from the Linen painting which showed a porch across the entire elevation. In the painting, the porch continued to the western one story addition; this porch is extant in the 1907 photograph.

Extant features from the ca. 1868 construction include the brackets of the main block of the house, parts of the northern porch, the four chimneys, the sash in Room 103, the cabinet door behind the fireplace in Room 103, the fireplace in Room 103, the floors at the second floor, the door and hardware into the closet in Room 209 (and possibly other doors on the second floor that match this one), the back stairs on the western side, the arched windows at the eastern gable end, the eastern framing and attic flooring.

The 1891 inventory delineated Sarah Linen's possessions at the time of her death. This inventory confirms that originally and through most of the nineteenth century, the parlors were stacked on the eastern side. At the second floor, the center bedroom on the south elevation (Room 206) was extant in 1891. This bedroom could be original or it may have come in with the ca. 1868 addition.

When the western 2/5 addition was constructed in 1868, the first floor framing of the western 1/3 of the house, that under the hall, was removed and new framing added. The original western stone wall was not removed, however. This is why the framing runs over the wall and extends to the 1868 far western wall. This is confirmed by analysis of the framing. Both are vertically sawn and roughly 9" deep. However, the eastern, original framing is heftier; it is 28" on center and 3 1/2" wide. The western framing, added ca. 1868, is 24" on center and narrower at only 2 3/4" wide. When the western 2/5 was constructed, the original small western section that the foundation tells us was there was removed and a one story kitchen added. This is included in the 1891 inventory and visible on Linen's painting.

At some point, the mill was sold off from the Glenburn property. In 1910, it was an antique shop. By 1922, it was a restaurant; it remained a restaurant for many decades and was last known as the Powder Horn Mill. It burned down in 1986.<sup>32</sup>

In 1912, Maud Patterson acquired Glenburn. She owned it until 1940 when it was sold to Virginia and Guido Montrastelle. The Pattersons heavily modeled the house making it into the Colonial Revival interior today. Bay windows were added to the first floor of the east elevation and the second floor of the south. Most of the sash are from this period as are the first floor floors. On the first floor, the double parlor was made into a single space and the floors and walls

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<sup>32</sup> George G. Parr, *A History of Pequannock Township, Morris County, New Jersey* (Pequannock, NJ: The Author, 1990).

were redone (there is no scarring from the original partition). The trim and sash in this room are original. The hall dates to this period including the southern exterior door, trim and wainscot. The detailing of the two rooms of the western section are also from this renovation. On the second floor, the bathrooms were added at this time, removing the original partition on the eastern side and part of it on the western. The trim of most of the second floor dates to this remodel as do most of the sash, doors and hardware. The interior access to the basement also was probably added at this time.

The Montrastelles purchased the house in 1940 and in 1949 made significant changes to its exterior. The ca. 1868 western one story addition was remodeled as were the porches, particularly the southern porch. During this heavy remodeling, the western addition was reworked and the peak roof was added. The western and southern elevation of this section had open porches. The paths and concrete on the south were added as this time as was the fence (although that may have been done by the Pattersons).

Mary Greco, the last owner of Glenburn prior to the Borough, made additional upgrades to the western section. She enclosed the western porch, enlarging the kitchen. She also enclosed the southern porch, glassing it in.

#### *F. The Outbuildings and Site*

It is difficult to state definitely when the existing outbuildings were constructed. They appear in George Linen's painting and also seem to be indicated on the 1887 map. The fact that do not appear on the earlier maps does not mean that they weren't extant but rather that the maps lacked sufficient detailing. The barn is certainly nineteenth century and could be original to the ca. 1816 construction of the house. Simon H. was a farmer in addition to his other activities. The barn could reflect this.

The other outbuilding dates to at least 1887 but could be older. It has been heavily modified making assessment difficult. The framing of the building is hand-hewn and pegged. The joists are 4x4. There is some thought that it could have been an out kitchen for the site. The proportions are a bit grand for the original three-bay house, the foundation of which seems to point to a small kitchen to the west of the side hall. However, because no evidence was found of a fireplace base in this area, this outbuilding could have been the kitchen. The other idea is that this building could be the original house of the site. Its proportions as a one-and-a-half story building agree with this assessment, especially in this Dutch dominated community. However, the building is oriented east west not north south as would be expected for an early house. In addition, archival documentation does not point to occupation of the site prior to 1816. Regardless, this building is at least from the nineteenth century and an important contributing resource to the overall site.

## IV. BUILDING ANALYSIS

### A. *Architectural Description*

Glenburn is located on the west side of the Hamburg Turnpike roughly centered on its five-acre lot. It is a two-and-a-half story, five-bay center hall frame building with the east gable end facing the road. The foundation is stone, the walls clapboard, the roof is slate with a molded projecting eaves and a plain frieze finished with brackets. Each roof slope has a chimney with decorative arched recesses. The windows are six-over-six with louvered shutters, decorative heads and bracketed sills. There are porches on the north and south elevations. There is a one-story section to the west with an enclosed porch on its south façade. The original main façade of the house was the south; today, however, because of the driveway, the main access is the north elevation. The center hall spans the width of the house providing exterior doors on both the north and south elevation.

The south façade is dominated by a Colonial Revival semi-circular porch supported by four Doric columns. Above this is a balustered balcony and bay window. The front door is a broad, Colonial Revival three-paneled door with three lights above topped by a transom with decorative glass. There is a concrete and flagstone patio that stretches across most of the main block of the house. The south façade of the western section is a glassed-in porch with paired columns at the corners.

The original foundation of the house is visible on the east elevation and is nice local stone. At the center of the east elevation, there is a bay window on the first floor and a replacement bathroom window at the second. The other windows match the rest of the windows in the house with decorative heads and bracketed sills. There are bracketed cornice returns at the upper gable end with paired arched windows, giving this elevation a distinctly Italianate feel.

The north elevation, now the primary entrance to the house, has a flat-roofed, bracketed porch carried on six attenuated Doric columns. To the west of this is an added exterior chimney. The foundation of the north elevation shows the evolution of the house. To the east of the porch is the exposed stone of the original house. To the west is the parged stone of the ca. 1868 addition. Beyond this is the red concrete foundation of the 1949 porch which has been enclosed. The bracketed cornice is continued on the west section which is one story with two replacement vinyl windows.

The west elevation is dominated by the one-story western section which has a gable roof with bracketed cornice returns and paired columns below. The windows are replacement vinyl and the shed-roofed glassed-in porch with its paired columns at the corners covers the southern end. The west elevation of the main block of the house has the same cornice returns with brackets of the east elevation. Interestingly, the brackets do not continue up the gable end as they do on the east. There are two six-over-six windows at the upper gable end, again a different treatment than the east. The north and south windows of the second floor match those of the other elevations with decorative heads and bracketed sills. The center window is a smaller replacement window denoting the location of a bathroom.

The interior was originally a side hall plan with stacked parlors on the first floor and stacked bedrooms on the second. This pattern was repeated to the west ca. 1868 when the western 2/5 of

the building was constructed. This floor plan was altered during the first twentieth century Colonial Revival upgrade. The original double parlor is now one large room. Its features date to the Colonial Revival with the exception of the sash and door and window casings which are original. The hall dates to the Colonial Revival although its size, shape and stairs are original. This treatment continues on the west where their size and shape are original to their construction ca. 1868 but their finishes are from the Colonial Revival. The western section is dominated by a modern, late twentieth century kitchen.

The second floor has five bedrooms: two on each side and one centered at the southern end of the hall. These are divided by bathrooms. A third bathroom is off the hall. These rooms are smaller than they were originally (both ca. 1816 eastern rooms and ca. 1868 western rooms) because of the addition of closets and bathrooms. For the most part, their detailing is Colonial Revival although some of the doors may be nineteenth century. Nineteenth century trim can be found in two locations. The attic has been altered with the addition of several rooms and new finishes at the walls and ceiling.

In addition to the house, there is a nineteenth century barn, a frame outbuilding and a twentieth century stone fence that encloses much of the site. The barn may be original to ca. 1816 but is definitely extant by 1887. The outbuilding is at least nineteenth century and could be older. It has been heavily modified making assessment difficult. Like the barn, it was extant by 1887; its construction date and original use is unknown.

The barn is a large frame threshing barn oriented north south with extant hay mows. The original threshing doors have been removed and now contain windows. There are wood multi-light replacement windows throughout the first floor; before being acquired by the Township, the building was used commercially. The cornice has nice returns on the east and west gable ends.

The outbuilding is also frame. It is L-shaped with an east west, one-and-one-half story section and a one story north south section. What is presumed to be the original section—the east west part—has a gable roof, hewn framing and pegged six-over-six windows. It is one-room deep. The north south section is also frame with a gable roof and a deep stone basement. Its windows are multi-light wood. The date of construction for both is unknown as is their original use.

B. *Exterior Analysis*

SOUTH FAÇADE



Photo 1 South Facade

*Foundation*

Parged foundation at main block. Red concrete at addition. The rest is covered by a stone patio. The foundation appears sound.

*Siding*

Clapboard needs paint but mostly sound



Photo 2 Concrete and flagstone entrance

*Entrance*

Concrete with flagstone and brownstone steps in front of most of south façade. Circular projection at door with balcony. One concrete step up to door. Added in 1949.

Balcony has turned balusters. Some are missing. The railing above is in poor condition. The porch has a denticulated cornice with fluted columns at front and fluted pilasters against building. Both columns have rot at the base but base of western column is in poor condition and will need to be completely rebuilt. In front of N103, there is a ventilation with grate within the concrete.



Photo 3 The balcony of the south façade dates to 1949; it is in fair condition. Many of the features likely will have to be replaced



Photo 4 The balusters will need heavy repair and replacement

### *Windows*

#### S001

Basement window at eastern end. Six-light metal frame in poor condition.

#### S101-S104 and S201-S205

Six over six with decorative head and sill but narrower than those on the north elevation. All have louvered shutters and exterior storms except S101 is missing western shutter as is S103.



S103 is boarded with missing glass underneath

Photo 5 Window S103

#### S203

Bay window with two six-over-six at sides and eight-over-eight at center. All with exterior storms



### *Doors*

#### S1

“Dutch” door with three panel lower section and three, six-light upper. Transom has leaded section with decorative circles. The door is in good condition.

Photo 6 Door S1 dates to the 20<sup>th</sup> century

*Roof*

Sound slate roof with snow guards.



*Cornice*

Bracketed cornice with shallow eave. One bracket is missing top scroll. The entire bracket will need to be replaced.

Photo 7 One bracket from the cornice is missing its top scroll



*Chimneys*

Chimneys on this side in better condition than on north. Eastern chimney is in better condition than western but has areas of efflorescence and poor pointing. Both have exposed stove pipe projecting above masonry

Photo 8 The chimneys are in fair to poor condition with areas of efflorescence and poor pointing

*Drainage*

Downspout to the east of the center bay and at eastern and western corners. Ogee gutters.  
Downspout eastern end of addition

*Site*

A sidewalk leads from gate in fence along road to south entrance and then wraps around western side

EAST ELEVATION



*Foundation*

Exposed stone foundation with beautiful stonework.  
Moss on foundation at bay.

Photo 9 The foundation of the original house is visible on the east elevation



### *Siding*

Clapboard needs paint but mostly sound. Missing clapboard at southern end shows brick nogging and deteriorated corner post

Photo 10 Brick nogging is visible under the clapboard on the east side



### *Windows*

E101, E103, E201 and E203

Same six-over-six with same heads and sills as south and north. Exterior storms and louvered shutters. E101 is missing north shutter

Photo 11 E103 has original decorative head and bracketed sill



### E102

Bay window with single wood eight-light casements at sides and double wood eight-light in center on exterior. Interior are one-over-one casement. The bay has a standing seam metal roof with significant moss growth on the clapboard. This bay was added after 1907.

Photo 12 Bay window E102 was added in the 20<sup>th</sup> century



Photo 13 The bay window shows signs of deterioration with water damage and mold

E202

Six over six with exterior storm plain wood frame no shutters, no hardware.



Photo 14 Paired casement windows, E301

E301

Paired one-over-one casement with rectangular-light storms but rounded sash behind. Both shutters remain. They are arched. Same bracketed sill detail found throughout.



*Cornice*

Bracketed cornice with cornice returns

Photo 15 The bracketed cornice and cornice returns of the east elevation

*Chimneys*

Metal cap in poor condition. Brick ok

*Drainage*

Downspout at northern end

## NORTH ELEVATION



Photo 16 The north elevation of Glenburn

*Foundation*

Foundation is parged to the west of the porch and covered with clapboard. To the east, it is exposed stone. The west foundation is not as tall as the east. The addition is red poured concrete begins below N107. Sound



### *Siding*

Loose clapboard to the east of the chimney with exposed insulation underneath. Although desperately in need of paint, the clapboard appears sound.

Photo 17 The one story western section likely dates to ca. 1868. It has been remodeled several times including recently when the vinyl windows were added



Photo 18 Three fluted columns of the north porch

### *Entrance*

Porch has three fluted columns at each of the front corners with bracketed cornice and asphalt roof. One concrete step up then wood.



Photo 19 The bracketed cornice of the porch matches the cornice of the main block of the house

### *Windows*

#### N001

Six light basement window with brick window well. Just off from N101. There is some kind of exterior metal frame; it is in extremely poor condition

#### N101-N104 and N201-N205

All windows are six-over-six with triple track storms and louvered shutters. N101 is missing east shutter rest extant. Same trim with nice elaborate molded head and interesting bracketed sill detail. Shutters and hardware if not original probably historic. Some historic glass remains in the windows. The windows heads of N102 and N103 are not affected by porch ceiling.

N105

Newer six-over-six with plain head and casing at bathroom

N106

Six "light" paired casements. Hardware above and at sides for exterior shutters.

N107

Fixed nine over twelve. Same exterior hardware as N106.



*Doors*  
N1

Storm is 8-light upper with recessed panel below. Nice sidelights with pilasters and recessed panels tracery in the windows

Six recessed panel flush panel on the interior with box lock and keyhole escutcheon. Metal weatherproofing has been added.

Photo 20 The six-panel door N1 appears to be original



Photo 21 The sidelights are also original



Photo 21 The elaborate doors surround is an important character-defining feature and is original

### *Roof*

Slate roof with snow guards bathroom vent roughly centered. Main block and addition snow guards are different



### *Cornice*

Bracketed cornice with shallow eave

Brackets at addition are smaller, matching those on the porch (exactly)

Photo 23 The bracketed cornice of the west section matches that of the main house



### *Chimneys*

West Chimney Poor condition efflorescence spalls large antenna next to it

Photo 24

Added chimney lots of efflorescence. Appears to be rebuilt from the roofline up. Obtrusive tie to roof at back

### *Drainage*

Ogee gutters with downspouts at eastern side of porch and eastern side of added chimney

### *Utilities*

Electrical boxes on eastern corner. Wiring also to western corner. Light in ceiling of porch plus repro lantern to the west of N1

### *Site*

Concrete paths. At western end, path abuts the house. It used to lead to an open porch that was extant in 1907 and remodeled in 1949. This porch was filled in at the end of the twentieth century.

## WEST ELEVATION



Photo 25 West elevation

### *Foundation*

Foundation is red concrete poured. Extends through to porch at south side



Photo 26 Northwest corner with peeling paint

### *Siding*

In need of paint but sound.



Addition has same paired columns as north porch of the main block. The porch to the south of the addition has the same paired columns and cornice returns with brackets. The addition and porch was heavily modified in 1949.

Photo 27 The porch has the same paired columns as the north porch. The cornice of the main block does not have the brackets found throughout the rest of the house.

### *Windows*

#### W101

Three, eight-over-twelve simulated light matches window on north. Vinyl windows no frame

#### W102

Six-over-six wood window.

#### W201

Six light wood casement with plain wood frame with triple track exterior storm. No shutters because of addition but hardware.

W202

Six light wood casement with plain wood frame

W203

Six-over-six with triple track exterior storms plain wood frame exterior storm. No shutters or hardware.

W204

Six light wood casement with plain wood frame with triple track exterior storm and both louvered shutters

W301 and W302

Six-over-six with triple track exterior storms plain wood frame. Both shutters on W301. None remain on W302 but hardware exists

*Roof*

Porch roof is slate.

*Cornice*

No brackets on this side except two on each side of cornice returns. This does not match the east elevation where brackets exists. This is unusual. The addition has same cornice returns with brackets that match porch brackets.

*Chimneys*

West chimney from main block looks worse from this side. It is tilting and bands have been added to stabilize it. Must be rebuilt.

*Site*

Tree just off southwest corner should be removed

### C. Interior Analysis

#### BASEMENT

There is only basement in the original section of the house. The ca. 1868 section was only given a crawl space. From the basement, we can deduce the original footprint of the house. Room 001 is the side hall main block. Room 002 is a small room which is half as long as 001; it is presumed that this may have been a small shed kitchen. However, there is no evidence of a fireplace base here making this problematic.



Photo 28 Room 001

#### Room 001

Concrete floor, parged stone walls, plaster ceiling with exposed areas that show hand-hewn floor framing above. The framing of the west end, hall above, runs east west. The framing of the east end runs north south from exterior walls to a broad center girder. The framing appears to be white washed, meaning this room was originally a used space. The flooring above is tongue and groove.



Photo 29 The original hand-hewn framing is heavier than the framing found in Room 002

On the east end are the large stone fireplace bases with an added masonry arch in the center. This was added to support the bay window when it was added.

There are two six-light metal exterior sash with a three light interior wood sash on the south wall and one on the north.



Photo 30 Door into Room 002 may date to ca. 1868

#### Room 002

The door into this section is four panel with recessed panels on one side and beaded flush panels on the other. There is also box lock hardware and a porcelain knob. This door matches others found in the house and may date to ca. 1868. The floor is concrete and three of the walls are parged stone. The east wall is concrete block, added later. The ceiling is plastered with areas of exposed framing. The framing is whitewashed which indicates that the basement was a used space. The framing runs over the west exterior wall; it was replaced when the ca. 1868 section was built.

Along the western wall, there is scarring in the stonework from a previous flue. An earlier heat system vented here, passing through a flue that connected to the chimney on the far western wall. This was replaced by the current system which vents at the added exterior chimney.



Photo 31 The framing in Room 002 is also hand-hewn but less substantial than the original



Photo 32 Exterior entrance to the basement is original

At the northern end, there is a beaded board door with box lock and porcelain knob. Beyond this is a set of stairs, stone on brick with stone cheek walls, that leads to the exterior and a bulkhead door. This basement access is likely original.



Photo 33 The first floor stair hall

#### ROOM 101

Stair hall with wall-to-wall carpet, plaster walls with wallpaper and wood wainscot, plaster ceiling and stair along western wall.

#### *Plaster*

Generally sound but with areas of mold, especially at the ceiling. The wallpaper is peeling.



Photo 34 The trim in the stair hall dates to the 20<sup>th</sup> century

#### *Trim*

Doors casings all the same, 5" with a simple back band molding. This trim dates to the twentieth century.

The wainscot is a different profile from the stair wall paneling. The wainscot is probably twentieth century.



Photo 35 Door S1 is a Colonial Revival upgrade

### *Doors*

#### S1

Dutch door with three recessed panels on interior side below and three six-light windows above. Strap hardware, broad hinges, porcelain knob. This door dates to the twentieth century upgrades.

#### N1

Flush panels on the interior side. This door appears to date to the nineteenth century and may be original.



#### 101-1 and 101-2

Closet doors that flank S1. Doors are paneled with flush panels on the interior side with box locks. They probably date to the nineteenth century.

#### 102-1, 102-2 and 103-1

Double swing doors with three raised panels on both sides. Brass knob hardware on one of the door. The casings into Room 102 have scarring from earlier hardware; the casing into Room 103 does not. The casings into Room 102 date to the nineteenth century; the casing into Room 103 does not.

#### 101-3 to closet

Four panel door with raised panels on both sides and modern hardware. This closet dates to the twentieth century.

#### 104-1

Four panel door with recessed panels on the hall side and faux paneling on interior side. No hardware survives. This is a twentieth century door.

#### 101-4 to basement

Four panel door with recessed panels on both sides and with brass knob hardware. This is a twentieth century door and hardware.



### *Stairs*

Along the western wall are the original grand set of stairs with large turned newel, turned balusters and broad handrail. All are unpainted mahogany and are original.

Photo 37 The stairs are an original feature

### *Heat*

Registers within the wainscot in southwest and northeast corners.

## ROOM 102

Double parlor with wide pine flooring, plaster walls and ceilings, wood trim, cove molding at crown, bay window, six-over-six windows and two fireplaces along the eastern wall. This single room was stacked parlors originally and remained this configuration through 1891. Judging by the framing in the basement, the south parlor was probably slightly bigger than the north. This room was converted to one space during the first Colonial Revival upgrades.



### *Floors*

Wide pine boards. They appear to be twentieth century. This is corroborated by the fact that there is no scarring from the original partition wall.

Photo 38 Room 102 was originally stacked parlors. It is now one space; this was done in the 20<sup>th</sup> century

### *Plaster*

Areas of mold on the ceiling and water staining, especially in bay. There is no scarring from the original partition on the walls or ceiling. This means that the plaster was heavily patched or redone.



Photo 39 There is a decorative cornice in the parlor. This is a 20<sup>th</sup> century upgrade



Photo 40 The window trim in the parlor is original as are the north and south sash

*Trim*

Wood trim at door and window casings are unique in this room. They are 6" with a large inner bead. The casings could be original. 10" wood baseboard and cove molding at ceiling. Because the cornice and baseboard are continuous without scarring from a partition, they were added in the twentieth century when this room became a single large space.



Photo 41 The original muntin profile is deep and thin

*Windows*

N103 and N104

2-10"x 5'-1" six-over-six with pegged sash and a deep thin muntin measuring 1/4" x 1 1/4". These windows are original. Heaters have been added where a window panel was originally. N103 has several broken lights.



Photo 42 The eastern sash were replaced during the Colonial Revival upgrades. They are not pegged and their muntins have a different profile than the 19<sup>th</sup> century muntins.

S103 and S104

2-6" x 5'-1" six-over-six with pegged sash. These windows are likely original. Heaters have been added where a window panel was originally.

E101 and E103

2-10"x 5'-1" six-over-six. The sash are not pegged and have a 1/2" x 1" muntin. The sash are replacement possibly replaced when the bay window was added post 1907.

E102

Bay window with one-over-one casement with window panels underneath. This bay was added after 1907.



Photo 43 Fireplace in the parlor

*Fireplaces*

Matching fireplaces with wood mantels in the Federal style with reeding and a circular pattern. The brick backs have been rebuilt with yellow brick. The bottoms are red brick. The surround is slate; the hearth is blue stone. The northern fireplace looks more heavily used. The fireplaces are original but their detailing could date to the Colonial Revival.

### *Heat*

Registers under windows where there were window panels on north and south walls.

### ROOM 103



Photo 44 Rear parlor

Rear parlor with pine flooring, plaster walls and ceilings, wood trim, cove molding at crown, wood wainscot, six-over-six windows, a built in corner cabinet and fireplace.

### *Floors*

Pine flooring with broad pegs covering the nail holes, dating to the twentieth century.

### *Plaster*

Areas of mold on the ceiling but generally sound.

### *Trim*

Wood trim at door and window casings match that found in the hall. Vertical tongue and groove wood wainscot with a molded chair rail. Cove molding at ceiling matching Room 102.

### *Windows*

S101, S102 and W102

2-6" x 5'-1" six-over-six with pegged sash. The sash are original to the 1868 period. The bottom sash of W102 is missing all glass and muntins; the upper sash is missing one light.

### *Doors*

W1 to porch

Panel door with two raised panels below and two lights above with brass hardware.

103-2 to kitchen

Four panel swing door with raised panels on both sides.

### *Fireplace*

Simple wood mantel with slightly arched opening. Same slate stone surround and fire back as 102. Behind the fireplace is a cabinet. The door is two panel with raised panels on the exterior and flush panels on the interior with box lock and porcelain knob. This fireplace likely dates to the nineteenth century but the detailing may be Colonial Revival. It is deeper than expected and the exterior brick fire back protrudes from the wall by 12." This seems to indicate that the original fireplace, built ca. 1868, was shallow because it held a stove. At some point, likely during the Colonial Revival remodeling, the fireplace was deepened to accommodate a wood fire.



#### *Corner Cabinet*

In the northeast corner, there is a built-in corner cabinet with glass doors. This may date to the nineteenth century but likely is from the Colonial Revival.

Photo 45 The corner cabinet in the rear parlor likely dates to the 20<sup>th</sup> century



#### *Heat*

Registers under south and west windows within wainscot.

Photo 46 Throughout the house, the heating systems in hidden under the windows

### ROOM 104

Den with pine flooring, paneled and textured plaster walls, paneled doors, plaster ceiling with faux exposed beams and large “cooking” fireplace in the southwest corner. This room was completely reworked in the twentieth century and all of its features date to this period. It was made to resemble an early eighteenth century kitchen.

#### *Floors*

Pine flooring with broad pegs covering the nail holes, dating to the twentieth century.

#### *Plaster*

Textured plaster with wood wainscot on the north and south walls. Plaster ceiling with faux wood exposed beams. All in good condition.

#### *Wood Paneling*

Wood paneled wainscot on the north and south walls and full paneling on the east and west, meant to look historic. Built in shelving along the east wall.

#### *Windows*

N103 and N104

2-10”x 5’-1” six-over-six with paneled frames. The sash are replacement, non-pegged with the thicker, less deep muntins measuring ½” x 1”.



Photo 47 Doors in the den

#### *Doors*

104-2 to closet

Twentieth century door with latch hardware.

104-3 to kitchen

Four panel with recessed panels on the kitchen side and faux paneling on the den side with latch hardware. This dates to the twentieth century.



Photo 48 The large simulated cooking fireplace of the den

#### *Fireplace*

Large simulated cooking fireplace. It is unclear if there is historic material within or underneath this fireplace but the current configuration is twentieth century.

#### *Heat*

Heaters in paneling under north windows.

Stairs to second floor are in back hall. They are winder stairs, now carpeted. They are original to this section's ca. 1868 construction.

#### ROOM 105

There is a small powder room off the den with third quarter of the twentieth century fixtures, window and décor. The door matches 104-3 with four recessed panels on the bathroom side and faux paneling on the den side

#### ROOM 106

Modern kitchen. This addition was constructed ca. 1868 with the western 2/5 of the house. It was heavily modified in 1949 and again at the end of the twentieth century. Its finishes date to

this later period including vinyl windows and floors, gyp board ceiling and walls, accordion doors and electric baseboard heating.

### ROOM 201

Second floor stair hall with wall-to-wall carpet, plaster walls with wallpaper and wood wainscot, plaster ceiling and stair along western wall.

#### *Plaster*

Generally sound but with areas of mold, especially at the ceiling. The wallpaper is peeling.

#### *Trim*

Doors casings all the same, 5" with a simple back band molding, matching the trim found throughout the house. This trim dates to the twentieth century.



The wainscot found on the first floor continues and is throughout the second floor hall and landing area.

Photo 49 The window trim is original; the wainscot is from the Colonial Revival upgrades

The baseboard is 8 1/2" with a plain base, recess and then top molding.



The window trim is different. It is 4 1/2" with a more elaborate back band molding. This trim appears to be older and could be original, dating to the nineteenth century.

Photo 50 The window trim at the stair landing appears to be original

#### *Window*

N203

2-10"x 5'-1" six-over-six with paneled frames. The sash are replacement, non-pegged with the thicker, less deep muntins measuring 1/2" x 1".

#### *Doors*

202-1, 204-1, 205-1, 206-1, 207-1 and 209-1

All doors into the bedrooms and bathroom are four panel with recessed panels on the exterior and flush, beaded panels on the inside. They all have box locks with missing knobs. The door style appears to be nineteenth century however, as this door is found to the twentieth century bathroom

either the doors are reused from elsewhere (for which there is no evidence) or are twentieth ideals.



201-1 into closet  
Two panel with recessed panels on outside and beaded flush panels on the inside with a box lock and simple knob.

Photo 51 Most of the trim on the second floor dates to the Colonial Revival

201-2 into closet and up to attic  
Four recessed panels with raised panels on the inner side. The box lock is on the exterior side. This is further confirmation that the doors on this floor may be newer but were outfitted to look old.

### ROOM 202

Bedroom with pine flooring, plaster walls and ceilings, wood trim, six-over-six windows and fireplace. This room was one of the original two rooms of the second floor. There was a partition dividing the two spaces. This was removed when the bathrooms and closets were installed.

#### *Floors*

Pine flooring runs east west and is most likely original. Generally, the boards are 10" wide.

#### *Plaster*

Generally sound with some minor cracking and limited mold.



### *Trim*

The door and window trim. They are likely original, dating to the nineteenth century. The windows have a nice decorative apron, found throughout the second floor probably dating to the Colonial Revival.

Photo 52 The window trim in Room 202 is original, dating to the 19<sup>th</sup> century



The baseboard matches the second floor hall baseboard, 8 1/2" with a plain base, recess and then top molding. It can be found on all walls, including within the closet. This means it was added after the closets and bathrooms were installed.

Photo 53 The baseboard throughout the second floor dates to the 20<sup>th</sup> century upgrades

### *Windows*

N201, N202 and E203

2-10"x 5'-1" six-over-six. The sash are not pegged and have a 1/2" x 1" muntin. The sash match the other later sash in the house and date to the Colonial Revival upgrades.

### *Doors*

202-2 to closet

Door matches that found in the hall with four recessed panels on the outside and beaded flush panels on the inside with box lock on the interior side. This could be a nineteenth century door or it may be a newer door made to look old.

203-1 to bathroom

Four raised panel door dating to the twentieth century.



### *Fireplace*

Brick fire back and hearth, tile surround with wood mantel with diamond motif. The fireplace is original; the detailing is probably from the Colonial Revival upgrades.

Photo 54 Fireplace in Room 202

### *Heat*

Registers under north windows.

### ROOM 203

Modern bathroom with a new window. A 1907 photo shows a window at this location matching the other window on this elevation in size and shape. However, it is shuttered, as is the first floor center window. This may mean that these center windows were blind windows, constructed to make a symmetrical façade but without sash behind them. This would date the construction of the bathroom to after 1907 when the current window, smaller and more square than the other windows on this elevation, was added. This makes sense historically as well. In this rural location, it would have been usual to have a bathroom in this location before 1907.



Photo 55 Fireplace in Room 204

### ROOM 204

Bedroom with pine flooring, plaster walls and ceilings, wood trim, six-over-six windows and fireplace. This room was one of the original two rooms of the second floor. There was a partition dividing the two spaces. This was removed when the bathrooms and closets were installed. The trim and sash have all been replaced in this room and are new.

### *Floors*

Pine flooring runs east west and is most likely original, generally, 10” wide.

### *Plaster*

Generally sound with some minor cracking and limited mold.



Photo 56 The woodwork in Room 204 is newer; it dates to the late 20<sup>th</sup> century

### *Trim*

The south window and door trim in this room is unique and appears to be newer than that found throughout the house. It is 4 ½-inch stock trim dating to the second half of the twentieth century.



Photo 57 The baseboard is also newer

The baseboard is also unique to this room. It is 9” with a plain base and simple cap molding. It too appears to be late-twentieth century stock molding.

The east window trim (E201) matches that found throughout the house. It dates to the Colonial Revival alterations. This window has the nice decorative apron found throughout the second floor.

#### *Windows*

S204 and S205

Six-over-six replacement sash that are new. They are unique to this room and post-date all the other windows in the house.

E201

2-10"x 5'-1" six-over-six. The sash are not pegged and have a ½" x 1" muntin. The sash match the other later sash in the house and date to the Colonial Revival upgrades.

#### *Doors*

204-2 to closet

Door matches that found in the hall with four recessed panels on the outside and beaded flush panels on the inside. While this could be a nineteenth century door, because the box lock is on the room side and there is no scarring that it was moved, it may be a newer door made to look old.

204-3 to fireplace closet

Two raised panel modern door.

203-2 to bathroom

Four raised panel door dating to the twentieth century.

#### *Fireplace*

Brick fire back and hearth, black stone surround with wood mantel with diamond motif. The fireplace is original; the detailing is probably from the Colonial Revival upgrades.

#### *Heat*

Registers under south windows.

#### ROOM 205

Modern bathroom added when the closets and bathrooms were added.



Photo 58 Room 206

#### ROOM 206

Center bedroom along the south end with pine flooring, plaster walls and ceilings, wood trim, six-over-six windows. This bedroom was in existence as early as 1891 and may be original.

### *Floors*

Pine flooring runs north south and is most likely original. In this room, the boards are less consistent running between 9-13" and generally a little wider than the other exposed boards on the second floor. The flooring in the closet runs east west.

### *Plaster*

Generally sound with some minor cracking and limited mold.

### *Trim*

Door and window casings all the same, 5" with a simple back band molding, matching the trim found throughout the house. This trim dates to the twentieth century.

The baseboard matches the second floor hall baseboard, 8 1/2" with a plain base, recess and then top molding.

### *Windows*

S203

Three six-over-six bay windows added in 1949.

### *Door*

206-2 to closet

Mirror on exterior side with four flush panels on the interior side with box lock.

### *Heat*

Registers under south windows.



Photo 59 Room 207

### ROOM 207

Bedroom with pine flooring, plaster walls and ceilings, wood trim and six-over-six windows.

### *Floors*

Pine flooring runs east west and is most likely original to the construction of this side of the house. Generally, the boards are 10" wide.

### *Plaster*

Generally sound with some minor cracking and limited mold.

### *Trim*

Door and window casings all the same, 5" with a simple back band molding, matching the trim found throughout the house. This trim dates to the twentieth century.

The baseboard matches the second floor hall baseboard, 8 ½" with a plain base, recess and then top molding.

### *Windows*

N204, N205 and W201

2-10"x 5'-1" six-over-six. The sash are not pegged and have a ½" x 1" muntin. The sash match other sash in the house and date to the Colonial Revival upgrades.

### *Doors*

207-2 to closet

Door matches that found in the hall with four recessed panels on the outside and beaded flush panels on the inside. While this could be a nineteenth century door, because the box lock is on the room side and there is no scarring that it was moved, it may be a newer door made to look old.

208-1 to bathroom

Raised panels on bathroom side and mirror on bedroom both side, twentieth century door.

### *Heat*

Registers under south windows.

## ROOM 208

Modern bathroom. Like bathrooms on the eastern side, this room was added later, removing a partition. More than likely, it was completed when the east work was done.



Photo 60 Room 209

## ROOM 209

Bedroom with pine flooring, plaster walls and ceilings, wood trim and six-over-six windows.

### *Floors*

Pine flooring runs east west and is most likely original to the construction of this side of the house. Generally, the boards are 10" wide.

### *Plaster*

Generally sound with some minor cracking and limited mold.

*Trim*

Door and window casings all the same, 5” with a simple back band molding, matching the trim found throughout the house. This trim dates to the twentieth century.

The baseboard matches the second floor hall baseboard, 8 ½” with a plain base, recess and then top molding.

*Windows*

S201, S202 and W204

2-10”x 5’-1” six-over-six. The sash are not pegged and have a ½” x 1” muntin. The sash match the other later sash in the house and date to the Colonial Revival upgrades.



Photo 61 Original ca. 1868 door

*Doors*

209-2 to closet

Door similar to that found in the hall with four recessed panels on the outside and beaded flush panels on the inside with box lock. The panel mold profile is slightly smaller than the other profiles. This could be an original door in its original location to an original closet.

209-3 to closet

Modern louvered doors.



Photo 62 The panel mold profile is slightly smaller than the other profiles and is likely original



Photo 63 Original hardware in Room 209

208-2 to bathroom

Raised panels on bathroom side and mirror on bedroom both side, twentieth century door.

*Heat*

Registers under north windows.



ATTIC

One large space with three rooms at the eastern end and a bathroom in the northwest corner. The spaces are finished with wood floors and Homosote at the ceiling and walls.

Photo 64 Pulling off the modern finishes proves that the building was constructed in two phases. The structural systems are not tied together



Photo 65 The dividing line between the two sections



While some of the framing is exposed, most is encased in Homosote. The floor is the original wide flooring. Investigations into the northern wall confirmed that the building was built in two sections.

Photo 66 The line in the floor delineates the two phases of construction



Within the center room of the eastern end, there is a pair of three-light casement windows that are arched. They date to the nineteenth century.

On the western wall, there are two new six-over-six windows.

Photo 67 The arched windows of the attic date to the later 19<sup>th</sup> century

### *The Outbuildings*



Photo 68 This section of the frame outbuilding could be a summer kitchen or may be the original building on the site. It dates to at least the 19<sup>th</sup> century.



Photo 69 This section of the frame outbuilding has a stone foundation. This could be an older structure.



Photo 70 This section of the frame outbuilding is probably later



Photo 71 The rear of the frame outbuilding. A large dormer was added



Photo 72 The interior of the frame outbuilding is a mix of old and new. The door dates to the 19<sup>th</sup> century



Photo 73 The second story of the frame outbuilding is a mix of old a new



Photo 74 Within the frame outbuilding, there is a large cooking fireplace. It may be historic but most of its features are later



Photo 75 On the second story, behind the newer finishes, the original pegged and hand-hewn framing is visible



Photo 76 Hand-hewn floor joists in the frame outbuilding



Photo 77 The barn dates to the 19<sup>th</sup> century



Photo 78 The threshing doors have been enclosed with new windows and doors. This will be restored



Photo 79 The upper gable end of the barn



Photo 80 The interior of the barn retains most of its original framing