

MERESTEAD

HISTORIC STRUCTURE REPORT



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EXECUTIVE SUMMARY

The Merestead estate, unlike many older structures, is unique in having many buildings designed by a prominent architecture firm, essentially owned by a single family, and remaining relatively unchanged. One can walk the site today and visualize a setting not much different from when the Sloane's, the original owners, lived there. There is a sense of the family and staff just abandoning the estate, leaving all their belongings behind. In the farmhouse one discovers a 1909 postcard, in the carriage house the original sleigh, and while roaming through the main house's attic, one comes across Margaret Sloane's dollhouse tucked away behind a Punch and Judy set. All manner of historic artifacts abound, both from the simplest utensils to prints by American artist James Abbott McNeill Whistler. This very aspect of the estate, one of a time capsule, creates an intimacy and sense of authenticity not typically experienced in house museums and is certainly one of the site's charms. The ability to step back in time however, is not the only lure. Besides its historic value, the estate features numerous aesthetic enticements as well, from the elegant Georgian Revival manor house to a 19th century vernacular farmhouse all of which are situated within a bucolic landscape.

Harboe Architects was privileged to be selected to prepare a Historic Structure Report (HSR) for such a unique complex of historic buildings that comprise the Merestead estate. This nationally recognized historic property has been entrusted to Westchester County with certain stipulations such as providing ongoing maintenance to ensure the public's future educational and recreational enjoyment. The county's desire for an HSR to be prepared is therefore an important step in fulfilling these requirements. The historic research, description of conditions, and recommended treatments presented in this report are intended to be a "first phase of historic preservation efforts" and a guide for both future research and restoration of the buildings.¹

The project team's understanding of the site was predicated on numerous hours reviewing historic documents and the physical conditions of the buildings. Given the many buildings and limited resources, the county instructed the team to prioritize different sections of the estate based on the county's immediate utilization needs and the building's historic relevance to the original owners of the estate. The main house and immediate support buildings were therefore deemed most important, followed by the carriage house complex and lastly the farm complex. Harboe Architects operated with these priorities in mind, varying the level of detail used to describe the conditions and recommended treatments accordingly.

Although these priorities guided the research and assessment efforts, they should not be equated with the architectural and historic significance of the buildings themselves. Based on the project team's historic research and physical assessment, the buildings have been categorized into different preservation zones according to the degree to which they retain their historic fabric as well as the condition of the materials. Likewise, how well the buildings have remained true to the original design was also assessed. This retention of original materials and design is often called integrity and is typically a key factor in determining a building's historic significance.

Along with prioritizing the buildings for the HSR, Westchester County also recommended a Period of Significance equating to the entire 20th century. Typically, the Periods of Significance is more narrowly defined and related to when the buildings are considered to be in their purest, or most unaltered state as well as when occupied by their initial owners. The county's choice of including the entire 20th century respects the fact that Merestead has physically changed very little since originally constructed and was owned by the same family until deeded to the county in 2000. This broad Period of Significance has direct repercussions on the recommendations for it recognizes many later alterations as part of the building's "story" and having historic and architectural merit. The project team therefore did not typically recommend reversing later changes. Exceptions are when non-original elements are recommended to be replaced because of their poor condition or repainting with the original paint colors.

The intent of the Merestead HSR is to provide a planning document for future restoration work as well as compilation of key information on the history, significance, existing conditions, and recommended treatments for the historic structures. The document will address the following items:

1. Provide a brief history of the period in which the house was built, its primary occupants, its original architects, and construction chronology. This information is captured in Part I of the report and provides the historic context and justification for why the estate is considered significant.

2. Identify the different levels of historic and architectural significance of buildings and spaces on the estate. This is accomplished by zoning the building based on its significance, which serves as an aid for prioritization of work and the type of treatments. The significance section is included at the end of Part I.
3. Identify the existing physical conditions and provide recommended restoration treatments. This information is organized according to the County's prioritization describe above. Consequently, Part II focuses on the Merestead House, Part III on the Carriage House Site, and Part IV on the Farmstead.

One very important aspect of the estate that was only cursorily addressed in the HSR is the collection of non-architectural items such as furniture, draperies, utensils, artwork, books, etc.; Essentially items that are not part of the hard architecture but very important to the character of the buildings. The HSR will loosely refer to these items simply as the “collections”. Many of the collection items have significant artistic and economic value in their own right while others are simply part of the material culture of a bygone era and in particular, the Sloane family. The County has recognized this importance and the collection items have been carefully catalogued and their condition's assessed. Despite such care, the long-term management and conservation of the collection items are at risk, especially if a change in programmatic use other than as a house museum is considered where guests or short-term residents are allowed free access and left unattended on the property. For instance, is it advisable to allow people to sit on the original couches or even sleep on the original beds? One of the important questions the county needs to address is how to retain yet maintain the collections.

The Merestead estate's combination of classically designed and vernacular buildings, spanning from the mid-19th to early 20th centuries, provides a unique collection of architecture in a beautiful setting. Although such estates were once more commonplace in Westchester County, many have been sold off and the land subsequently developed. That this could happen to Merestead was a very real concern for the Patterson's, owners of the estate during the last quarter of the 20th century, so much so that they eventually deeded the property to the State of New York to assure its long-term preservation. According to their will, the Patterson's wished to see the property used and enjoyed for its park-like setting, natural environmental systems, and educational potential. The buildings, as important architectural and historic artifacts, are naturally a focal point. This Historic Structure Report therefore seeks to clarify not only why the buildings are important but also their condition and how they could be restored to assure the future enjoyment of generations to come.

(Endnotes)

1 Deborah Slaton. Preservation Brief 43. “The Preparation and Use of Historic Structure Reports.” Washington, D.C.: National Park Service, 2005.



Figure 1. Circa 1910s postcard of Merestead, “Residence of WM. Sloane”. (HA, 2015)

METHODOLOGY

The research and writing of the Merestead Historic Structure Report has certainly benefited from the work of others. Whether it is information on the social history of the estate collected by curator Virginia Carnes or the published monograph on Delano & Aldrich architects, much of the research was readily available. This provided a solid base for understanding the historic context of the estate but there were still questions to be answered. The following section will summarize the methodology for both the documentary research as well as the information gathered through on-site investigation.

Research

Although not exhaustive, ample documentary research was conducted to understand both the contextual history of the era and specific history of the proprietors, architects, and buildings on the estate. A summary of this research will be described below.

Previous Research: Westchester County's historian and curator for the estate, Virginia Carnes, collected a significant amount of information since the early 2000s on the Sloane's, Patterson's, and former staff. To say that her passion and efforts were beneficial to our research would be an understatement. This information came not only from documentary research into period newspapers and journals, but also oral histories with relatives and former employees. Those oral histories are perhaps the most interesting in that they provide an intimate perspective into the family and the workings of the estate. Of particular importance are the many e-mails, letters, and conversations with Gordon Ogilvie, the son of the Sloane's chauffeur, and Andrew Diem, Margaret Patterson's son-in-law. Ogilvie, who was in his 90s at the time of the correspondence with Ms. Carnes, recalled his years as a child growing up at Merestead during the 1910s to 1930s. His family in-fact lived in the Carriage house where Virginia Carnes was staying in the early 2000s. Merestead left a lasting impression on Ogilvie and he appeared to be eager to tell about the joys of growing up on the estate. Whereas Ogilvie provided information regarding the Sloane period, Andrew Diem did the same for the Patterson years. He was married to Frances, Margaret Patterson's daughter, and was particularly close to his in-laws. Diem stayed at Merestead many times during the late 1980s and 90s and even inherited some of William Sloane's collection items. Although Ogilvie and Diem provided the most prolific information, Virginia Carnes also sought out and was approached by others who were associated with the estate. Their stories likewise contribute to the estate's interesting history.

Previous Reports: Besides Virginia Carne's research, others have made attempts to document the estate's history and physical condition. This information is captured in the following reports:

- *National Register of Historic Places Inventory—Nomination Form* (1984)
- *Westchester County Parks Merestead Master Plan & Inventory* (1998) prepared by Vollmer Associates.
- *Merestead As I Know It* (2000) by site superintendent Tom Comito. Tom Comito's information is of especial importance since he has worked at the estate since 1979 and knew the Patterson's former site superintendent Harris Cullam (son of original caretaker Edward Cullam), as well as having intimate knowledge of the estate's physical condition.
- *Strategic Plan: Merestead* (2001) prepared by Susanne Pandich and Dr. Christine Scriabine.
- *Merestead Building Condition Report* (2005) prepared by Westchester Parks.
- *Copland House at Merestead. Preliminary Assessment of Scope and Site Conditions* (2010) by Preservation Design, based in Croton on Hudson, NY.

Documentary Research: Harboe Architects also conducted extensive documentary research using both primary and secondary sources. This information was gathered at historical repositories, libraries, and online websites that contain electronic copies of historic journals and books that now belong to the Public Domain. The primary repositories/libraries visited are:

- Westchester County Historical Society in Elmsford, NY.
- Westchester County Archives in Elmsford, NY.
- New York Historical Society in New York, NY.
- Avery Architectural & Fine Arts Library in New York, NY.
- Harold Washington Public Library in Chicago, IL.

The two online sources most often used were the Internet Archive (www.archive.org) and HathiTrust Digital Library (www.hathitrust.org). Both sites were invaluable in saving research time and effort.

Oral Histories: Besides documentary research, Harboe Architects also interviewed site superintendent Tom Comito and Andrew Diem. Both were very helpful in providing information on the families and buildings.

Condition Assessment

Harboe Architects made periodic visits throughout the Fall of 2015 and Winter of 2016 to document the physical conditions of the various buildings on the estate. These were visual assessments only and were documented in photographs, field notes, and selective drawings. In addition, Building Conservation Associates (BCA), from Philadelphia, PA, spent a week in October 2015 to take over two hundred paint samples, resinous finish samples, and mortar samples. BCA's findings are included in a separate report that will be provided to Westchester County entitled *Merestead Materials Analysis*, dated March 7, 2016.



Figure 2. Drawing of garden, published in 1912 in the *Craftsman*. (*Craftsman*, 1912)

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I

Historical Background & Significance

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ENTREPRENEURIAL SUCCESS – THE SLOANE STORY

W&J SLOANE – MAKING OF THE FAMILY FORTUNE

Like many immigrants, William Sloane came to the United States with an entrepreneurial spirit and looking for a fresh start. This motivation would eventually lead to the creation of a large and financially successful interior furnishing and decoration company that catered to some of the wealthiest families in America. Also like many successful immigrants, William's early life was quite humble. He was born in Ayrshire, Scotland, in 1810 and got his start as a weaver by first working for his father before apprenticing with Richard Whytock of Edinburgh, Scotland at age nineteen.¹ Apparently quite ingenious even at an early age, William was credited with inventing a method of making a carpet tapestry by shooting the shuttle across an entire width of carpet.² Whytock however, refused to give William a pay raise for the invention; A raise that William evidently thought was due to him. William quit Whytock and in 1834 was induced by his brother-in-law, William Douglas, to come to the United States.³ Shortly after his arrival, William's experience enabled him to find work at Thompson & Company, who were agents for the Hartford Carpet Co., where he worked for nine years before deciding to start his own business.⁴

In 1843, William borrowed money to open a "Carpeting and Floor Cloth Shop" in lower Manhattan where he displayed carpets and floor oil cloths.⁵ His store survived an early bankruptcy and reformed in 1851 with his brother John as partner to create W. & J. Sloane. The shop acted as a selling agent for many American rug manufacturers and soon expanded to include English manufacturers as well; Some of the manufactures included such historically prestigious mills as Alexander Smith & Sons Carpeting Company, Mohawk Carpet Mills, and Bigelow-Hartford Company. During the last quarter of the 19th century, W & J Sloane decided to expand and import oriental carpets from Constantinople and Smyrna. William's interest in oriental carpets began after he visited the 1876 Centennial Exposition held in Philadelphia where saw, and later bought, a superb collection of oriental rugs. This stockpile of rugs led to W & J Sloane becoming one of the first retailers to enter into the oriental rug business.⁶

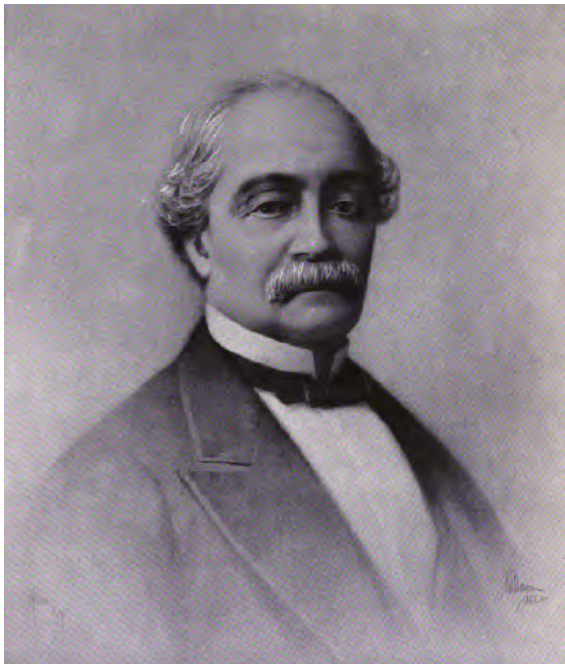


Figure I-1. Portrait of William Sloane, founder of W & J Sloane (image from *Story of the Sloanes*).



Figure I-2. W & J Sloane's first store at 246 Broadway, New York City (image from *Story of the Sloanes*).

W. & J. Sloane's growth during the post-Civil War period coincided with an era often called the "Gilded Age". The term, derived from Mark Twain's satirical novel *The Gilded Age: A Tale of Today*, connotes an era marked by significant shifts in American culture due to rapid industrialization, the rise of big business, and the tremendous accumulation of wealth by a select few. As America transformed during the post-war years, so did the market possibilities for W. & J. Sloane. Railroads had spread throughout the country and more Americans than ever were moving westward and living in urban areas. By the 1870s, William's youngest son Henry, established the first California branch office and was instrumental in convincing the owners of the new Palace Hotel in San Francisco to purchase all their carpeting from Sloane's. Slowdowns in the American market during the 1890s led to an overseas expansion with the creation of a London branch office. This office was harshly treated by the British press as American trespassing on English turf but proved to be successful as the branch office was awarded the contract to supply all the carpets for the Winter Palace at St. Petersburg. In addition to the company's geographic expansion it also saw an increase in their product lines and services. John, another of William's sons, opened the first upholstery and decorating departments. Soon the company was selling antique furniture and high quality period reproductions so that "by the turn of the century, W & J. Sloane was a complete home furnishing house, selling not only rugs, furniture and furniture coverings, but draperies, fabrics, and decorative objects for the home."⁷

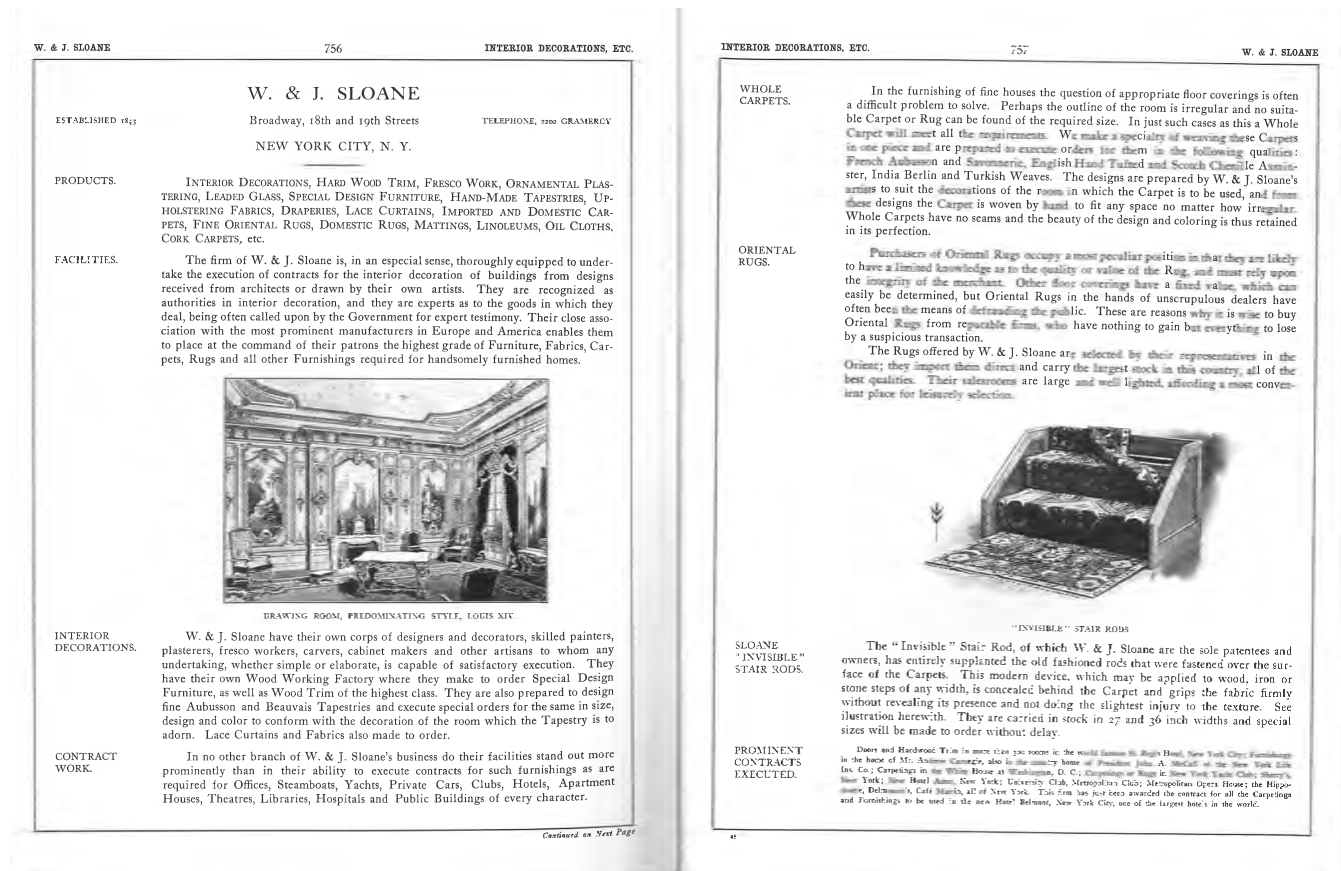


Figure I-3. W & J Sloane advertisement published the 1906 edition of *Sweet's Indexed catalogue of Building Construction*.

The success of W. & J. Sloane Company allowed William's children to enjoy a lifestyle and social prestige unknown to their father. Many of the era's *nouveau riche* started similarly to Williams Sloane, as merchants, businessmen or speculators. One thinks of Andrew Carnegie and steel, Cornelius Vanderbilt and shipping and railroads, and John Pierpont Morgan and finance, as representative of those who started small but came to dominate both socially and financially. These self-made men created huge inheritances that established families for generations. Although the Sloane's were not quite as exuberantly wealthy as the

Carnegie's or Vanderbilt's, the growth and prosperity W & J Sloane allowed the family to contend for their place in New York's high society.

By the late 19th century, the Sloane family was well represented in New York City's *Social Register* and their "comings" and "going" were recorded in the era's popular society articles featured in many newspapers. William's son John, who served as president of W & J Sloane from 1891-1905, had a home on New York's celebrated 5th Avenue and a palatial summer house named Wyndhurst in Lenox, Massachusetts. His Tudor inspired summer retreat in the fashionable Berkshires served as the backdrop for numerous society events, including the hosting of a dinner for President McKinley and his family.⁸ John's financial and social success was overshadowed however, by his brother William Douglas Sloane who married into one of the wealthiest families in America. On December 10th, 1872, William married Emily Thorn Vanderbilt, daughter of William Henry Vanderbilt and Maria Louisa Kissam. With a share of both the Sloane and Vanderbilt fortune's at their disposal, William and Emily lived in luxury. They spent the winter social season at the Vanderbilt's "Triple Palace" on 5th Avenue, designed by Richard Morris Hunt, and summered at Elm Court in Lenox, Massachusetts, designed by Peabody and Stearns out of Boston. On a side note however, not all were pleased with the marriage. The self-purported grand dame of New York's high society, Mrs. Caroline Astor, apparently had this to say about William Sloane's marriage and bid to enter the city's exclusive social set, "I buy my carpets from them (W. & J. Sloane Company) but is that any reason why I should invite them to walk on them?"⁹ Despite the hostility, Mrs. Astor's resentment did eventually give way, for Mr. & Mrs. William D. Sloane were listed as part of the famed "400"; The distinguished list created by Mrs. Astor and Ward MacAllister of the most socially prominent members of society who could purportedly fit into her ballroom.¹⁰

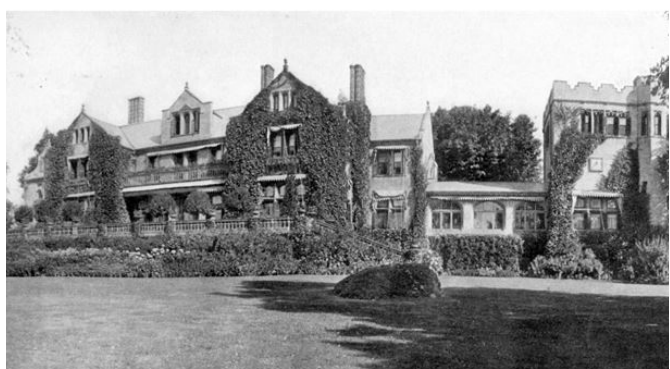


Figure I-4. Wyndhurst, Lenox, MA. (image from Berkshire Athenaeum).



Figure I-5. Elm Court, Lenox, MA. (image from Berkshire Athenaeum).

WILLIAM & FRANCES SLOANE

William Sloane, the owner of Merestead, was born in 1873 to parents John and Adela Barry Sloane. The time of his birth and financial and social success of his parents qualified him to enjoy the benefits of a Gilded Age childhood. His father John, mentioned above, was born in 1834 in Scotland and came to America with his father that same year. At the time of William's birth, John was a partner at W & J Sloane and heavily involved in the company's expansion. He was noted for having, "a rare combination of high character, cordiality and gregariousness which manifested itself in strict adherence to the Bible, extensive entertainment of his friends, maintenance of a large stable, and 103 trips across the Atlantic, a notable exploit in those days."¹¹ John became the company's first president when W & J Sloane incorporated in 1891 and served in that capacity until his death in 1905. William's mother came from an equally prominent background. According to William Sloane's biography in Yale's 1911 Quindecennial Record, Adela

Josephine Berry was born in 1841 in Princeton, NJ, but spent most of her childhood and young adult life in Brooklyn (then Williamsburg), NY. Her father, Dr. Abraham J. Berry, was Williamsburg's first mayor and a prominent physician who served courageously during the 1832 New York cholera epidemic and as a surgeon during the Civil War.¹² John and Adela were married in 1867 and had three children – William, Evelyn, John Jr. – of which William was the eldest.

William's education was meant to prepare him not only for the family business but as a gentleman. At the age of nine, William's father encouraged him to practice writing every day, to speak French all the time, and to be the "Gentleman of the Party."¹³ Presumably his early education came from private tutors for there is no record of his attending any formal school until he was sent to the Cutler School for Boys during the late 1880s. The Cutler School was a private boy's day school in New York City established by Dr. Arthur Cutler in 1876 to prepare students for the nation's most prestigious colleges.¹⁴ Many successful businessmen and politicians formed the ranks of its alumni, such as President Theodore Roosevelt, J.P. Morgan, and Waldorf Astor, which put William in early contact with many of the city's and nation's leaders.¹⁵ William graduated from the Cutler School in 1891 and followed the family tradition of going to Yale University. He was listed as a member of numerous organizations, such as the Y.M.C.A, Skull and Bones Society, Delta Kappa Epsilon, and Yale Junior class committee, where he served with Cornelius Vanderbilt, Jr. The Y.M.C.A was of particular significance for him and an organization in which he was involved for the rest of his life. He would go on to graduate from Yale in 1895 with a Bachelor of Arts.



Figure I-7. 1884 family photograph of Sloane family at their summer cottage in Elberon, NJ. William is at the far right. (image from Merestead Collection).



Figure I-8. William Sloane (Image from Merestead Collection).

The years immediately following William's graduation saw a sudden rise in his social standing. Not only was he a young man from a prominent and wealthy family, but also one who had an active social life. William was a frequent guest at many prominent parties, dinners, dances, and weddings where the guest lists featured some of New York society's wealthiest and most influential members. Quite a few of these parties were at his father's summer home, Wyndhurst, and often included members of the Vanderbilt family who were related through his uncle's marriage. William's social standing was officially recognized by his inclusion in the 1896 *Social Register of New York*; The *Social Register* essentially serving as a Who's Who for New York's elite. According to the *Register*, William was living with his family at 883 5th Avenue where he

continued to reside into the early 1900s.¹⁶ Despite all the socializing, William also started his professional career and W & J Sloane in 1895. He was likely groomed by his father to take over the company and ascended quickly through the managerial ranks; He became director in 1898, vice president in 1904, and president in 1906, which he maintained until his death in 1922. The *American Carpet and Upholstery Journal* noted, “The election of William Sloane to the presidency, a position long held by his father, the late John Sloane, is a natural sequence of the exceptional training which he has elected to obtain.”¹⁷

On November 22, 1904, William Sloane married Frances Church Crocker at St. Bartholomew’s Church in New York City. It was, not surprisingly, a much publicized social event with invitations sent out to President Roosevelt and his wife, the British Ambassador and Lady Durand, as well as other various members of New York’s social elite. William and Frances apparently knew each other for some time since both families frequented the same social circles and summered in Elberon, NJ, and later Lenox, MA. Like William, Frances came from a privileged background. She was born in 1877 to parents George Augustus Crocker and Leah Reese Crocker. Her father George was a prominent iron merchant in New York City and the head the firm Crocker Brothers. Like many business leaders, George was also quite active outside his firm and served as the Director of the Bank of America, a Trustee of St. Luke’s Hospital, and Governor of the Metropolitan Club, where both William and his father John were members.¹⁸ As for Frances’s mother, not much is known beyond her name; A disappointing, but not surprising fact given that this was still era publicly ruled by men.

Little is known of France’s life between her birth and the 1890s when her name starts appearing in society articles as one of the younger social set. It is likely that she was educated at home, by either a tutor or governess, for no evidence has been found suggesting she went to an outside school. When her name does start to publicly appear, it is often associated with one of the many fashionable outdoor sports, such as archery, golf, and tennis, in which she played both for pleasure and to compete in tournaments. Her family’s social prominence likewise enabled Frances to attend many of the same parties, dinners, and dances as the Sloane’s. Some of these events included Lila Vanderbilt Sloane and William B. Osgood Field’s wedding, where she served as a bridesmaid, as well as a lawn party at Wyndhurst, which was described as one of the most brilliant outdoor events ever to have taken place in Lenox.¹⁹



Figure I-9. A young Frances Church Crocker (image from Merestead Collection).



Figure I-10. Portrait of Frances Crocker, date unknown (image from Merestead Collection).



Figure I-11. Portrait of Frances Crocker, date unknown (image from Merestead Collection).

Following William and Frances's marriage, the couple lived at 60 West 49th Street, close to Frances parent's home at 5 West 49th Street.²⁰ They were not married long before they engaged the architecture firm Delano and Aldridge to design a country house in Mount Kisco, Westchester County (see later sections for a more thorough discussion of Delano and Aldridge, Country Houses, and Merestead). According to their daughter Margaret Patterson, "her parents preferred to build on land with a better commute to New York and settled in what was then considered the north country."²¹ Besides the county's proximity to the city and rail transportation, it may also have been familiar territory to Frances since her grandmother owned a home in the area.²² In 1905, William purchased two farmsteads, which he formed into one estate: a western farmstead owned by Joseph Sarles and the eastern farmstead owned by Ernest V. Weed. According to family history, William Sloane rolled a \$20 gold piece down the table and said, presumably to his architects, "build-it big boys."²³ William chose to engage the architectural firm of his friend and fellow Yale alum William Delano, of Delano and Aldrich, to design his country estate. The firm was roughly three years old when they were contracted to design the house and did not yet have the reputation which they later developed. Delano and Aldrich set to work shortly after being hired and finished construction drawings in 1906.

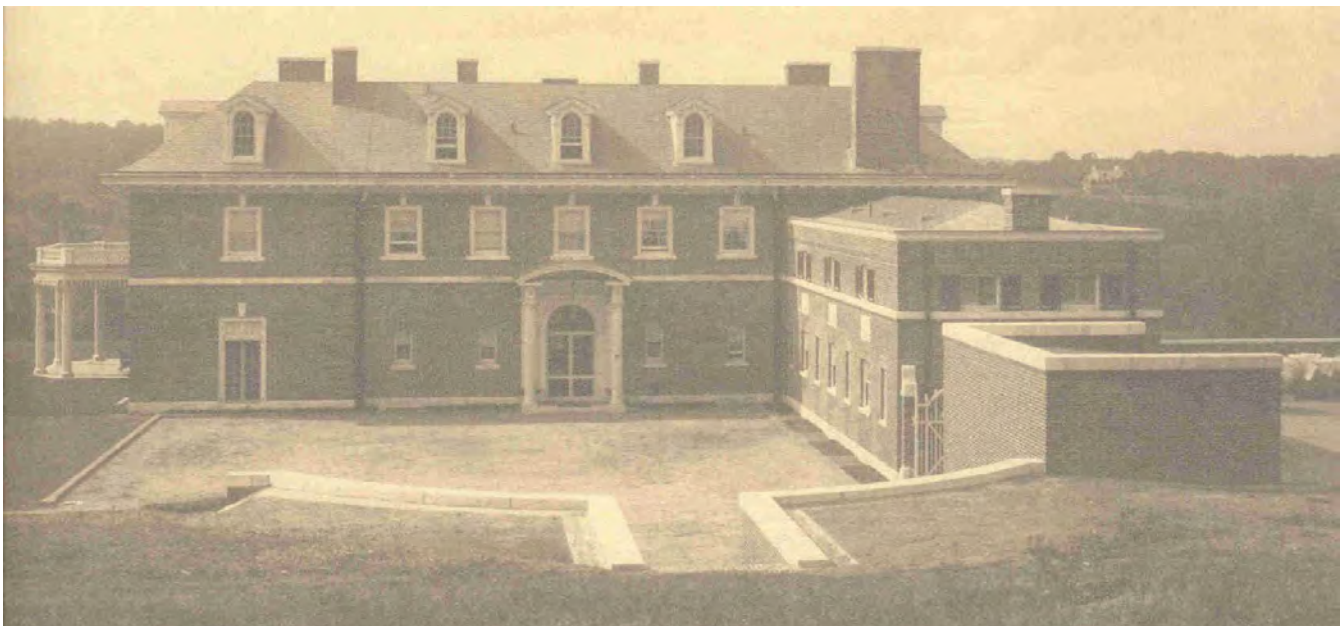
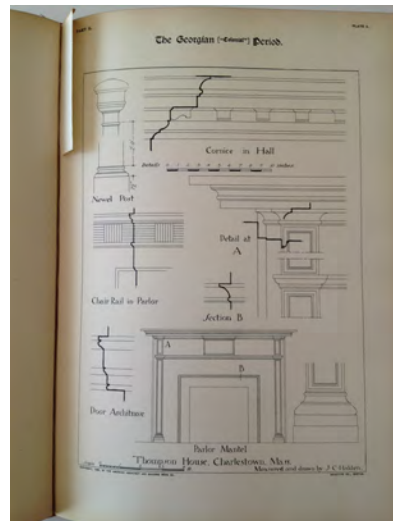


Figure I-15. East elevation of Merestead as it appeared shortly after construction, circa 1908 (image from Merestead Collection).

William wanted a home that was grand but not like his father's estate, Wyndhurst, which was filled with "dark holes."²⁴ Also unlike his father's country house, William appeared to have preferred the Georgian Revival style as a light and airy alternative to the Edwardian or Tudor styles.²⁵ His library contained two books on the Georgian style, with specific pages marked: *The Georgian Period* edited by William Rotch Ware and *English Domestic Architecture of the 17th and 18th Centuries* by Horace Field and Michael Bunney. The pages marked in the Ware book are from American Georgian buildings and included mostly interior details for cornices, fireplace mantels, andirons, but there also was a page featuring an exterior elevation and front entry details.²⁶ The other book included English Georgian buildings of which William took a particular interest in Clifford Chambers, a country home near Stratford-on-Avon. In addition, there was a postcard, featuring the Georgian Harwood house in Annapolis, MD, that was used as a bookmark in Ware's book. Although it is not certain how much these books influenced, if at all, the design of the country house, they are a clear indication that William had the Georgian Revival style in mind; A style that was growing in popularity during the period.



Figures I-12 & 13. Some of the pages marked in Ware's book *The Georgian Period* (images from *The Georgian Period*).



Figures I-14. Page with photo of Clifford Chamber, England, marked from *English Domestic Architecture* (images from *English Domestic Architecture*).

Another interesting consideration is the role that William's company, W & J Sloane, may have played in the interior decoration of the country house. William's father John started the interior decorating department during the 1890s, which would go on to win many important commissions, including the decoration of Waldorf Hotel.²⁷ This department appeared to be the final link in allowing the company to become a complete home furnishings company, offering decorating services in addition to selling rugs, furniture, furniture coverings, draperies, fabrics and other decorative objects. In fact, the company's early twentieth century advertisements noted this very advantage. An advertisement from 1914 stated, "In the Sloane Division of Furniture and Decoration one may select the draperies, Floor Coverings, and Furniture which harmonize perfectly with whatever style of decoration is chosen." Another advertisement from 1910 proclaimed, "We co-operate with the architect in the entire furnishing of houses, including wood trim, decorations, draperies, furniture and floor coverings." It is therefore likely that William chose his own interior decorating department to work, either independently or in cooperation with Delano and Aldrich, on decorating his country house.



Figure I-16. W & J Sloane 1902 advertisement for their interior decorations (image from *Country Life in America*, v. 3, Nov. 1902, xiii)

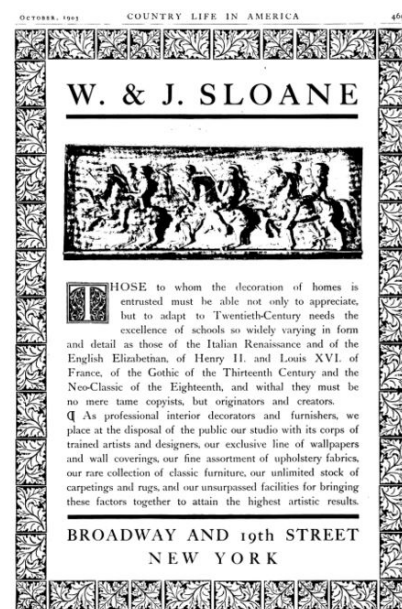


Figure I-17. W & J Sloane 1903 advertisement for their interior decorations (image from *Country Life in America*, v. 4, Oct. 1903, 469)

The house was formerly opened in April of 1907 and named Merestead, meaning farmstead, although others remember it being referred to only as “Sloane’s”.²⁸ A few years after, the Sloanes hired the landscape architecture firm Saltus and Sanger to design their gardens and surrounding landscape. It appears William was satisfied with the architects for he later commissioned Delano and Aldridge to design his Georgian Revival townhouse at 686 Park Avenue and possibly influenced his Vanderbilt relatives to hire the firm for their country homes (e.g. Highlawn, the estate of William and Lila Field).²⁹ The Sloane’s primarily lived at Merestead from the beginning of May until early November, when New York society’s winter social season began, but also returned around the Christmas holidays.³⁰ Besides New York and Merestead, the Sloane’s continued to travel to Southampton, Long Island, for part of the summer as well as Lenox, MA, where they visited family.

Life for William must have been busy. He was Vice-President of W & J Sloane when married in 1904 and elected President two years later. When he began his role as President, the company had already expanded well beyond floor coverings. A two page advertisement in the 1906 *Sweet’s Indexed Catalogue of Building Construction* attests to the company’s growth, listing the many products and services now offered.³¹ Besides leading W & J Sloane, William had leadership roles in numerous companies and organizations and was involved with many civic and social institutions.³² The list of his activities is impressive and one wonders where he found time. Even his stays at Merestead did not equate to vacations. Gordon Ogilvie, whose father was the chauffeur, remembered, “During that time Mr. Sloane commuted to NYC five days a week, taking the 8:22 train from the RR station. My dad would take him to the station by car. He would pick him up in the evening with the buckboard and horse around 5:30 or 6 o’clock.”³³ His recreational activities however, seemed to be few. William is only remembered as riding horseback and did not appear to be interested in golf or tennis.³⁴ Gordon Ogilvie again noted, “I’m beginning to believe that running a very satisfactory business was paramount in Mr. Sloane’s mind and devoted all of his time to it. As I think back I’m not really sure he really enjoyed all the property he had in Merestead.”³⁵ Despite his workload, William still found some time to relax. He was fondly remembered as playing Santa Claus at the one-room school-house on Sarles Street during Christmas and he would put on Punch and Judy shows for the local children in Merestead’s main hall at Easter.³⁶



Figure I-18. Circa 1907 postcard of Mount Kisco train station (image taken from Ebay).



Figure I-19. William Sloane in his riding outfit in Merestead’s forecourt (photo from the Merestead collection).

Of the many activities William was noted for besides heading W & J Sloane, was his role with Presbyterian Hospital and the YMCA. William was manager and later President of Presbyterian Hospital, similar to his father who was a member of the Board of Managers from 1883 to 1905.³⁷ During William’s tenure as

President, he was influential in arranging for the construction of a joint medical complex combining Presbyterian Hospital and Columbia University in Washington Heights. This complex was one of the largest in the city and covered six city blocks. It was with the YMCA however, where William made his greatest civic contribution. His involvement with the YMCA dated back to his time at Yale and continued until his premature death in 1922. The period of greatest activity came during World War I when William was named chairman of the YMCA's National War Work Council, where he directed relief work. In this capacity he was responsible for distributing millions of dollars of publicly contributed funds to provide supplies for those involved with the war work, both in America and abroad. These supplies ranged from uniforms, touring cars, pianos, to even chocolate bars.³⁸ Besides providing supplies, the YMCA mobilized entertainers to perform for the troops, built huts for recreation and religious services, and sent thousands of volunteers to meet the spiritual and social needs of the troops. To fulfill his new obligations as chairman, William temporarily retired from W & J Sloane and began travelling overseas to make personal inspections of the YMCA's work in Europe.³⁹ His work with the council formerly dissolved in March of 1921 and in recognition of his service, President Woodrow Wilson wrote to thank William for his "patriotic and devoted service which you as Chairman have rendered."⁴⁰ After William passed away, the YMCA honored his service by naming their 1,500 room residence in New York City the William Sloane House and one of their Connecticut summer camps, Camp Sloane.



Figure I-20. Songbook published by YMCA's National War Work Council during World War I (image clipped from Ebay).



Figure I-21. Circa 1930s postcard of Presbyterian Hospital (image clipped from the Vintage Postcard website).

Less is known about Frances's life after marriage. She was remembered as having a formal demeanor but ironically, according to her daughter Margaret Patterson, Frances did not like "fancy stuff" and "society."⁴¹ Mrs. Patterson recollection of her mother's dislike for society however, was made in context of Frances's life after William passed away. When William was alive, Frances likely couldn't entirely ignore the many social obligations that were both a pleasure and burden for society ladies.⁴² Despite the obligations, their life did appear to be on the quieter side with visits most often coming from family members and the occasional mention in the papers of a party. Christian Roach, who grew up on Byram Lake Road while the Sloane's were alive, recalled that they pretty much kept to themselves and didn't socialize much.⁴³ When Frances was mentioned in the papers after her marriage, it was often in regards to her charitable activities. She was a patroness for many fund raising activities, such as sponsoring a presentation of Shakespeare's "Midnight Summers Dream" as a benefit for the National Plant, Flower, and Fruit Guild or an American Indian, Ne-

gro, and African dance and song concert for the Hampton School of Virginia.⁴⁴ In addition, Frances was a director of a children's school in NYC and involved at St. Mark's Episcopal Church in Mt. Kisco, where she served as a substitute Sunday school teacher among other activities.⁴⁵ Besides charitable activities, Frances was a noted gardener and competed in many local horticultural and agricultural exhibitions, some of which she won and received trophies for which are still on display in the Merestead kitchen cabinets.⁴⁶



Figure I-22. Interior of St. Mark's Episcopal Church, 1915 (image from *American Churches*)



Figure I-23. Gardening trophies in kitchen cabinet (image by Harboe Architects).

Perhaps the biggest change for the Sloane household was the birth of their only child Margaret Sloane Patterson. Margaret was born on June 28, 1910 in the master bedroom at Merestead. It is not known how involved Frances was in raising Margaret for it certainly wasn't uncommon for wealthy women to take a "hand's off" approach; Often those charged with raising the children were nurses, nannies and governesses.⁴⁷ Census records indicate that Margaret had a French governess, named Edith Pedrizet, who remained until at least 1920. Edith was referred to as "Mademoiselle" and served as Margaret's private tutor, who also taught her French and proper etiquette.⁴⁸ Although being raised by well-known and wealthy parents set Martha apart, she wasn't isolated from the servant's children. Martha Cullam, the site attendant's daughter recalled, "Yes, I played with Margaret Patterson. She would come and get me. We played with dolls, the dollhouse, croquet, a little bit of everything."⁴⁹ Amazingly, some of these playthings remain at Merestead.



Figure I-24. Frances and Margaret sitting in the Living Room, circa 1915-20 (Image from Merestead collection).

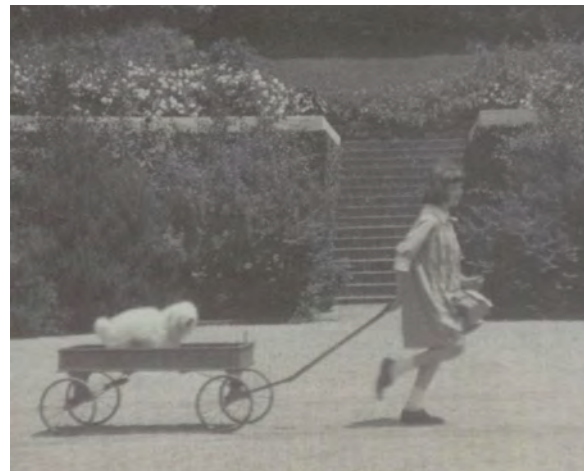


Figure I-25. Margaret playing in the forecourt, circa 1920 (Image from Merestead collection).

In July of 1922, William Sloane leased a villa in Southampton, Long Island, for the remainder of the summer, purportedly to get some rest and regain his health after his exertions with the National War Work Council. Unfortunately he would never return to Merestead. Less than a month later, William died at the age of 50 at the Long Island home. No single cause of death was indicated but different theories have been suggested. Some claimed it was kidney disease, others cancer or pneumonia, while another suggested it was an overall physical breakdown due to the stress of his War Works position.⁵⁰ His obituary in the *American Carpet and Upholstery Journal* noted that William was in-fact overworked, and that he suffered from a physical breakdown in 1918 from which he never recovered.⁵¹ Notice of his death resulted in an outpouring of tributes for his work at W & J Sloane, Presbyterian Hospital, and YMCA. The *New York Tribune* remarked,

In these many fields he labored modestly and ungrudgingly for the good of others, shouldering more than his share of the burdens of altruistic endeavor. He never advertised himself. But he did work which could not be hidden under a bushel. New York loses by his death a high-minded and multifariously useful citizen.⁵²

A YMCA publication likewise praised William,

He is a man who does not put on 'side' as our English friends say, and he detests a snob. He has done his job to the limit and has done it well. In it all he has shown patience, noble simplicity and devotion. We claim him, love him, admire him, as a genuine and rare spirit.⁵³

More than 1,500 attended his funeral at Brick Presbyterian Church on Fifth Avenue, which was conducted by relative Dr. Henry Sloane Coffin, and he was interred at Woodlawn cemetery in the Bronx. William left an estate appraised at roughly \$6.5 million of which \$4.7 million was left to his widow.⁵⁴ His daughter received a diamond necklace that belonged to his mother while the remainder of the money was distributed to other relatives and various charities.

Following William's death, Frances kept both the country home and the 686 Park Avenue townhouse in the city. According to Margaret, Frances considered selling Merestead but was implored by Margaret to keep it. Margaret's son-in-law, Andy Diem, indicated that the house was special to her because it held many memories of her father, whom Margaret had a very close bond. William, it appears, was not only a successful manager but also an involved father, one who found time to play or go on horseback rides with his daughter.⁵⁵ It was largely because of him that Margaret wanted her mother to keep the house. Merestead was in fact held onto and continued to be used by Frances and Margaret during the summers and weekends.

It was also shortly after her father's death that Margaret was sent to school, starting with an all-day girl's school in New York City called "Miss Chapin's School, Ltd."⁵⁶ The school was founded by Maria Bowen Chapin in 1901 for both boys and girls but became an all-girls school starting in 1917. Margaret attended Miss Chapin's until she graduated from the twelfth grade in 1928. The following year she was introduced as a New York debutante and started at Vassar College, which she graduated from in 1932 with a BA in Art History. Her interest in art led to a job with the Metropolitan Museum of Art where she eventually worked as an assistant in the paintings department.

Although Margaret's life was expanding, Frances was left to face life without William. This life was in some respects quieter, but in others, more adventurous. According to her daughter, Frances entertained infrequently claiming her widowhood absolved her from many of social obligations.⁵⁷ Her reserve was likewise recalled by many servants who stated that Frances was very quiet and had little company.⁵⁸ None-the-less, Frances was not isolated. After William died, she learned how to drive a car, something her husband never did, and would own several up until the 1950s when dementia forced her to quit.⁵⁹ While at Mere-



Figure I-26. Margaret (front left) with group of girls, perhaps from Miss Chapin's School, 1925. (Image from Merestead collection).



Figure I-27. Portrait of Margaret, circa early 1930s (Image from Merestead collection).

stead, Frances had a car dropped off for her in the morning and picked up later in the evening so she could drive it throughout the day, often to visit nearby friends and relatives. Her desire to learn how to drive occurred at a propitious time; Women gained the right to vote in 1919 and the automobile represented another aspect of emancipation. A 1925 Ford advertisement appealed to these sensibilities, for it claimed that owning a car, “enables them (women) to do things and to go places that had hitherto seemed out of the question.”⁶⁰ France’s willingness to drive may also have stemmed from her progressive view towards woman’s rights. Her daughter later stated, “she (Frances Sloane) was a Democrat when everybody was a Republican, and today she would be a women’s liber.”⁶¹ Despite her liberal sensibilities, Frances never outgrew the social conventions of her youth and continued to maintain a degree of formality that was becoming out-of-step with the times. In quite a few interviews, Andy Diem stated that his in-laws (Patterson’s) purposely wanted to live a less formal lifestyle and that during dinner with Frances everyone was expected to dress appropriately, which for men meant at least a tie.⁶² She was “a very dignified lady,” summarized Gordon Ogilvie, the chauffeur’s son, an aspect she maintained until the end.⁶³



Figure I-28. 1925 Ford advertisement geared specifically towards women drivers. (Image from Henry Ford blog).



Figure I-29. Frances’s 1937 Buick being taken out of the garage in the 1990s (Image from Andy Diem collection).

The later years of Frances life were spent mainly at Merestead. Although the Depression had little impact on her finances, World War II led to a scarcity of servants and she was forced to sell the Park Avenue house because it could not be properly taken care of.⁶⁴ She would later rent a co-op while living in the city. By the early 1950s there were also signs of the onset of dementia. On one occasion Frances was driving back from a friend's house in Mt. Kisco, got lost, and couldn't remember how to get home resulting in the chauffeur being called to pick-up Frances and get the car back to Merestead.⁶⁵ The last year her 1937 Buick was registered was in 1953, suggesting she may have stopped driving at that time. Frances would live a less active life through the remainder of the 1950s and eventually passed away on February 5, 1962 at age 85.

PATTERSON FAMILY

On May 1, 1937, Margaret Sloane married Doctor Robert Lee Patterson Jr., at Union Theological Seminary. The ceremony was performed by Reverend Dr. Harry Sloane Coffin, a cousin Mrs. Patterson's and the one who presided over her father's funeral. The two met due to an injury Margaret suffered while playing tennis at Merestead.⁶⁶ She supposedly was so excited that she jumped over the net and twisted her ankle. It being a Sunday, there were no doctor's offices open so she was taken to Presbyterian Hospital where Dr. Patterson treated her. Shortly after, Dr. Patterson was invited to play tennis at Merestead which marked the beginning of their long and apparently happy relationship. At the time they met, Dr. Patterson was an orthopedic surgeon on the resident staff at Presbyterian Hospital. Originally from Athens, Georgia, he attended the University of Georgia and later Harvard Medical School, which he graduated from in 1932. Following Harvard, he interned at the Peter Bent Brigham Hospital in Boston and proceeded on to the staff at Presbyterian Hospital and the Hospital for Ruptured and Crippled.⁶⁷



Figure I-30. Margaret and Dr. Patterson's wedding photo, 1937 (Image from Merestead collection).



Figure I-31. Margaret and Dr. Patterson's sitting on south porch, circa 1940s (Image from Merestead collection).

Once married, the Patterson's rented an apartment at 148 East 65th Street in New York City. By 1940, their household had grown to include their daughter Nancy, who was born the year before, a maid, and a nurse.⁶⁸ Only a year later, 1941 their second daughter, Frances, was born. World War II disrupted their lives, as it did for many other families, with Robert's departure for Europe where he was attached to military hospitals serving the Normandy invasion forces from 1942-1945. He held the rank of Colonel and ended up earning the Legion of Merit for his service.⁶⁹ Margaret and her children continued to spend winters at their city apartment but from June to September they were at Merestead, where she volunteered with the local

Red Cross. Due to their separation, they corresponded through numerous letters, cables, and v-mails; V-mail being short for Victory Mail and the primary method correspondence between soldiers stationed abroad and those back home. The letters typically describe the family's day-to-day activities and provide an intimate look into their lives during this period. On more than one occasion Margaret mentioned in the v-mails her joy in being at Merestead. "I am happy here and can enjoy the fields, the gardens, the freshness of a thunderstorm and the sizzling misty heat of midday."⁷⁰

After the war, life appeared to return back to normal. The Patterson's last child, Robert, was born in 1947 and Margaret was given a parcel of her mother's land near Byram & Sarles Roads on which they built their summer house, referred to as the "Pink house." According to family recollections, Margaret chose to build a new house rather than stay at Merestead since they wanted a less formal lifestyle.⁷¹ After Margaret's mother passed away in 1962, the Margaret inherited Merestead and used it for summer and weekend stays. Dr. Patterson, continued to work at Presbyterian hospital where he was elevated to surgeon-in-chief in 1963 and was a recognized expert on shoulder diseases and disorders.⁷² That same year, Dr. Patterson also became a professor of orthopedic surgery at Cornell University Medical College, which he maintained until his death.

As an interesting side note, Dr. Patterson also enjoyed the friendship of some famous and interesting people. Sometime around the early 1950s, Dr. Patterson became acquainted with actor Henry Fonda who, according to Andy Diem, he treated when the actor was in NY. There is a letter in the Merestead archives to "Doctor Bob" from "Hank", dated December 16, 1951, where the actor thanks him, "for the kind thoughts the other night" and states, "I'll be by to see you one day soon."⁷³ Perhaps even more entertaining was Dr. Patterson's association with Donahue brothers and the Duke and Duchess of Windsor. Brothers James "Jimmy" Donahue, Jr. (1915-66) and Woolworth "Wooly" Donahue were heirs to the Woolworth estate and known to the Patterson's from at least as far back as the 1940s (Wooly is referenced in one of Margaret's V-mails). Whereas Wooly is less known, his brother James was a notorious New York socialite known for his raucous partying, pranks, and the inventive rumor mongering. James was already well known when the Duke and Duchess befriended him sometime in the 1950s after which they became inseparable for a time. It was through James that Dr. Patterson's first made the famed couples acquaintance. Andy Diem recalled that Jimmy Donahue requested that Dr. Patterson travel with him for health reasons on some of his European summer trips because he was a diabetic and needed his insulin shots.⁷⁴ During their stay in the French seaside town of Biarritz, Dr. Patterson met the Duke of Windsor while playing golf marking the start of a friendship that would last into the 1960s. The two couple's found time to occasionally get together both in the United States and abroad. One amusing reunion in France resulted in the Duke and Mrs. Patterson singing German songs in a café after having perhaps a bit too much wine; The event apparently shocked not only the French, but also the Duchess and Dr. Patterson.⁷⁵ The Duke and Duchess also made a trip to Merestead in 1964 which caused the Duke to remark that the house would make a great hunting lodge.⁷⁶

By the mid-1970s, the Patterson started to consider the fate of Merestead. The children were all married and didn't live in the area so leaving the house to them didn't seem practical.⁷⁷ Besides, as Margaret explained, to occupy and maintain the house and grounds would be too costly.⁷⁸ Margaret was especially worried that the house would be, "knocked down or go to pieces or be turned into condominiums" if a developer bought it.⁷⁹ The worry was not unsubstantiated, for Margaret became particularly upset when the Hammond estate, owned by John Henry Hammond and Emily Vanderbilt Hammond (William Sloane's cousin), was purchased and subdivided.⁸⁰ To protect the property, the Patterson's considered offering Merestead to the State of New York or to the Juilliard School of Music. When these options did not work out, Merestead was then offered to the County Department of Parks and Recreation who were immediately



Figure I-32. Letter to “Doctor Bob” from “Hank”, or Henry Fonda, dated 1951 (Image from Merestead collection).



Figure I-33. James Donahue (in background) and the Duke and Duchess of Windsor, circa 1950s (source unknown).



Figure I-34. Mr. and Mrs. Patterson, early 1990s (image from the Merestead collection).



Figure I-35. John Hammond house in Mt. Kisco, which was later purchased and subdivided prompting Margaret to consider her long-term plans for Merestead (image from the newyorksocialdiary website).

interested.⁸¹ The offer was accepted and the county assumed ownership in 1982 with the stipulation that the Patterson's could remain in residence until the death of the surviving spouse. To assist with the upkeep, a substantial endowment was set up for the perpetual maintenance. According to the Will, the house, including most of its collections, was envisioned to be used for tour groups, historic research, and small music recitals while the grounds were to be used for nature trails and wildlife study.

Shortly after deeding the estate to the County, the Patterson's moved to Merestead full-time, where they lived until their passing. Margaret's interest in art history continued and she eventually wrote an article for the *American Art Journal* on painter Nicolino Caylo in 1982 while Dr. Patterson worked as a part-time consultant to Veteran's Hospitals. On November 18, 1994, Dr. Patterson passed away at the age of 87. Margaret's health also started to fail around that time with the onset of Alzheimer's disease. A stroke in 1999 left Margaret bedridden until she passed away in 2000.

A SEPARATE ENTRANCE – SERVANTS AT MERESTEAD

DOMESTIC SERVICE INDUSTRY

Life in a country house revolved around the owner and their families but a second, mostly hidden set of occupants operated behind the scenes. These occupants were the domestic servants who enabled the owners to maintain their lifestyles and estates. The servant industry thrived during the Gilded Age as homes became larger and more ostentatious and as the servants served as another symbol of Old World gentility.⁸² Despite the prestige the servants brought to their owners, their lives were substantially different. They typically entered through a separate door, lived in a separate, smaller wing, or section of the house, and traversed the house by a separate stairway. The servants were expected to be deferential, but still maintain a sense of decorum, and work long hours with little time off.⁸³ “Few of us would undertake, for any compensation, a position where we must be incessantly, day and evening, be at someone’s beck and call, with a respite only once a week of an afternoon and evening off, and only half of every alternate Sunday.”⁸⁴ Their lives were governed by an obvious hierarchy which consisted not only of the owner and servant relationship but also amongst the servants themselves.

The domestic servant industry was certainly varied but there were some features that were directly relevant to an understanding of Merestead’s servants. For instance, a majority of domestic servants were foreign-born rather than from America. This had to do with a number of factors, many of which were cultural. Foreign servants who came from countries with well-established domestic service traditions, such as England, were thought to be not only more deferential, but also better acquainted with their roles and social etiquette of upper class families. This was especially true of servant’s who served for the English gentry. American servants on the other hand, were more problematic given that they came from a culture that valued independence, democracy, and equality.⁸⁵ In addition, foreign servants had fewer safeguards and were less likely to leave their employers if they had no local family to fall back on. Besides a preference for foreign servants, it was also widely believed that certain ethnicities were better able to perform certain roles. The stereotypical English butler or French chef were two specific examples; The English representing tradition and propriety and the French, fashionableness. Besides ethnicity, male servant roles were typically better paid and more distinguished than those for female servants. This difference between the sexes was characteristic of the era and a subject of comment among contemporary critics, one of whom cautioned female servants, “she must never forget the rigorous rule, already mentioned, that makes it an offense against sacred proprieties for a women to be seen about on the first floor after the day has begun for the fashionable world.”⁸⁶ In addition, the servants typically were segregated into two main groups consisting of upper servants and lower servants. The upper servants -- consisting of the butler, housekeeper, chef -- directly communicated with their employers and directed the lower servants under their charge. As a result, the upper servants were typically better paid and more highly regarded.⁸⁷ Some servants, such as the butler and chef, were even allowed to marry and live in separate housing. The valet and lady’s maid likewise had the most intimate contact with their employers but for that very reason, were often mistrusted. Their roles were particularly difficult in that they had to be constantly at the beck-and-call of their employer and subject to their whims and moods. As one social commentator expressed, “To be always, so to speak, attached to one end of an electric wire, in readiness to respond to a call, to be at once in evidence and yet ever self-effaced, would not tempt one who has known the joy of independent movement.”⁸⁸

The lower household servants typically comprised the majority of servants in large, wealthy households. Their roles were subservient to the upper servants yet they completed most of the actual work. Under the butler were typically one or more footmen who assisted in dining room, pantry, billiard room, or answering

calls. Often it was a footman who would be in charge of polishing all of the family's silver. The chamber and parlor maids usually worked directly under the housekeeper; The chambermaid was responsible for the family and guest's private rooms while the parlor maid was responsible for cleaning the primary first floor spaces, such as the drawing room, reception room, library, and stair hall. Both had to work quietly and unobtrusively. The laundress likewise was part of the cleaning crew but not always under the direct control of the house keeper. She would often be assisted by one or more female staff members and together, often worked in some of the harshest conditions. The chef likewise had assistants to help prepare and cook the food as well as the lowly scullery maid to make sure everything was clean afterward.

The household servants managed the house but the rest of the estate, including all gardens, garages, carriage houses, and farmsteads, were run by a separate staff of outdoor servants. One of the most privileged outdoor servant positions was that of stable master or head groom who, as the name implies, oversaw the care of all the employer's horses, horse equipment, carriages, and managed the grooms who did much of the actual work. If the employer owned an automobile, a chauffeur was also hired; Sometimes the stable master and chauffeur positions were held by one person. In addition there was the gardener, or site superintendent, who took care of garden and grounds along with numerous farmworkers who grew the crops and took care of the livestock.

MERESTEAD SERVANTS

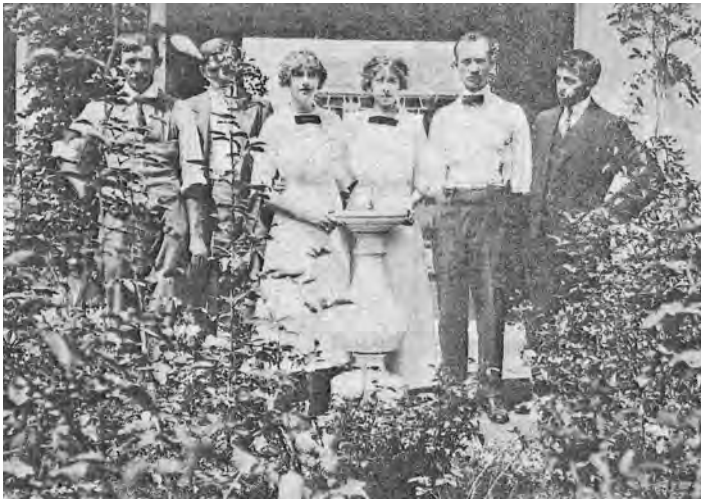


Figure I-36. Merestead's domestic servants, date unknown (image from the Merestead collection).



Figure I-37. Merestead's outdoor servants with Edward Cullam in the middle, date unknown (image from the Merestead collection).

Merestead, being a moderately large country house estate, required a contingent of domestic servants and farm workers for its upkeep. Census records and oral histories indicate that the number of servants and the servant's themselves changed over time but generally were in accord with the characteristics mentioned above. The servants were housed in their own wing, with their own entrance court and door. On the interior, a servant's stair connects the kitchen area to the servant's bedrooms. The rooms themselves were small and there was one shared bathroom for the six servant rooms. Linda Ritter, who spent time at *Merestead* during the 1950s and 60s, remembered a silent wall of separation between the Sloane's and the servants.⁸⁹ The permeability of this wall however, changed over time and did not appear to exist for Margaret who often played with gardener Edward Cullam's children. The Cullams, who were Irish, exposed another aspect of the Merestead servants in that they were mostly foreign with the majority from Sweden, England, and Ireland. Margaret recalled that "there was a butler, a tall, handsome Englishman named Robinson who waited on tables, polished the silver, did any odd work for you and was boss of all the women servants."⁹⁰

This was Frank Robinson who worked for the family for over thirty years, was married with one son, and lived outside the house in a farmstead on the west end of the property. Robinson was aided for a time by Owen Connolly, an Irishman, who served as second man and was responsible for cleaning the porches, scrubbing floors, polishing door knobs, and washing windows.⁹¹ The majority of house maids were either Swedish or Irish and the governess was French. The cook however, was not from fashionable France but rather from unfashionable Sweden.

Some of the longest serving staff held positions of relative autonomy, lived in separate residences, and fortunately had children who provided oral histories of what life was like at Merestead. Edward Cullam, for instance, worked as gardener or site superintendent from 1907 until roughly the late 1950s. Edward was born in County Leitrim, Ireland, and worked on the family farm from age ten until age twenty-five when he came to New York to live with his sister.⁹² Once in New York, Edward got a job in W & J Sloane's oriental rug department in the 1890s where he worked for eight years before contracting tuberculosis.⁹³ William Sloane took an interest in Cullam's situation and persuaded Edward that working outdoors as Merestead's chief gardener would be good for his health.⁹⁴ Edward arrived in the 1906, married Isabella Harris the following year and together they had three children, all of whom were born at Merestead.⁹⁵ Unlike most of the male help, Edward was able to marry, raise a family, and live in another residence while working on the estate. During the summer, when the Sloane's were in residence, the Cullams lived at one of the two farmhouses. Edward's daughter Martha recalled living in the eastern farmhouse with the Robinsons but later they appeared to have moved into the western farmhouse.⁹⁶ According to the current site superintendent, Tom Comito, when the Sloane's vacated during the winter the Cullam's would close-up the farmhouse and move into the servant's wing. This move saved money on heating the farmhouse while also providing a caretaker in the house when the rest of the servant's moved to the city. Edward Cullam turned out to also be a skilled gardener who won numerous awards for his fruit, vegetable, and flower exhibit submissions. In fact, the Westchester Horticultural Society would later state that he was one of their top prize-winners.⁹⁷ In 1960, Edward passed away at age 90 but was survived by his three children, two of whom continued to live at Merestead for another twenty years.



Figure I-38. Merestead's estate workers, date unknown (image from the Merestead collection).



Figure I-39. Edward Cullam, date unknown (image from the Merestead collection).



Figure I-40. Edward and Isabelle Cullam, circa 1950 (image from private collection but available on Ancestry.com).

Another long-time servant at Merestead was John Ogilvie. John worked as the Sloane's chauffeur from around 1909 to his death in 1943. He was born in Nairn, Scotland, in 1883 and emigrated to the U.S. in 1908. While in New York, he was working as a street car driver when his wife saw an advertisement for a

chauffeur position at Merestead after which he applied and was hired.⁹⁸ He moved his family into the Carriage House apartments where his children, Gordon, Jack, and presumably, James were born. John was the Sloane's primary driver but was assisted by the second groomsman Patrick McGovern. As his son Gordon recalled, John took William to the Mount Kisco train daily, dropping him off by car and picking him up with the buckboard carriage.⁹⁹ When the Sloane family moved to the city, John went with them but returned home to his family on the weekends. As Margaret got older, he was also responsible for taking her to and from school and would often leave a car for Frances Sloane to drive around during the day. John's eventual death was actually a result of his job. While changing a wheel on Mrs. Sloane's Pierce Arrow, he cut his hand which became infected. Unfortunately this occurred when there was a shortage of penicillin during World War II, so the infection was left untreated.¹⁰⁰ John's eldest son Gordon would later recount this incident as well as many others that took place at Merestead in a series of interviews, e-mails, and letters between him and Merestead curator Virginia Carnes. Although Gordon remembered these events some 70 years after the fact, his recollections provide valuable first-hand accounts of life on the estate.



Figure I-41. Gordon Ogilvie in front of Carriage House, circa 1920 (image from the Merestead collection).



Figure I-42. Estate workers' children with Gordon Ogilvie at far right, circa 1910s (image from the Merestead collection).

A GENTLEMAN'S RETREAT – THE COUNTRY HOUSE

The great American country houses were built primarily between the 1890 and 1930s. It was a period marked by architectural eclecticism in which multiple historic architecture styles were either freely interpreted or archaeologically replicated to suit the client's tastes. This preference for historic styles reflected a sociological need to idealize the past and thereby grasp onto images that provide legitimacy and stability during a period of economic, demographic, and cultural fluctuation. Architect and architectural historian Mark Hewitt noted three different phases of country house development that reflected these shifts. The phases have been termed the Stately Home, Country Place, and Regional Variations. Of the three, only the second phase, the Country Place, is of particular interest since it most closely corresponds to the time period and design for when Merestead was built. The Country Place phase was largely a reaction to the palatial opulence of the first phase but also a reflection of the wealthy's desire to live as English country gentlemen who looked backward to an idealized past as much as they embodied the modern reforms that swept through the progressive era.

STATELY HOME

The unprecedented economic and industrial growth in America after the Civil War led to the creation of extraordinary family fortunes. These fortunes brought, or bought, their owners admission to an inclusive social set often termed “Society” that was initially dominated by families with distinguished lineages and inherited fortunes. Admission for the newcomers however, came begrudgingly. The nouveau riche were often deemed social climbers whose poor taste reflected their less dignified backgrounds. One social commentator of the period noted that the millionaire merchants and industrialists were in an unstable social position since their status depended solely on wealth rather than titles or lineage and therefore had to constantly prove their place in society through ostentatious spending. Whereas the people who were considered to be the “old money” were secure in their respectable brownstones, the newly rich compensated for their lack of standing by building palatial homes that rivaled many they had seen in Europe. Author and Progressive reformer Herbert Croly declared, “these houses have about them a species of conscious publicity; they have been put together and adorned in-order to make a brave show.”¹⁰¹ This was the period of the Stately Home, a time when country houses were built for display rather than comfort and often reflected the formal and regal pretensions of the newly rich.¹⁰² Homes of this sort include the Breakers (1895) in Newport, Rhode Island, by Richard Morris Hunt; the Vanderbilt Mansion (1899) in Hyde Park, New York, by McKim, Mead, and White; and Harbor Hill (1902) in Long Island, New York, by McKim, Mead, and White. It was these palatial houses that would later come under attack by critics such as Herbert Croly who saw in such extravagance a want of taste, both socially and architecturally. Croly asserted, “Americans do everything with their wealth except ‘forget it’. The result is that there is too much of everything – too



Figure I-43. The Breakers, Newport, R.I. (image from clipped from the digitalhistoryproject blog).



Figure I-44. Vanderbilt Mansion, Hyde Park, NY by McKim, Mead, and White, circa 1940s (image from clipped from the oldamericaantiques.com).

much gilt, too much furniture, too much upholstery, too much space, too many styles, too much ceiling.”¹⁰³

DEVELOPMENT OF THE COUNTRY PLACE

By the early 1900s, new influences began to emerge that altered the conception of the country home away from the stately and toward a more subdued country place. Whereas the previous generation attempted to mimic the aristocracy, the next generation sought to emulate the dignified English country gentleman. This shift in outlook and tastes led to estates becoming smaller, simpler, and often built on farmlands where the wealthy could take a recreational interest in raising crops and livestock.¹⁰⁴ Mark Hewitt, author of *The Architect and the American Country House, 1890-1940*, declared, “most country houses were built to sustain fac-

ets of country life passed down from the Anglo-Saxon tradition: gentlemanly farming, breeding horses and livestock, gardening, equestrian pursuits, hunting and fishing, perhaps sailing and yachting and the modern game of tennis and golf.”¹⁰⁵ The idea of the American country house itself was a manifestation of its English precedent but the two were not much alike. English estates were typically lived on year-round with occasional trips to the city, they were the source of the owner’s income, and there were usually strong historical ties between occupant and the land. The English country house was also the landed gentry’s seat of administrative authority and as such, a potent symbol of power. It was this symbol of power that was not lost on American builders. Herbert Croly wryly observed: “The estate generally contains a hill overlooking the surrounding country, which is the inevitable site of the dwelling because our American barons, like the feudal nobility of old, prefer to perch their castles high and have their domain at their feet. They wish to see and to be seen.”¹⁰⁶

The country place also reflected a wider cultural shift in the America toward a simpler, more modern, and healthier lifestyle. Much of this shift was due to the Progressive Era’s attacks on what it saw as the evils of rampant industrialism and capitalism. The excesses of the late 1800s were given moral implications and the era’s reformers focused their attention on almost all aspects of society that had seemingly gone wrong. Family, being the foundation of society, received its due attention. Reformers attempted to create a more wholesome environment by advocating for additional family leisure time through standardizing the work week and creating child labor laws. In addition, the overly ornate and complex architecture of the previous century was seen as confusing, untruthful, and unhealthy.¹⁰⁷ The philosophy of Pragmatism was the guiding principle of the era and reformers sought to create a more rational and efficient home. As architecture historian Bridget May noted, “they urged the abolishment of reception rooms, formal drawing rooms, and living halls, arguing that modern life-styles were simpler, less formal, and more egalitarian than those spaces presumed.”¹⁰⁸ Although the reformers were largely concerned with the lower and middle classes, these changes brought about a cultural shift that affected the wealthy as well. Country homes began to evolve from the overly formal with numerous specialized rooms (e.g. second parlor, gallery, salon) to a simpler layout with less rooms that combined different functions. The emergence of the living room was one such result. Previously, entertainment was highly localized to certain rooms such as the drawing room, where women would typically “withdraw” after dinner. As Societal manners eased and houses began to be planned for a simpler and more efficient use of space, the living room began to appear which combined the entertaining functions of the formal drawing room and less formal function of a family gathering space.¹⁰⁹

Another cultural shift during the era was the renewed interest in the out-of-doors, both for pleasure and aesthetic reasons. Outdoor sports for instance, were popular among the wealthy who had both the time and money to enjoy such activities on their country estates. One author noted, “the American flair for games now demands that tennis courts, swimming pools, golf links, and even polo grounds be provided, and it is the task of the architect to relate these to the house.”¹¹⁰ The outdoors provided the backdrop for many of the summer activities that were part of the entertainment on a country estate. During the late 1890s and early 1900s, this interest in the outdoors expanded to include a general interest in nature and its aesthetic aspects. Books and periodicals about gardening began to be published more frequently and the architectural link between the garden and country house was already being explored in Britain by Gertrude Jekyll and Sir Edwin Lutyens. American country house architects, such as Charles Platt, continued this exploration and was largely responsible for the inclusion of side porches, pergolas, and other garden structures that, “extended the architecture of the house outward and further defined the domesticated landscape.”¹¹¹ The Progressive Era’s reformers were also at the forefront of this movement and influenced the creation of the numerous National Forests, wildlife refuges, the city park movements, summer resort compounds, and scouting groups. In addition, they advocated for a closer link with nature for health reasons. Stagnant air, lack of sunlight, and polluted waterways were hallmarks of the industrial urban envi-

ronment and detrimental to not only one's physical well-being, but moral as well. These issues had their corresponding architectural solutions, as Fiske Kimball pointed out, "it was the discovery that tuberculosis flourishes in closed rooms but yields to fresh air and sunlight with the complementary discovery that malaria comes not from night air but from mosquito bites, which threw wide the windows of our houses, gave casement sash a greater vogue, and brought the demand for sleeping porches."¹¹²

COUNTRY HOUSE ARCHITECTS AND THEIR DESIGNS

The development of America's country houses coincided with the advent of the Society architect. By and large, most of the prominent country houses for America's wealthy patrons were by a few select architects. Society was ultimately conservative in this regard, preferring to stick with trusted and socially acceptable architects rather than pursue an uncharted course that may result in social derision.¹¹³ These architects typically shared their patron's social background, tastes, and manners and often secured their commissions through their social connections.¹¹⁴ One of the first and most influential society architects was Richard Morris Hunt, who went on to design many of the wealthy's, particularly the Vanderbilt's, most majestic city and country houses. Hunt came from an influential New England family and used his connections effectively to secure his prestigious commissions. Another society architect, Thomas Hastings (1860-1929), of the firm Carrere and Hastings, likewise came from an old and prominent family of Presbyterian ministers while his architectural partner, John Mervin Carrere, was the son of a wealthy coffee trader. The Society architect's training usually assured contact with potential wealthy patrons. Architect Mark Hewitt noted that the architect's education typically followed a similar pattern starting with a liberal arts education at one of the elite universities.¹¹⁵ Here he would have the opportunity to form an acquaintance or friendship with those from the upper class. Following their liberal arts education, many typically chose to study at the highly influential Ecole des Beaux-Arts in Paris before coming back to the United States and securing a drafting or design position at one of the premiere architectural offices. These architecture offices created a mentor-protégé relationship in which experience, skills, and contacts were passed down to succeeding generations of architects. For example, both Thomas Hastings and John Carrere worked in the firm McKim, Mead, and White and would go on to mentor both William Adams Delano (1874-1960) and Chester Holmes Aldrich (1871-1940) who formed the firm Delano & Aldrich, one of the preeminent Society architecture firms of the early 1900s.



Figure I-45. Richard Morris Hunt (image from clipped The Century Association Archives Foundation website).



Figure I-46. John Carrere (image from New York Public Library Digital Collection, I.D. #1153301).



Figure I-47. Thomas Hastings (image from New York Public Library Digital Collection, I.D. #1153305).

The late 19th and early 20th century was known for its architectural eclecticism in which architects had a variety of historic architectural styles to use as precedent. Each of these styles had its own visual characteristics as well as symbolic value. In the book *Architectural Styles for Country Houses*, the author recalled, “I have heard it said that the appeal of architecture is through a combination of memory and symbolism: that is, it either reminds one of something one has seen or it stands for the traditions which the advancement of civilization has developed.”¹¹⁶ Some styles connoted grandeur and flamboyance while others embodied domestic qualities. During the Stately Home phase for instance, the desire was for country house styles to epitomize the palatial proportions and aristocratic pretensions of its owners. Richard Morris Hunt, the most prominent of the Stately Home architects, was keenly aware of this and often used the Renaissance styles of France (e.g. Ochre Court in Newport, Rhode Island) and Italy (e.g. the Breakers in Newport, Rhode Island) to great effect. The shift to smaller, simpler, country houses saw a preference for the less formal and picturesque English Tudor variations which were thought to evoke domestic qualities. The Colonial Revival style likewise had its appeal, especially for its association with America’s founding.

The Colonial Revival style had symbolic appeal due to its English and American origins, its sense of dignity, and simplicity.¹¹⁷ Of the Colonial Revival, one author remarked, “what could be more hospitable, dignified, and expressive of the spirit of America.”¹¹⁸ Americans saw their culture, in contrast to European, as honest and without pretense but yet still tasteful. One architect claimed, “for the gentleman of taste, for a lady of discernment, the Colonial is the only fitting environment. In it there is no deceit or sham.”¹¹⁹ This unassuming quality stood in direct contrast to the extravagance and fussiness of previous Victorian era architectural styles, such as the Queen Ann and Italianate, which architects Ralph Adams Cram deemed “unpardonable” and Louis H. Gibson “extravagant crudeness.”¹²⁰ The word “simplicity” continually occurs in discussions of the Colonial Revival style and was used to denote not only the straightforwardness of its geometry and rational plan but also its unassuming character; A character which does not plead for attention but is comfortable sitting back in noble repose. By the early 1900s, this very simplicity was part of the political and social climate of the Progressive Era. The lack of overly ornate moldings, which would only collected dust, and the rational plan were deemed efficient and cost effective to build. Not all were so ready to embrace the style however, for architect J. Lovell Little, Jr. declared, “it is the architecture of a more aristocratic time, the architecture of men and women who lived more formally and with less of American independence than we do to-day.”¹²¹

The Colonial Revival style, specifically the Georgian, is of particular interest because it is the style of Merestead. Speaking of it as a single style however, is a bit of a misnomer since it encompassed a range of expressions, such as English Georgian and Neo-classical styles, American Georgian and Federal styles, and even common vernacular architecture of the colonies.¹²² According to architecture historian Fiske Kimball, the occasion that inspired America’s notice of the Colonial Revival style was McKim, Mead, and White’s legendary trip through New England in which the three sketched and measured colonial buildings during the 1870s.¹²³ The firm would later loosely interpret the Colonial style in their H.A. C. Taylor house (1886) in Newport, Rhode Island. Subsequent examples by this firm and others were soon to follow so that by the early 1900s the Colonial Revival style was much in vogue. Its appeal became so widespread that by the 1920s *The Architectural Record* declared, “it is difficult to dislodge from our minds the association of certain Georgian or Renaissance forms with the country home.”¹²⁴

During the late 19th and early 20th century as architecture was becoming more professional and specialized, a split started to emerge between the architect and interior decorators. Early interior decorators were at first associated with upholstery and furniture manufacturing companies such as New York’s Herter Brothers and later, W & J Sloane. Herter Brothers in fact, are credited as one of the earliest interior furnishing companies in America to offer interior decorating services and had many affluent clients, such as William

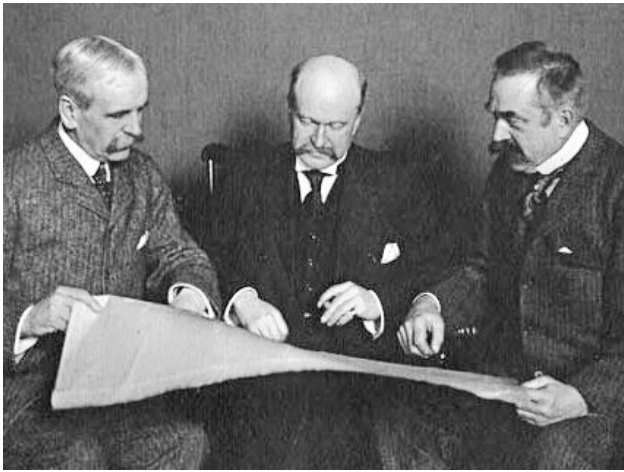


Figure I-48. Charles McKim (left), William Mead (center), and Stanford White (right) (image clipped from wikipedia).



Figure I-49. H.A.C. Taylor House in Newport, R.I. by McKim, Mead, and White (image from North Carolina State University Design Library Image Collection, Accession Number 39121).

Henry Vanderbilt, whose Fifth Avenue mansion was decorated by the company between 1879 and 1882.¹²⁵ W & J Sloane followed the Herter Brothers example of consolidating many interior furnishing services and product manufacturing under one roof and added an interior decorating division by the 1890s. Amateur interior decorators began to offer their services outside of retailers by the turn-of-the-century and important decorating manuals were starting to be published. The most famous of these manuals was *The Decoration of Houses* published in 1897 by famed American author Edith Wharton and architect Ogden Codman. This manual advocated for the establishment of design standards based on classical architectural principals and was opposed to the dark, cramped interiors of the past that were often filled with bric-a-brac. Wharton and Codman's arguments called for simple yet elegant interiors that would challenge the rich, "to build beautiful, practical, and pleasing residences whose details, from meaningful moldings to efficient floor plans to well-made, well-mannered furniture, would trickle down into every neighborhood in America in one form or another."¹²⁶ Interior decorator Elsie de Wolfe would later adopt many of these principles in her own designs as well as in her influential book *The House in Good Taste*, published in 1913. The call for simple and efficient architecture were catchwords for the era's Progressives and coincided with the popularity of classically derived architectural styles.



Figure I-50. William Vanderbilt's Drawing Room decorated by Herter Brothers (image from George Sheldon's *Artistic Country Seats*, published in 1886-87).



Figure I-51. Edith Wharton (image from Beinecke Rare Book & Manuscript Library, Yale University).



Figure I-52. Ogden Codman, Jr. (image from digital article "The Legacy of Edith Wharton's *The Decoration of Houses*" published on *Architectural Digest's* online addition.).

As the country house developed, so did its relationship to the surrounding landscape. Early country homes often consisted of a building placed in the landscape rather than closely integrated with the landscape. Architect and landscape designer Charles A. Platt (1861-1933) was particularly influential in creating this merger between building and landscape. Platt started his career as a landscape painter who became well known after publishing his influential book entitled *Italian Gardens*. This increased popularity led to commissions to design country estates where Platt was able to explore the relationship between architecture and landscape. Platt utilized stepped terraces, garden walls, pergolas, and side porches to extend the house into the landscape, similar to what he saw in the Italian villa. His claim, “house and gardens together form one single design,” was met with approval by many country house architects, who sought to create the same level of integration in their work.

DELANO & ALDRICH

The firm of Delano and Aldrich was one of the most prominent architectural firms of first quarter of the twentieth century. During the firm’s early years, they developed their reputation by designing country and town houses as well as social clubs for such distinguished patrons as the Vanderbilt’s, Rockefeller’s, and Whitney’s. They were heirs to the rich classical revival traditions established by the highly influential firms of McKim, Mead and White and Carrere and Hastings and developed particular expertise with the Georgian style. The demise of the great country house in the 1920s and 1930s led to a gradual shift away from residential work toward more public commissions. Despite the changes in client, their work continued to exude a simple elegance that was beholden to the past as much as it was the present.



Figure I-55. William Adams Delano (Images from Peter Pennoyer and Ann Walker’s book *The Architecture of Delano & Aldrich*).



Figure I-56. Delano & Aldrich Studio, 1923 (Images from *Architecture Record*, no. 1, vol. 54, July 1923).



Figure I-57. Chester H. Aldrich (Images from Peter Pennoyer and Ann Walker’s book *The Architecture of Delano & Aldrich*).

Williams Adam Delano

William Adams Delano was born in New York City in 1874 to a distinguished family. His father, Eugene Delano, was a successful businessman associated with the Philadelphia based investment bank Brown Brothers & Co., and descended from the eminent Delano family line which included members of the *Mayflower* and, later, President Franklin Delano Roosevelt. William’s mother, Susan Magoun Adams, likewise came from a prominent family of notable clergyman and academics whose family line included President John Adams. The Delano family moved from New York City to Philadelphia in 1880 when William’s

father officially joined the bank, and where he would later build a country house in nearby Bryn Mawr. It was during the building of the country house that William's initial interests in architecture began. His father chose architect Theophilus Parsons Chandler (1845-1928), founder of the Architecture Department at the University of Pennsylvania. William became fascinated watching the construction process and later recalled, "In short, I was hypnotized by him (Parsons) and the whole performance, and then and there decided to be an architect."¹²⁷ His education started at home where he had a governess until age of twelve before being sent to Rugby Academy and then to Lawrenceville School in New Jersey, which he graduated from in 1891. Following graduation, he attended Yale University where he received a Liberal Arts degree in 1895. By his own admission, William was no student and he acknowledged that he, "always crawled under, never climbed over, the fence."¹²⁸ It was at Yale however, that William came in contact with many of his future clients, notably William Sloane.

William Delano's architectural training began when he enrolled in the architecture program at Columbia University, where he studied under the founder of the program, William Robert Ware. His time at Columbia was not fruitful however, and he often found himself uninspired. He recalled,

I went to the Columbia School of Mines, the architectural division of which, in those days, was presided over by a cultivated gentleman beloved by all, Professor Ware. He had an idea that competition was an evil thing; that boys should work for the love of the working, without rivalry, and we were given what seemed to me then silly little problems, such as cutting a strip of paper into its most beautiful proportion, designing wall brackets to hold vases, etc. This was not my idea of architecture and I spent a good deal of time in extracurricular activities...After two years of this school, one hot Sunday in July I laid my ambitions bare to an old and wise friend (Theodore Ely), who knew all the architects and painters worth knowing. He said, 'but you don't know what architecture is. Get into an office and find out what it is all about.'¹²⁹

Delano took his friend's advice and found a position at one of the most prominent architecture firms in the country, Carrere and Hastings. Both John Mervin Carrere and Thomas Hastings had attended the Ecole des Beaux-Arts and later worked at the firm McKim, Mead, and White before starting a partnership in 1885. By the late 1890s, Carrere and Hastings had built a national reputation with their designs for the Ponce de Leon Hotel in St. Augustine, Florida, Central Congregational Church in Providence, Rhode Island, and Paterson City Hall, in Paterson, New Jersey. When Delano joined the firm, they were competing for one of their most significant commissions, the New York Public Library. William fondly recalled the camaraderie and thrill of the competition, "the excitement of the competition, the friends I made among the draftsmen, the amount of knowledge I acquired in what seemed an incredibly short time compared to that spent at school, convinced me that summer not only that architecture is a great profession but that the way to learn it is in an office."¹³⁰ It was during this time that William became friends with his future partner, Chester Holmes Aldrich.

Around 1899, Thomas Hastings convinced Delano to go to Paris where he was accepted in Victor Laloux's (1850-1937) atelier at the Ecole de Beaux Arts. Laloux took over the atelier from his former mentor Louis-Jules Andre in 1890 and was a popular professor with American students. He was recognized as one of the leading French architects of his day, with notable examples of his work including the Hotel de Ville in Tours and Gare de Quai d'Orsay in Paris. Delano later recounted his educational experience at the Beaux Arts, "My training at the Ecole under the wise guidance of Victor Laloux had taught me the value of a simple, well-organized plan and elevation expressive of what the interior contained."¹³¹ He was remembered as a hard worker and a fellow American student in Laloux's atelier, Louis E. Jallade, declared that Delano was "indefatigable" despite giving the opposite impression.¹³² While studying in Laloux's atelier, Delano became friends with Arthur Brown who would go on to enjoy a successful career in California. The two became avid friends and often traveled in Europe together. Delano remained in Europe until 1903 when he returned to form a partnership with Chester Aldrich.



PORTA DELLA CARTA, DOGE'S PALACE, VENICE

Figure I-58. Rendering of Porta Della Carta, Doges Palace, Venice by Delano (image from 1898 Catalogue of the Architectural Exhibit of T-Squares).



Figure I-59. Portrait of Victor Laloux by Gabriel Ferrier (image from Musee des Beaux Arts website).

Once back in the United States, Delano enjoyed an active life outside of his architecture firm. In 1907, Delano married Louisa Millicent Windeatt Potter, the daughter of prominent New York architect Edward Tuckerman Potter, and they had one son, William Richard Potter Delano. Around the same time the firm was founded, Delano also started teaching at Columbia University where he taught from 1903-11. Throughout his life, he was very active in the architecture community and served as a member of the Architectural League of New York, the National Institute of Arts and Letters, the Beaux-Arts Society and the American Institute of Architects, which he became a Fellow of in 1912.¹³³ A health scare in 1933 slowed Delano down for a short period but once recovered, he became involved with public architectural work in Washington D.C. and served on the Commission of Fine Arts, the National Park and Planning Commission, and the Commission charged with the Renovation of the Executive Mansion.¹³⁴ Besides his architectural involvement, Delano's background and social standing permitted him entry into many of New York City's most prominent clubs, such as the Knickerbocker Club, the Brook, and the India House. Delano & Aldrich would go on to design new buildings for some of these clubs of which many of his clients were members. Delano was awarded the AIA's Gold Medal in 1953 for his architectural work and volunteer service. In 1960, William Delano passed away at the age 86.

Chester Holmes Aldrich

Unlike William Delano, much less has been written about or by Chester Aldrich. Part of the reason for this lack of information could be that he died twenty years before Delano, but also because his many interests outside of architecture kept him from playing as prominent a role in the profession. Chester Aldrich was born in June 1871 in Providence, Rhode Island, to parents Elisha S. Aldrich and Anna Aldrich. His father worked at E. M. Aldrich & Co., which was listed as a wholesale grocery in city directories. According to author Peter Pennoyer, Aldrich had a very artistic upbringing and he became quite a skilled as a water colorist.¹³⁵ Aldrich received his architectural training at Columbia University, which he graduated from in 1893, and then travelled in Europe for two years before entering the ateliers of Daumet -Girault Esquie of the Ecole des Beaux Arts.¹³⁶ He did quite well at the Ecole, winning several medals, but had to leave in 1898 and come back to the U.S. to take care of his father.¹³⁷ Aldrich went to work for the firm Carrere & Hastings where he met William Delano while working on the Public Library competition.



Figure I-60. Carrere and Hastings studio around 1905 (image from New York Public Library Digital Collections, Image ID 489414).



Figure I-61. Portrait of Charles Girault by Francois Schommer, 1919 (image clipped from thearttribune.com).

Despite their friendship, Chester Aldrich was much different from William Delano. He never married and lived with his sister for most of his life. Also unlike Delano, he was not as assertive or absorbed solely in architecture. Aldrich appeared to have had many different interests that ranged from charitable works, to watercolor painting, music, and even religious history.¹³⁸ For instance, he served on the board of directors for the Greenwich Settlement House, the Italy-America Society, and the American Red Cross, was president of the Kips Bay Boys Club, and ran a country retreat for convalescent boys from the city called Aldrich Farm on Staten Island. During World War I he was head of the Red Cross refugee relief effort in Italy, a country he would later return to as head of the American Academy in Rome from 1935 until his death in 1940. Notwithstanding the certain polish his extensive European travels lent him, Aldrich remained unassuming and amiable; He had many friends and was well regarded. The long-time art critic for the New York Herald, Royal Cortissoz, reflected that Aldrich was, “busy in diverse directions, in architecture, in the Academy, in music, in philanthropy, in social life...He was a man of his time and had his share of sophistication. But it was to the high admonition of his inner self that he gave heed. If, wherever he went, he diffused an atmosphere of goodness, it was because he kept himself unspotted from the world.”¹³⁹

Delano & Aldrich Architecture Firm

The firm Delano and Aldrich began in 1903 with an office in Manhattan. They were unsure whose name would come first but after winning three successive coin flips, the rights belonged to Delano.¹⁴⁰ The firm was set up so that each partner was assigned to the project they brought in and given that Delano was the more assertive, most of the projects tended to be his.¹⁴¹ Their working relationship benefited both partners and Delano remarked, “perhaps if (Aldrich) had been more original dynamic person our partnership would not have endured for 35 years for I am afraid I was too often headstrong in carrying out my ideas.” Fortunately, since both shared the same educational background -- attending Columbia, the Ecole des Beaux Arts, and interning at Carrere and Hastings -- they had similar views on architecture.

Delano and Aldrich started at a propitious time. By 1900, the extensive rail road networks and advent of the automobile allowed wealthy New Yorkers to create country homes in nearby locations such as Long Island and Westchester country, New York. Given Delano and Aldrich’s social connections and former experience with Carrere and Hasting, the two were in a prime position to take advantage of the country

house boon. Early houses included the Egerton L Winthrop, Jr. estate (1903-4) on Long Island, and the V. Everitt Macy House (1904) in Onteora, New York; the latter being one of Aldrich's few commissions since he knew Macy from their time together at Columbia. Aldrich's early success also included submitting a design for John D. Rockefeller, Sr.'s country home, Kykuit (1902-08), in Westchester County, New York. Rockefeller's son knew Aldrich, who was a distant cousin to his wife, and asked him to prepare a competing design to oppose one by his father's favorite architect, Dunham A. Wheeler. Although Aldrich's design was chosen, it was only selectively used since Rockefeller Sr. insisted on incorporating many of Wheeler's designs and hired Ogden Codman to design the interior. Unlike Kykuit, one of their most prestigious early commissions was not a country house but rather an art gallery. While Delano was visiting former Yale classmate Cornelius Vanderbilt III on his yacht in Venice, he met the president of the Atlantic Coast Line Company, Henry Walters. Walters was by that time already quite wealthy and an adamant art collector. He became fond of Delano and asked him to accompany him on buying trips to Venice antique shops. Walters decided to take a chance by letting the young, and relatively inexperienced firm design a building in Baltimore to incorporate his art collection. The resulting Beaux Arts styled building, the Walters Art Gallery (1904-09), was an early success that helped establish the firm's status as Society architects.



Figure I-62. John D. Rockefeller's Kykuit, in Westchester county, New York. The home was initially designed by Aldrich but his design was substantially altered (image clipped from woodhavenhistoric.com).



Figure I-63. Walter Arts Gallery, Baltimore, MD. (image clipped from usgwararchives.net).

Over the next thirty years, the firm solidified their reputation, designing numerous country estates for their wealthy patrons. They developed a design aesthetic that was simple, austere, and well-proportioned, reflective of their Beaux-Arts training. In a 1923 *Architectural Record* article summarizing their country houses work, the author noted their penchant for deriving designs from the best principles of the eighteenth century,

Their plans, which show the careful academic training of this school (Beaux Arts) both in the plans and the elevations, whether of a façade or the side of a room, one feels a fine relationship of parts. From the point of view of decoration, there is a small amount of ornament, very telling because well placed and brought into strong accent by contrast with simple planes and wide wall spaces. The beautiful, high, narrow proportions of their doors and windows are another note of distinction drawn from the eighteenth century tradition.¹⁴²

Although the Delano and Aldrich designed in a variety of architectural styles, many country houses were in the Georgian style, with notable examples including Merestead (1906-7), High Lawn (1908-10), and the later Woodside (1916-18). Delano however, did not like to be constrained by the notion of style. "It is such a deadening thing to have to follow a particular style slavishly," Delano asserted, "To do so is copying and

nothing more. Yet most people want to call their houses Georgian or Norman or Palladian, and are not satisfied with accepting a good house, well arranged, without a fancy name."¹⁴³ Despite his insistence on not slavishly following a style, he did not abandon historic precedent and urged the owner to build in an architectural style that was expressive of their personalities.¹⁴⁴ His country house design strategy started with the plan but was also carefully considerate of the site.¹⁴⁵ According to a 1927 article about country houses, Delano stated that he required a site visit before making any design decisions so-as to gather inspiration from the landscape. Following the site visit, he laid out the country house according to some general rules,

I try to have my house face as nearly as possible to the south, for in this part of the world the winds blow from the southwest nine days out of ten in summer. A southerly exposure affords not only sunlight but coolness. I try to keep the service part of the house as much out of sight as possible. If I can I put the entrance door on the north side, and by the same token the staircase for these elements do not require sunlight as the living room and bedrooms do.¹⁴⁶

Delano's responsiveness to the site and his desire to design the gardens was indicative of the shift occurring in country house design where the building and surrounding landscape were being composed as one design. Charles Platt, whose earlier garden and architectural design for Maxwell (verify) house was well published, may have influenced Delano and Aldrich's thinking in this regard, especially in the use of side porches to extend the building into the landscape.



Figure I-64. William Osgood Field's house, High Lawn, under construction around 1909 (image clipped from Avery Drawings & Archives Library at Columbia University).



Figure I-65 Jame Abercrombie Burden's estate, Woodside, circa 1923 (image *Architecture Record*, No. 1, Vol. 54, July 1923).

In addition to their country estates, Delano and Aldrich designed many buildings in New York City. These structures consisted of detached houses as well as townhouses, apartment buildings, clubs, schools, and a few commercial buildings. The Georgian style was again a popular choice for many of their clients. Notable examples of buildings in the Georgian style include the William Sloane house (1917-19), the Knickerbocker Club (1913-15), an apartment building at 1040 Park Avenue (1923-25), and a four-story structure for the Miss Chapin's School (1927-28). Although the vast majority of the firm's buildings were residential or low-rise, they did design a few skyscrapers as well. The most prominent skyscraper design was their 37-story Brown Brothers & Co., the same bank where is father worked.

Starting in the 1920s, Delano and Aldrich became more involved in designing public buildings. These public building types included educational buildings, such as those for Delano's alma maters Lawrenceville School and Yale University, an orphanage in Pennsylvania, and even a couple of bridges for the Bronx Parkway Commission. Some of their largest commissions however, came from the federal government. Delano's participation on a number of Washington D.C. commissions and Board of Architectural Consultants led to the firm's commissions for the United States Post Office (1928-35) on the Federal Triangle.,

the American Government Building (1929-32) in Paris, and the Japanese Embassy in Washington D.C. (1930-31). In addition, Delano was directly involved with work at the White House, including a 1927 third floor addition and new roof and the addition of a second floor balcony within the south portico in 1948. During the 1930s, the firm was commissioned to design a number of airport buildings, which saw a break from their more historical interpretations of classical architecture. These buildings included the abstract and austere Customs and Passenger Station buildings for the Pan American Airways System in Miami Florida and later, the Marine Air Terminal (1937) at LaGuardia Field.



Figure I-66. Knickerbocker Club, New York City (image from Peter Pennoyer Architects website, ppapc.com).



Figure I-67. William Sloane House, New York City (image from *Architecture Record*, No. 1, Vol. 54, July 1923).



Figure I-69. American Government Building, Paris, France (image from Peter Pennoyer Architects website, ppapc.com).



Figure I-70. Marine Air Terminal, Queens, New York City, NY. (image from Peter Pennoyer Architects website, ppapc.com).

SALTUS & SANGER

The landscape architecture firm of Saltus and Sanger appears to have been largely relegated to obscurity with very little having been published on partners Rollin Saltus and Walter Prentice Sanger. According to a biography sheet published by the American Society of Landscape Architects, Rollin Saltus began studying

forestry at the Biltmore School of Forestry. The school was the first of its kind in America and established by Carl A. Schenck and George W. Vanderbilt in 1898. Sometime after 1902, Rollins worked in Linville, NC, before traveling up north to work at the United States Department of Agriculture's Forestry Service in Cambridge, MA., where Rollins met and apparently studied landscape architecture with Frederick Law Olmstead. In 1904, Saltus established his own Landscape Architecture and Forestry office in New York City before forming a partnership with Walter Sanger in 1908. Sanger's background is just as obscure as Saltus's.¹⁴⁷ He studied landscape architecture at Harvard University from 1905-1907, briefly formed his own firm, and then joined Rollin Saltus in 1908. The firm Saltus and Sanger would last for only two years, 1908-1910, before dissolving. During that time, there were few published projects by the firm with the exception of their work at Merestead, which was the focus of a 1912 article in *The Craftsman*. Saltus may have known the Sloane's prior to his work at the estate, for his wife was a member of the Bedford Garden Club and they lived in Bedford. After the office broke up, Saltus re-started his own firm while Sanger went to Porto Rico where he was involved with studying the city's development.¹⁴⁸ Saltus continued his involvement with Merestead through 1912 at which time he also published another design for a Mt. Kisco estate, that of Jesse I. Strauss, president of Macy's Department Store.



Figures I-72 & 73. Photos of Merestead's garden from the 1912 *Craftsman* article (image from *Craftsman*, Vol. 22, April-September 1912)

MERESTEAD ESTATE CONSTRUCTION CHRONOLOGY

The following is a summary construction chronology for the Merestead estate. The majority of dates were provided during an interview with site superintendent Tom Comito as well as information gathered by curator Virginia Carnes.

1842

Sarah Reynolds buys two parcels of land from Jonathan Sands. This land would later become part of the Merestead estate.¹⁴⁹

Pre-1860s

Construction of oldest part of farmhouse.

1861

Dwight Capron buys a parcel of land which later became part of the east farmstead on the Merestead estate, from Sarah Reynolds.

1867

An 1867 property ownership map of Westchester county indicates a “E. Capron” owned the property approximately where the farmhouse is located.



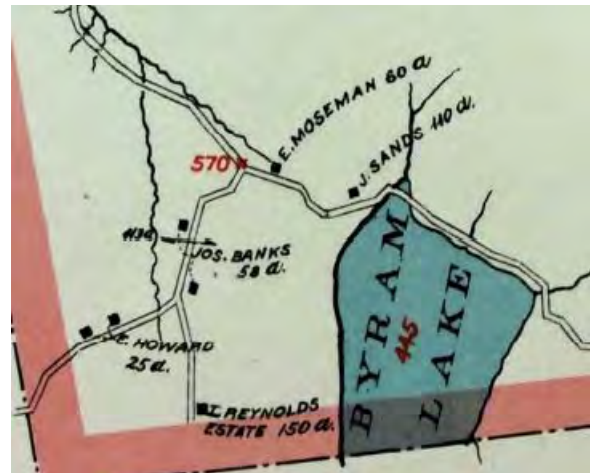
Figure I-74. 1867 Atlas of Westchester County, showing E. Capron name where existing farmhouse stands.

1868

Philander Moseman buys two parcels of land from Dwight Capron.¹⁵⁰

1870s-93

1872, 1881, and 1893 property ownership maps of Westchester county indicates that a “F. Moseman” (1893 it is “E. Moseman”) owned the property approximately where the farmhouse is located. This may be “Philander Moseman” who is mentioned as owning land next to the property that the Mills family purchases in 1894; No Moseman’s with the first initial “F” were found in historic censuses.



Figures I-75 & 76. 1881 Atlas (left) and 1893 Atlas (right) of Westchester County, showing E. Moseman's name where existing farmhouse stands.

1876

Philander G. Moseman buys part of current eastern property from Joshua Reynolds.¹⁵¹

1885

Warren Sarles buys a parcel of farmland from Jane A. Moseman, Philander's wife.¹⁵²

1890

Joseph Sarles buys two parcels of the eastern farmland from Warren and Eliza Sarles.

1894

Zephaniah T. Mills, Frances J. Mills, Andrew G. Mills, Theria M. Mills, and Phoebe E. Mills buy western farm from William O. Fiero.¹⁵³

1899

Ernest V. Weed buys western farm Zephaniah T. Mills, Frances J. Mills, Andrew G. Mills, Theria M. Mills, and Phoebe E. Mills.¹⁵⁴

Pre-1900

Construction of horse barn.

1905

William Sloane buys eastern farm from Joseph and Phebe Sarles and western farm from Ernest V. Weed to create Merestead.¹⁵⁵

1906

The architectural firm of Delano and Aldrich create construction documents for Merestead house. Construction on the house starts the same year.

1907

Merestead house is constructed and the house is formally opened by the Sloane's.¹⁵⁶ Per the original construction drawings, Delano and Aldrich were hired to design the Carriage House and Garage which they continued to work on through the spring. These two buildings may have been constructed that summer and fall.

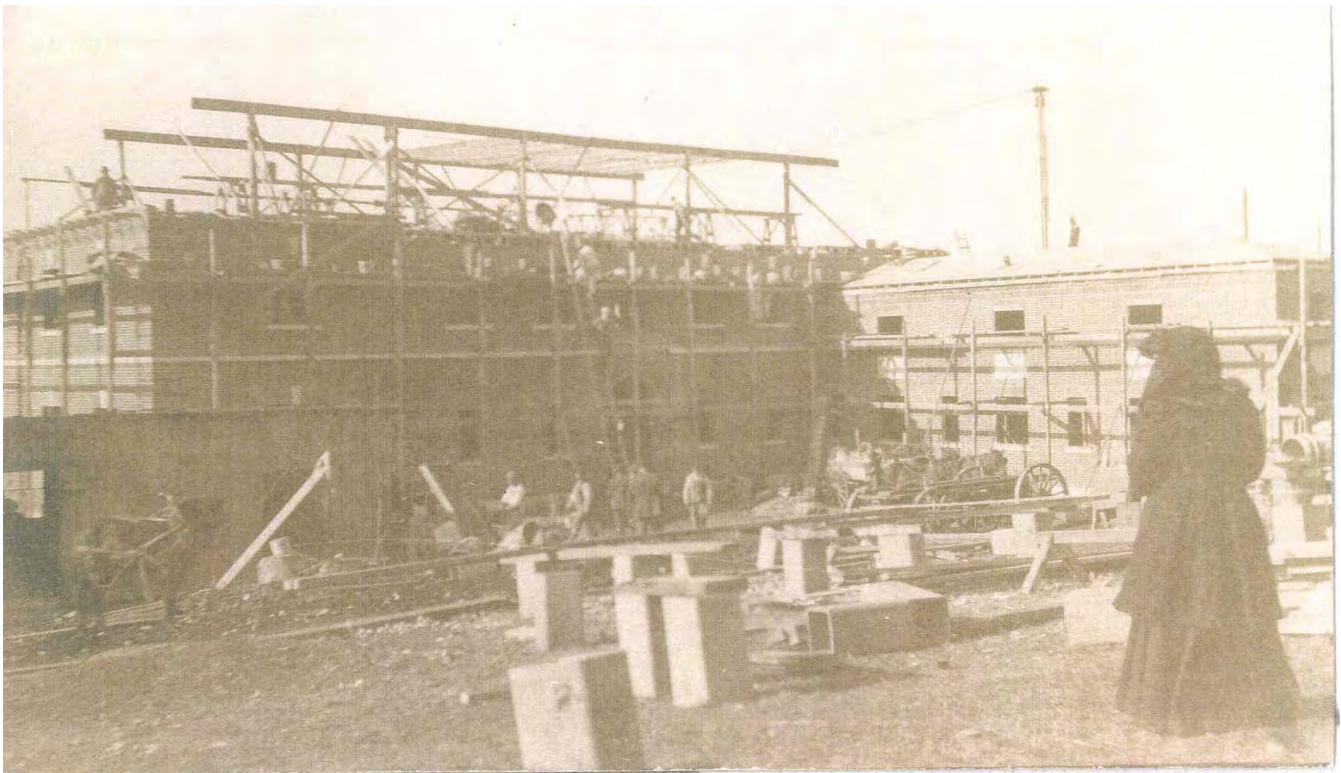


Figure I-77. Circa 1907 photos of Merestead looking from the southwest (left) and southeast (right) (Images from Merestead collection).

1909

William Sloane buys land from the Byram Lake Land Company and later sells land adjacent to that which he just purchased to William Woodward.¹⁵⁷ Delano and Aldrich were hired to design the Cow Barn as well as an addition to the farmhouse which they worked on through the spring of that year. The barn house addition may have been constructed that summer and fall.

c. 1910

Dairy house is believed to have been built shortly after cow barn. The garage/shed on the farmstead as well as the pump house may have also been built at this time.

1909-10

Garden with summer house completed according to designs by landscape architect Rollin Saltus. Curved retaining wall and stair in forecourt modified to create a top landing that branched out to two paths that led up the hill to the woods.

1911

William buys land from Jesse I. Strauss. A “Quit Claim” deed is used to establish a new stone wall as a property boundary on the south side of Byram Lake Road. School District #11 buys the land from William

Sloane near the corner of Sarles and Byram Lake Road.¹⁵⁸

1915-16

Entry drive and courtyards covered with bluestone gravel.¹⁵⁹

1917

New culverts were installed and some stone walls were re-built along Byram Lake Road.¹⁶⁰ Note that one of the drawings still shows a two-sided porch on the farmhouse.

c. 1925

A secondary well-pump was installed. The pump is a Gould Triplex piston pump.¹⁶¹

1928

An easement is created for a strip of land on the north side of Byram Lake Road to be used for installing a water pipeline.¹⁶²

1932

Frances Sloane buys 71 acres from Charles B. and Mary R. Niles to the southwest of Merestead. The property was eventually given to the Patterson's and the site of their "Pink House".¹⁶³

1935

Frances Sloane sells almost 5 acres of land along the brook to John A. Dix.¹⁶⁴

1930s

The swimming pool and changing shed was constructed.¹⁶⁵ The original toilets with wall tanks were replaced with the current toilets.¹⁶⁶ Original coal fired Kelsey Generator

Pre-1960s

During this period it is likely that some of the bedroom wall sconces were replaced and the far eastern servant's bedrooms were combined by removing the dividing wall.

1963

Old portion of farmhouse kitchen and the addition's interior were renovated. The interior spotlights and a circuit breaker panel were installed in the barn. Per Tom Comito, "I have been told that when the Patterson's

moved here after Margaret's mother died, the farm house and large barn had quite a bit of work done to them."¹⁶⁷ The linoleum in the main house's kitchen, pantry, and corridor was installed.¹⁶⁸ The old swimming pool changing sheds were moved to the servant's courtyard and a new changing building was constructed.¹⁶⁹

1967

Margaret Patterson gives land on northwest side of Sarles Street to Wildlife Preserves, Inc.¹⁷⁰

1970s

Garden shed constructed.¹⁷¹

c.1972

The red curtains in the living room, window seat cushion, and curtains for bedroom #4 were apparently made by Bertie Murat.¹⁷² Chandelier in west hall was a gift from Dr. Patterson to his wife on their 35th wedding anniversary.¹⁷³ The coal fired furnace was replaced with an oil fired furnace and a 5000 gallon oil tank was installed. The swimming pool was sandblasted.¹⁷⁴

1973

Margaret Patterson gifts 34.3 acres of land (known as the Pink House property) to the Nature Conservancy.¹⁷⁵

1976

Margaret Patterson grants a 25' perpetual easement to the Village of Mount Kisco for the construction and maintaining a water main between the Patterson and Cornelia Marsh estate.¹⁷⁶

1978

Margaret Patterson sells 1.77 acres of land to David L. Hopkins.¹⁷⁷

Pre-1979

The cow barn's gutter and downspout system were removed as well as the water shut off.¹⁷⁸ Garden wood trellises were removed.¹⁷⁹

1979

The forecourt and road to where the grade begins at the end of the grass banks was "tarred and graveled."¹⁸⁰

1980

Ice house dismantled.¹⁸¹

1980s

The exterior stairs to the basement were originally bluestone but covered with concrete because the stone was severely delaminated. A pipe froze and burst in the northwest bedroom (Bedroom 1), which resulted in repairs to the bedroom's and adjacent bathroom's (Bathroom 1) plaster.

1981

In-ground water line for croquet court was abandoned. Four peach trees were planted after the original ones died.¹⁸²

1982

The Merestead estate is deeded to Westchester county. Termite damage discovered at west dining room French doorways, adjacent flooring, and floor beams. New floor beams were added as reinforcement. Pump house was painted. A Burkes 1.5 hp submersible pump was installed to fill the reservoir.¹⁸³

1983

Tarpaper roof added to the shed in the farmstead.¹⁸⁴ Picket fence in front of farmstead was removed.¹⁸⁵

c. 1984

Flat roof portion was covered with semi-bitumen roofing. Stainless steel chimney caps were added. Base of the chimneys were pointed. The submerged water line was re-routed to by-pass the artesian well by the bridge since there were leaks in the line.¹⁸⁶

1986

Carriage house exterior trim painted.¹⁸⁷

1987

An oil burning furnace serving the servant's wing was installed. The vinyl coated chain-link fence was installed to enclose the gardens and pool area. The main drive bridge was blacktopped. The farm road above the chicken house was reconstructed and drainage installed after it was badly washed out in the spring.¹⁸⁸

1989

New farmhouse roof and decking installed. Horse barn re-roofed. Wood shingles installed on garage/shed.¹⁸⁹

1990s

All roof gutters were lined with Owens- Corning Derbigum Single-ply membrane. Selective slate roof replacement work and re-anchoring with copper nails. The majority exterior woodwork paint was removed with a torch, prepped, and repainted. Some of porch balustrade newel posts were removed and replaced with new wood posts to match the existing. Repair and replacement of copper downspouts on an add-needed basis. Garage was re-roofed sometime in the 1990s. Lower root cellar ventilator was restored.¹⁹⁰

1993

Horse barn re-wired and new breaker panel installed. The electric is supplied from the Cow barn.¹⁹¹

1994

Roof replaced over servant's wing with copper. A new oil burning furnace was installed. Fiberglass shingled roof was installed over the existing wood shingles by Tom McGrath¹⁹²

1995

Carriage house and cow barn were re-roofed by Tom McGrath. Cow barn louvers on the ventilators were stained white. Per Tom Comito, "It was redone by cutting the tabs off the old shingles to get the even nailing surface necessary to nail on new shingles...The original wood shingles are underneath everything."¹⁹³

Late 1990s

Plaster was repaired in southwest corner of west hall. Copper roof over west front entry caulked.

1996

The swimming pool was sandblasted.

1997

Garden shed re-roofed.¹⁹⁴

1998

Flat portion of roof re-coated with fibrated aluminum roof coating. Main chimney for the oil burning furnace was re-pointed and the chimney cap repaired in 1998. Milk house re-roofed. A water line tap for the farmhouse was replaced¹⁹⁵

1999

The 45 foot horizontal flue was replaced. The alarm system was upgraded by Black Cat. The flagstone around the pool was lifted and reset in stone dust. Garden shed painted.¹⁹⁶

2000

Security gate was installed at front drive.¹⁹⁷

Post-2000s

New roof installed was installed on long shed at the farm complex. Shoring was installed under dining room and new joists were sistered onto the floor joists after the discovery of termite damage.

SIGNIFICANCE

Merestead estate is significant for many different reasons. The most obvious are its historic and architectural values, which have been described in the above narrative as well as in the 1984 nomination for the National Register of Historic Places. Besides these two categories however, Merestead exhibits other values related to its sense of community, its educational potential, and its economic value that give a more rounded evaluation of the estate's overall significance. This section, entitled "Significance" will summarize the previous National Register nomination and discuss the estate's many "values". Based on this evaluation, there will be a discussion of the Period of Significance as well as a determination of the Preservation Zones according to the degree which a space or room in the main house, or building on the rest of the site, contributes to the overall significance.

NATIONAL REGISTER

The Merestead estate was placed on the National Register of Historic Places in 1984 and was considered both historically and architecturally significant. This nomination summarized, "Merestead is an architecturally distinguished, early twentieth century country seat in northern Westchester County. Retaining almost complete integrity of siting and design, the complex recalls the lifestyle of America's wealthy industrialists at the turn-of-the-century."¹⁹⁸ The nomination lists the specific dates of significance as circa 1850-1907, which encompasses both the dates for the earlier farmstead development as well as the main manor house. Ten buildings are listed as contributing:

- Mansion
- Garden House
- Garage Building
- Carriage House
- Garage
- Tenant Farmhouse
- Cow Barn
- Stable
- Storage/Playhouse Building
- Farm Support Structures (Includes four small shed/storage structures)

PRESERVATION VALUES

Utilizing a value based assessment of historic properties has become more widespread in recent years. It was best summarized in a 2002 research report entitled, "Assessing the Values of Cultural Heritage" published by The Getty Conservation Institute. This approach of course pre-dates that report and is now an important tool used to address the fact that a cultural building or site is important to different people for different reasons. Merestead, offers an excellent opportunity to use such an approach given its owners, architecture, farmstead, and site. A historian can appreciate the historic aspects and integrity of the site, an architect the aesthetic values, a hiker the natural values, and the property manager the economic values. Understanding the range of these cultural values is important when preserving a cultural heritage site since the aim of any treatment or intervention should be to strengthen rather than diminish the estate's importance. These values in-turn act as a gauge that can be used to establish which treatments are most appropriate and where. A value based preservation approach attempts to take various stakeholder's perspectives into account and create an approach that understands Merestead as a multifaceted entity. The following is a summary of these values:

Historical

Historic values are the most evident and objectively quantifiable in an estate over a hundred years old, especially one associated with a prominent owner and architect. These values include, but are not limited to, the following:

Owner: Merestead is the country home of William Sloane, a prominent and wealthy New York merchant who served as President of W & J Sloane, of which his grandfather was founder. He was also noted for his numerous civic duties, particularly his involvement with YMCA's National War Work Council during WWI and directorship of Presbyterian Hospital in New York City.

Architects: Merestead is an early work by the famed early 20th century architecture firm Delano & Aldrich and perhaps their first major Georgian Revival house.

Historic Integrity: Merestead estate has tremendous historic material integrity; Very little has changed since the Sloane's and Patterson's occupied it. It is essentially a historic artifact that is revealing not only of the owner's lives and architect's designs, but also country house life during the Gilded Age.

Architectural: Merestead is representative of the Georgian Revival style that was popular during the early 20th century and part of the larger Colonial Revival Movement.

Service Industry: Merestead is representative of servant's working and living conditions in a wealthy country house during the early-to-mid 20th century.

Material Culture: The Merestead estate's collection of furniture, books, tools, toys, etc. provide a wealth of information for those interested in material culture.

Country House Development: Merestead is representative of a cultural shift that took place during the early 1900s which advocated for simpler, less ornate and less formal housing that affected the design of country houses for the wealthy. Post-1900 country houses tended to be less palatial than those from the 1880s and 90s, and were influenced by the trend to mimic the English gentleman farmer. This cultural shift was also due to the Progressive Era's many reforms and activism for healthier, simpler surroundings.

Landscape Development: Merestead is representative of a landscape movement to incorporate house and site into one design that was largely spearheaded in America by architect and landscape designer, Charles Platt. This is evident in the siting of the house to take advantage of view sheds, utilization of the side porches as transitional spaces, and use of original pergolas, tea house, and other garden features as a means of extending the architecture into the landscape.

County History: Merestead has value to the history and development of Westchester County.

Vernacular Architecture: Many of the farmstead buildings are representative of 19th century vernacular design and construction methods.

Aesthetic

The aesthetic values are those characteristics that contribute to the estate's sense of beauty. By its very definition, aesthetic values are highly individual but certain cultures and time periods often come to some common agreement as to what defines beauty. According to the *Oxford English Dictionary*, beauty is generally defined as a combination of qualities (e.g. shape, color, form) that please the aesthetic senses (usually visual) or intellect.

- Austere and elegant Georgian Revival design. The spatial proportioning and level of interior decoration lend the house a quiet charm.
- Bucolic site.
- Aesthetic value of collections, particularly the many prints, sculptures, and other art objects.

Educational/Interpretation

- Merestead estate serves as a teaching tool for both children and adults who wish to better understand the historic and aesthetic values of the site.
- The collection of historic artifacts at Merestead estate has value for academic researchers interested in material culture.

Community

The notion of community can be defined in many different ways. Proximity decrees that those closest to Merestead make the most use of the estates features. While this is true in many respects, the internet creates the potential to create a virtual community.

- Tours, both in-person and virtual.
- Music performances. These performances can also be streamed live or saved for later downloads to reach a wider virtual audience.
- Potential use of site for local community events such as picnics, concerts, fairs, or weddings.
- Outdoor trails are used for hiking and trail runs and races.

Economic

The economic values include not only the properties current financial worth but also its potential. This potential financial value includes profits that could be accrued through events.

- Merestead estate (e.g. land, buildings, collections) has significant financial value.
- Future music performances profits.
- Future tour profits.
- Leasing opportunities to other enterprises such as Copland House.
- Potential use of the house as a bed-in-breakfast.
- Potential use of the site for various events (e.g. weddings, historic exhibitions, etc.)

PERIOD OF SIGNIFICANCE

The specific Period of Significance is being defined as 1907-2000, which are the years the Sloane's and Patterson's maintained ownership of the property and the time period in which most of the building's were constructed. This broad date range corresponds to Westchester County's suggested Period of Significance but varies from that in the National Register nomination (1850-1907), revealing a much different approach. The National Register dates presumably mark the approximate date for the earliest buildings on the farmstead (farmhouse, horse barn, and perhaps the upper root cellar) to when Merestead house was built. This approach has some merit in that it prioritizes the date of completion, or original design, for most of the buildings but does not recognize the years that the estate was associated with Sloane's and Patterson's, for which it is significant, and excludes other buildings that were built after 1907, such as the cow barn, garage, and dairy house. The 19th century buildings/structures certainly have their own significance, which should be respected, but the reason the estate is important is its association and development by the family. In addition, so little has changed that the original designs for the estate's pre-Sloane buildings are still quite apparent and can be easily interpreted, with the exception of the farmhouse which appears to have a much more complex construction chronology (see Part IV for a discussion of the farmstead buildings).

PRESERVATION ZONES

Preservation zoning is a method of categorizing buildings and/or spaces according to the degree to which they maintain the material and design integrity from the Period of Significance. The zoning method is based on historic research and material investigation and intended as a planning tool to help guide preservation goals and treatments. The level of specificity for each of the estate's buildings will reflect the priorities identified in Addendum Number 1 of the Request for Proposal. These priorities in order of importance are: 1. Main house complex; 2. Carriage house complex; and 3. The farm complex. Considering that the main house complex is a top priority, preservation zoning will be on a per room basis whereas the carriage house complex and farm complex will be zoned per building.

Primary Significance

Buildings and/or spaces of primary significance best express the architectural character and retain the most historic material integrity from the Period of Significance. They are often, although not always, the more public, formal, and architecturally elaborate features of the estate as well as the most representative of the values identified above and are integral to understanding life on the estate under the Sloane's and Patterson's. Buildings and/or spaces of primary significance are essential to the historic character of the estate during the Period of Significance and should be retained and restored.

Rooms/Spaces in Merestead house that are of primary significance include:

- Vestibule
- Stair Hall
- Library
- Living Room
- Hall
- Dining Room
- Pantry
- Main Stair
- Second Floor Hall
- Second Floor Bedrooms
- Second Floor Bathrooms
- Linen Room

Carriage house complex buildings and farm complex buildings that are of primary significance include:

- Carriage House
- Garage
- Farmhouse
- Cow barn

Secondary Significance

Buildings and/or spaces of secondary significance may still be expressive of the estate's values but have slightly less architectural and historic material integrity than primary significant zones. They should be retained and restored as much as feasibly possible without jeopardizing the future design and use of the estate.

Rooms/Spaces in Merestead house that are of secondary significance include:

- Lavatory
- Office
- Coat Room and Closet

- Kitchen and Closet
- File and Utility Room
- Servant's Corridor
- Servant's Hall
- Laundry
- Second Floor Bedroom Closets
- Second Floor Servant's Bedrooms
- Second Floor Servant's Bathroom
- Second Floor Servant's Corridor and Stair Hall
- Third Floor Hall
- Third Floor Bedrooms
- Third Floor Bathroom

Carriage house complex buildings and farm complex buildings that are of secondary significance include:

- Pump House
- Horse Barn
- Dairy House
- Garage/Sheds
- Chicken House
- Garage (Bull Barn)
- Root Cellars

Minor Significance:

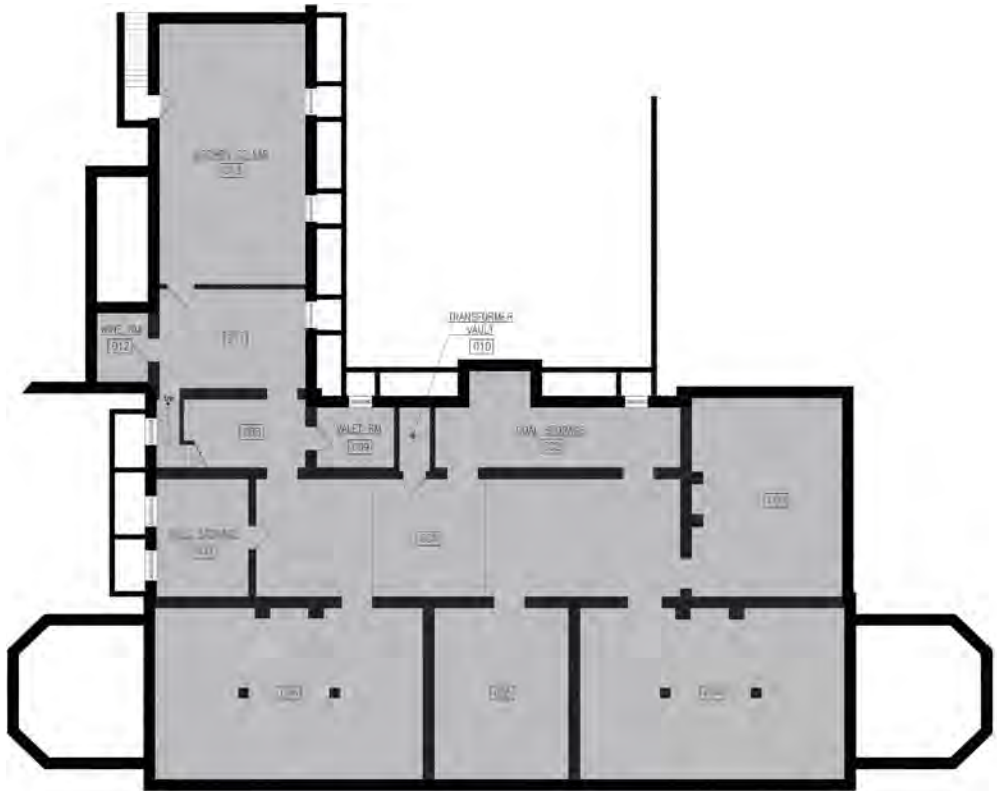
Building and/or spaces of minor significance are the least expressive of the estate's values and typically are non-public, service or storage zones that do not significantly contribute to the building or site's design vocabulary, and/or have little or no architectural or historic integrity. These buildings and/or spaces are generally regarded as areas open to new design approaches but historic elements should be retained or re-used if possible.

Rooms/Spaces in Merestead house that are of minor significance include:

- Basement
- Unfinished Third Floor "Attic" Space

Farm complex buildings that are of minor significance include:

- Garden Shed



RASFMFNT

Basement Plan



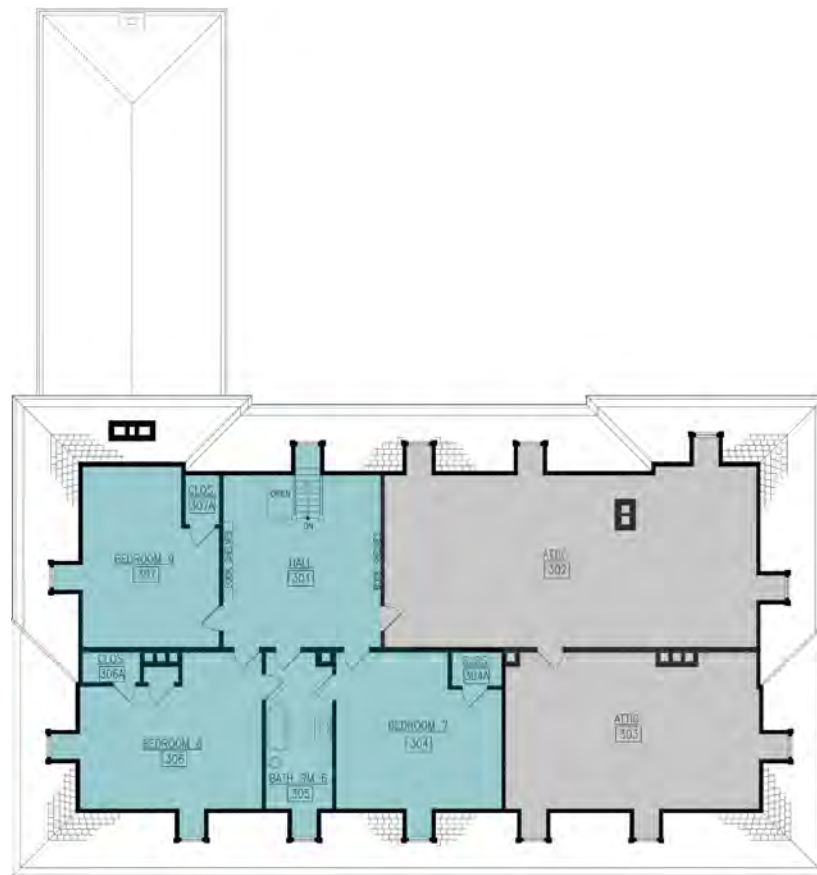
FIRST FLOOR

First Floor Plan



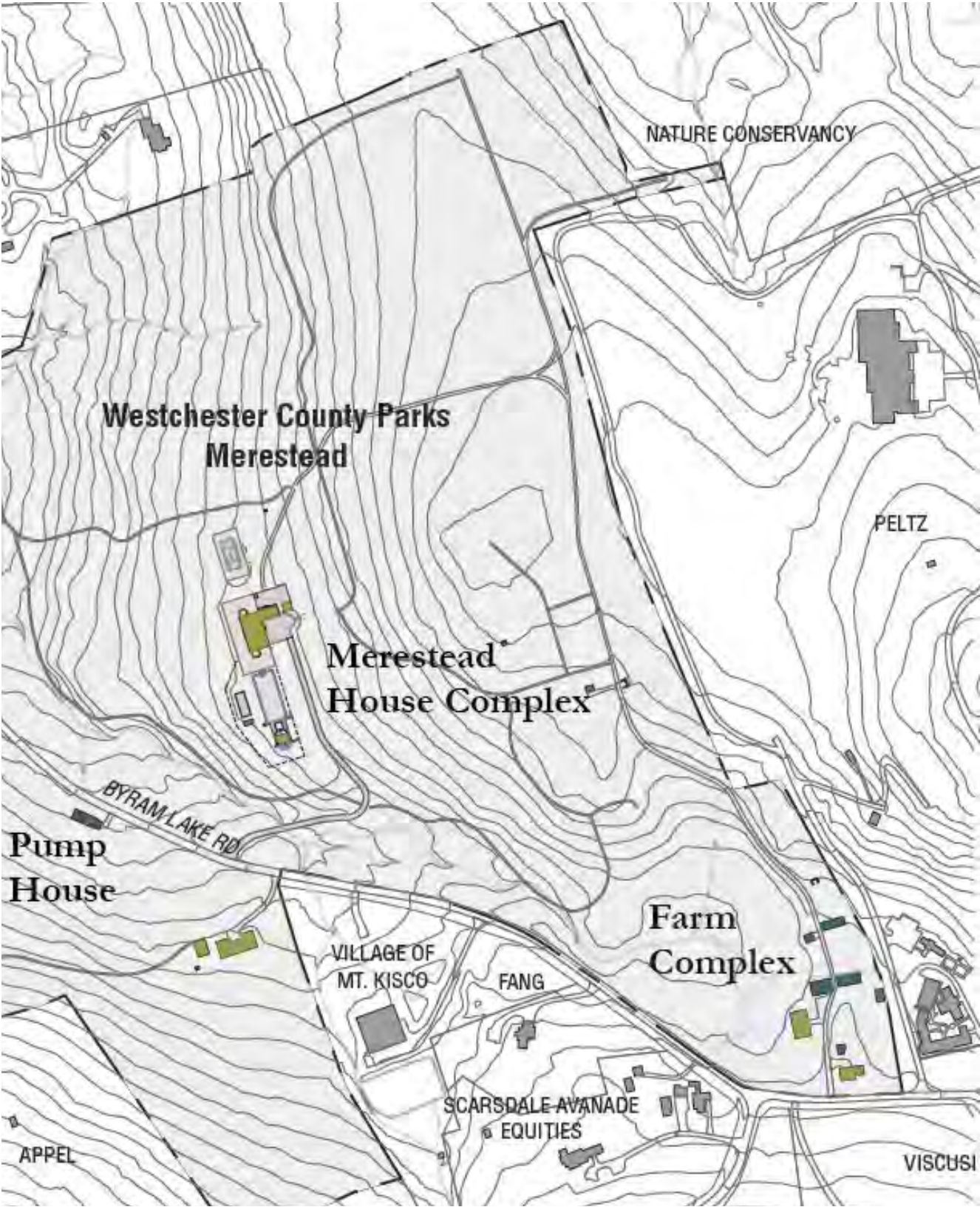


Second Floor Plan



Third Floor Plan

3RD FLC 



Site Plan



Endnotes

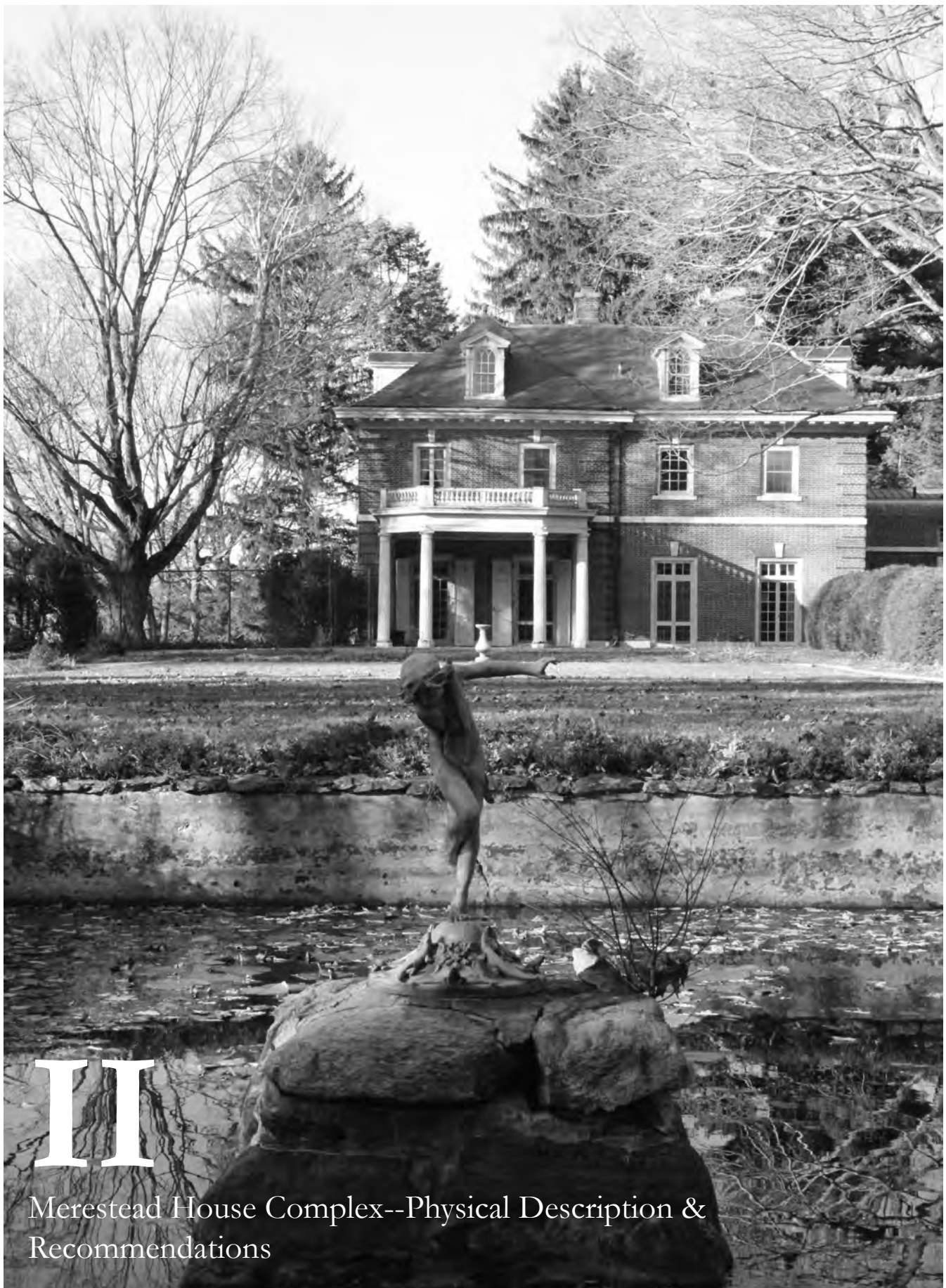
- 1 William Sloane, "History of W & J Sloane," Talk delivered to junior clerks at W & J Sloane, February 15, 1921.
- 2 *The Story of the Sloane's* (New York: W & J Sloane, 1950), 8.
- 3 Sloane, "History of W & J Sloane".
- 4 Ibid.
- 5 *The Story of the Sloane's*, 11.
- 6 Ibid., 17.
- 7 Ibid., 28.
- 8 "The President at Lenox," *The New Park Times*, September 25, 1897.
- 9 King, Robert B. *The Vanderbilt Homes* (New York: Rizzoli, 1989), 132.
- 10 Ward MacAllister, "The Only Four Hundred," *New York Times*, February 16, 1892, 5.
- 11 *The Story of the Sloane's*, 21.
- 12 "Abraham J. Berry," <http://www.famousamericans.net/abrahamjberry> (accessed October 19, 2015. There is currently a Berry Playground and Berry Street in Brooklyn named after Abraham Berry in honor of his service. "Berry Playground," NYC Parks website accessed October 19, 2015, <http://www.nycgovparks.org/parks/berry-playground/history>.
- 13 John Sloane to William Sloane, February 1, 12, and 19, 1882, (Merestead archives).
- 14 "Cutler School Scrapbooks and Record Book of Applicants 1887-1914," New York Public Library Manuscripts and Archives Division.
- 15 "Dr. Arthur H. Cutler, School Founder, Dies," *New York Times*, June 22, 1918.
- 16 *Social Register, New York, 1896* (New York: Social Register Association, 1896).
- 17 *The American Carpet and Upholstery Journal* 24 (February 10, 1906): 66.
- 18 *New York Times*, December 7, 1909, pg. 7.
- 19 *New York Times*, July 9, 1902.
- 20 *Social Register, New York, 1909* (New York: Social Register Association, 1909).
- 21 Helen Ganz Spiro, "Couple's Bequest to Westchester a Legacy of Beauty," *Gannett Westchester Newspapers*, November 20, 1981, B Section.
- 22 Andy Diem, interview by Virginia Carnes, dated Aug. 25, 2003, Merestead Archives.
- 23 Andy Diem, interview by Virginia Carnes, June 13, 2005, Merestead Archives.
- 24 Andy Diem, interview by Virginia Carnes, November 17, 2003. William Rotch Ware, served as the editor of the *The American Architect* for many years, and published a four volume set of measured drawings and photographs of colonial Georgian exterior and interior elements between 1898-1902. This marked one of the first complete and detailed studies of American Georgian architecture.
- 25 Andy Diem, email to Mark Kasprzyk, September 9, 2015, Harboe Architect's project files.
- 26 , William Rotch Ware, *The Georgian Period*, Vol. 1-4 (Boston: American Architect and Building News Company: 1899). The pages marked include: Part I, Plate 33 which show the exterior elevation and doorway for a house in Genessee Valley; Part II, Plate 8 which show interior details from the Thompson House, Charlestown, MA; Part III, plate 25 which shows exterior elevations and interior details for buildings in Sacket's Harbor.
- 27 *Story of the Sloane's*, 21.
- 28 *New York Times*, April 27, 1907. Elsa Tegner, interview by Virginia Carnes, May 6, 2010, Merestead archives.
- 29 Delano and Aldridge designed *High Lawn*, a Georgian Revival country house, for Mr. and Mrs. William B. Osgood Field in 1908-10 and the Burden House for his cousin Florence Adele Sloane and husband James Burden, Jr., in 1916-18.
- 30 Gordon Ogilvie, letter to Virginia Carnes, June 15, 2004, Merestead archives. Author Greg King notes that the winter social season, "stretched from the middle of November until the onset of Lent." King, Greg. *A Season of Splendor. The Court of Mrs. Astor in Gilded Age New York* (Hoboken, New Jersey: John Wiley & Sons, Inc.) 337.
- 31 *Sweet's Indexed Catalogue of Building Construction* (New York: Architectural Record Co.), 756-757.
- 32 "William Sloane" *Quindecennial Record, Class of Eighteen Hundred and Ninety-Five, Yale College* (New Haven, Conn.: The Tuttle, Morehouse & Taylor Company, 1911). According to William's brief biography, he was listed as (not complete list) vice president of the Nairn Linoleum Company, director of the Bigelow Carpet Company, director of the Alexander Smith & Son's Carpet Company, director of the Bank of Manhattan County, director of the Second National Bank, a trustee of the Provident Loan Society, trustee of the Atlantic Mutual Insurance Company, manager of the Presbyterian Hospital, manager of the Hospital for the Ruptured and Crippled, trustee of the Manhattan Maternity Hospital, director of the Northern Pacific Railway Company, director of Northern Securities Company, president of the American Bible House in Constantinople, a member of the Council and recording secretary of the Yale Foreign Missionary Society, treasurer of the archeological Institute of America, member of the international Committee for the YMCA, chairman of YMCA Army and Navy Committee, chairman of Yale Y.M.C.A. Graduate Advisory Committee, deacon of Fifth Avenue Presbyterian Church, manager of St. Andrew's Society. In addition, he was a member of numerous clubs including the Metropolitan, Union League, and Yale, and Graduates and Lawn clubs of New Haven.
- 33 Gordon Ogilvie, e-mail message to Virginia Carnes, June 15, 2004, Merestead archives.

- 34 Gordon Ogilvie, e-mail message to Virginia Carnes, January 20, 2005, Merestead archives.
- 35 Ibid.
- 36 Ibid. Information also from: Gordon Ogilvie, e-mail message to Virginia Carnes, July 5, 2004 and John and Martha Cullum, interview with Virginia Carnes, May 29, 2003. Punch and Judy shows are puppet performances featuring outrageous and often violent comedy skits. The shows were popular in Britain as far back as the 18th century and in America during the 1800s. What appears to be a Punch and Judy stage set remains in an unfinished third floor room.
- 37 "Give \$190,000 for Sloane Memorial," *New York Times*, November 7, 1924, pg. 33.
- 38 , Frederick Harris, *Service with Fighting Men: Account of the Work of the American YMCA Association in the World War* (New York: Association Press, 1922) 274-275. The book's dedication reads, "To William Sloane, who also gave his life for his fellowmen."
- 39 *New York Times*, June 17, 1917, pg. SM.
- 40 President Woodrow Wilson, letter to William Sloane, November 21, 1921, Merestead collection 2000.34.44.
- 41 Brown, Betsy, "Storyed Mansion Is Willed to County," *New York Times*, November 15, 1981, pg. WC1.
- 42 Mary Elizabeth Carter, *Millionaire Households and Their Domestic Economy* (New York: D. Appleton & Company, 1903), 21. Author Mary Elizabeth Carter made note of the constant demands put on a society lady, "Every fashionable woman of wealth to-day finds in her own engagement calendar a task-master quite as exacting as the note-book of an overworked business-man, who is piling up his millions."
- 43 Christian Thompson Roach, interview with Virginia Carnes, November 2, 2003, Merestead archives.
- 44 Virginia Carnes, *Chronology of Frances Crocker Sloane* (unpublished document).
- 45 Ibid.
- 46 Both Gordon Ogilvie (chauffer's son) and Martha and John Cullam (grounds keeper's children) remembered Mrs. Sloane working in the garden. Gordon Ogilvie, e-mail message to Virginia Carnes, January 20, 2005, and Martha & John Cullam, interview by Virginia Carnes, May 29, 2003. Both the e-mail and interview transcript are at the Merestead archives.
- 47 King, *Season of Splendor*, 73.
- 48 Gordon Ogilvie, e-mail to Virginia Carnes, April, 19, 2006, Merestead archives.
- 49 Ibid.
- 50 Virginia Carnes, *The Life of William Sloane (1873-1922)* (unpublished document). Her chronology is based on her interviews with former servants and relatives.
- 51 "William Sloane Obituary," *American Carpet and Upholstery Journal*, September 10, 1922, pg. 63.
- 52 "William Sloane," *New York Tribune*, August 14, 1922, pg. 6.
- 53 **Get reference from Gigi.**
- 54 "William Sloane's Estate \$6,529,408," *New York Times*, July 1, 1924, pg. 21.
- 55 Andy Diem, interview by Mark Kasprzyk, October 22, 2015, Harboe Architects project files.
- 56 Chapin website, accessed October 21, 2015, <http://www.chapin.edu>.
- 57 Betsy Brown, "Storyed Mansion Is Willed to County."
- 58 Elsa Tegner, interview by Virginia Carnes, May 6, 2010, Merestead archives.
- 59 Gordon Ogilvie, letter to Virginia Carnes, July 14, 2004, Merestead archives.
- 60 "Chicks and Cars: Ford Automotive Advertisements and Female Consumers," The Henry Ford blog accessed on October 22, 2015, <http://blog.thehenryford.org/2012/03/chicks-and-cars-ford-automotive-advertisements-and-female-consumers/>
- 61 Ibid.
- 62 Andy Diem, interview by Virginia Carnes, February 6, 2003, Merestead archives.
- 63 Andy Diem, interview by Virginia Carnes, February 6, 2003. Gordon Ogilvie, interview by Virginia Carnes, June 10, 2004. Transcripts of both interviews are at the Merestead archives.
- 64 Andy Diem, interview by Virginia Carnes, June 6, 2003, Merestead archives.
- 65 Andy Diem, interview by Mark Kasprzyk, October 22, 2015, Merestead archives.
- 66 Andy Diem, interview by Mark Kasprzyk, September 22, 2015 Merestead archives.,
- 67 "Margaret Sloane Becomes Engaged," *New York Times*, January 19, 1937, pg. 27.
- 68 "Sixteenth Census of the United States: 1940" Department of Commerce – Bureau of the Census, New York, Block No. C, Sheet No. 12 B.
- 69 Tom Comito, interview with Virginia Carnes, June 6, 2005, Merestead archives.
- 70 Margaret Patterson, V-mail to Robert Patterson, May 28 and August 15, 1944, Merestead archives.
- 71 Andy Diem, interview by Mark Kasprzyk, October 22, 2015, Harboe Architects project files.
- 72 "R.L. Patterson Jr; Orthopedist Was 87," *New York Times*, November 25, 1994, pg. B19.
- 73 Henry Fonda, letter to Dr. Robert Patterson, December 16, 1951, Merestead archives.
- 74 Andy Diem, interview by Virginia Carnes, July 17, 2003, Merestead archives.
- 75 Andy Diem, interview by Virginia Carnes, February 6, 2003, Merestead archives.
- 76 Andy Diem, interview by Virginia Carnes, February 7, 2003, Merestead archives.

- 77 Brown, Betsy, “Storied Mansion Is Willed to County,” WC1
- 78 Spiro, Helen Ganz, “Couple’s Bequest to Westchester a Legacy of Beauty,” B Section.
- 79 Brown, Betsy, “Storied Mansion Is Willed to County,” WC1.
- 80 Andy Diem, interview by Virginia Carnes, August 27, 2007, Merestead archives.
- 81 Brown, Betsy, “Storied Mansion Is Willed to County,” WC1.
- 82 Phillips, David Graham, *The Reign of Gilt*, (New York: James Pott & Co., 1905), 76.
- 83 King, *Season of Splendor*, 207.
- 84 Carter, *Millionaire Households and Their Domestic Economy*, 6.
- 85 Phillips, *The Reign of Gilt*, 75. According to the author, “The Americans, longing to feel themselves the equals of the complacent and secure upper class in England, and realizing that they could never hope to get deferential respect from their fellow countrymen – even from those willing to go into domestic service – began to import servants.
- 86 Carter, *Millionaire Households and Their Domestic Economy*, 119.
- 87 King, *Season of Splendor*, 197.
- 88 Carter, *Millionaire Households and Their Domestic Economy*, 69.
- 89 Linda Ritter, interview by Virginia Carnes, August 25th.
- 90 Brown, Betsy, “Storied Mansion Is Willed to County,” WC1.
- 91 Gordon Ogilvie, email to Virginia Carnes, April 19, 2006, Merestead archives.
- 92 Ann Conlon, “Kisco Gardener, 87, Still Wins Prizes,” *Patent Trader, Mt. Kisco, NY*, April 28, 1957.
- 93 Andy Diem, interview by Virginia Carnes, May 8, 2003, Merestead archives.
- 94 Brown, Betsy, “Storied Mansion Is Willed to County,” WC1.
- 95 Conlon, “Kisco Gardener, 87, Still Wins Prizes.”
- 96 John and Martha Cullam, interview with Virginia Carnes, May 29, 2003, Merestead archives..
- 97 Ann Conlon, “Kisco Gardener, 87, Still Wins Prizes,”
- 98 Gordon Ogilvie, interview by Virginia Carnes, June 10, 2004.
- 99 Gordon Ogilvie, letter to Virginia Carnes, June 15, 2004.
- 100 Gordon Ogilvie, interview by Virginia Carnes, June 10, 2004.
- 101 Harry W. Desmond and Herbert David Croly, *Stately Homes in America: From Colonial Times to the Present* (New York: D. Appleton and Company, 1903) 32.
- 102 Mark Hewitt, *The Architect and the American Country House 1890-1940*. (New Haven, Conn.:Yale University Press, 1990)
- 126.
- 103 Herbert Croly, *Houses for Town or Country*. (New York: Duffield & Company, 1907) 78.
- 104 Ibid., 155.
- 105 Ibid., 12.
- 106 Herbert, *Houses for Town and Country*, 67 and Kocker, A. Lawrence, “The Country House: An Analysis of the Architect’s Method of Approach,” *The Architectural Record*, vol. 62, No. 5, (November 1927): 68.
- 107 Bridget A.May, “Progressivism and the Colonial Revival: The Modern Colonial House, 1900-1920,” *Winterthur Portfolio*, vol. 26, No. 2/3, (Summer/Autumn 1991): 108.
- 108 Ibid., 114.
- 109 Hewitt, 97.
- 110 A. Lawrence Kocker, “The Country House: An Analysis of the Architect’s Method of Approach,” *The Architectural Record*, vol. 62, No. 5 (November 1927): 338.
- 111 Hewitt, 116.
- 112 Kimball, “The American Country House,” 300.
- 113 Hewitt, 34.
- 114 Ibid., 25.
- 115 Ibid., 32.
- 116 Henry H Saylor, *Architectural Styles for Country Houses*, (New York: McBride, Nast & Company, 1912) 31.
- 117 Dow, 128. Dow, among many other period authors, recognized that the Colonial Revival style was not only evocative of the Country’s American roots but English as well. He wrote, “For it was not only English history, always intimately associated with our own, that they expressed but authentic memoirs of the American people themselves.”
- 118 Saylor, *Architectural Styles for Country Houses*, 12.
- 119 Ibid., 10.
- 120 William B. Rhoads, *The Colonial Revival* (New York: Garland Publishing, 1977) 380.
- 121 Ibid., 27.
- 122 Hewitt, 85.
- 123 Kimball, “The American Country House,” 291.
- 124 Kocker, “The Country House: An Analysis of the Architect’s Method of Approach,” 338.

- 125 From the Online Collection of The Metropolitan Museum of Art's website: <http://www.metmuseum.org/collection/the-collection-online/search/4785>. Site accessed on December 17, 2015.
- 126 Mitchell Owens, "The Legacy of Edith Wharton's "The Decoration of Houses,"" posted on the *Architectural Digest* Daily Ad, January 31, 2013. <http://www.architecturaldigest.com/story/edith-wharton-decoration-of-houses-interior-design>
- 127 Mark A. Hewitt, "William Adams Delano and the Muttontown Enclave," *Antiques* (August 1987), 320.
- 128 Williams Adams Delano, *A Letter to my Grandson*, 23, Delano & Aldrich Collection, Avery Architectural and Fine Arts Library, Columbia University in New York City.
- 129 William Adams Delano, "To Be an Ideal Architect," *Pencil Points*, vol. 13, No. 3 (March 1932): 106.
- 130 Ibid., 106.
- 131 Hewitt, "William Adams Delano and the Muttontown Enclave," 325.
- 132 Ibid., 106
- 133 Peter Pennoyer and Anne Walker. *The Architecture of Delano & Aldrich* (New York: W. W. Norton & Company, 2003) 14.
- 134 William Adams Delano, "Perspectives," *The Architectural Record*, Vol. 113, No. 5 (May 1953), 360. The scare must have been serious for William recalled that he spent six months in bed after a serious operation and received a blood transfusion.
- 135 Ibid., 17.
- 136 Pierre Jerome Honore Daumet (1826-1911) was a French architect and winner of the Prix de Rome whose atelier produced many more Rome prize winners including Charles Girault (1851-1932). Charles McKim, of McKim, Mead, and White was likewise a member of his atelier.
- 137 Ibid., 14.
- 138 Ibid., 18.
- 139 Ibid., 18.
- 140 Delano, *A Letter to my Grandson*, 49.
- 141 Ibid., 17.
- 142 William Lawrence Bottomley, "A Selection from the Works of Delano & Aldrich," *The Architectural Record*, vol. 54, no. 1 (July 1923): 4.
- 143 Kocker, "The Country House: An Analysis of the Architect's Method of Approach," 342.
- 144 Ibid., 343.
- 145 Ibid., 342.
- 146 Ibid., 342.
- 147 The little biographical information on Walter Sanger found came from *Harvard College Class of 1905: Secretary's Second Report* (Cambridge: Crimson Printing Co., 1911) 216-15.
- 148 Ibid.
- 149 Virginia Carnes, "The Land that is Merestead: A History," unpublished document at Merestead archives.
- 150 Ibid.
- 151 Ibid.
- 152 Ibid.
- 153 Ibid.
- 154 Ibid.
- 155 Ibid.
- 156 *New York Times*, April 27, 1907 & *Herald Tribune*, July 18, 1907.
- 157 Virginia Carnes, "Land Deals Involving William Sloane," unpublished document at Merestead archives.
- 158 Ibid.
- 159 Gordon Ogilvie, letter to Virginia Carnes, June 15, 2004, Merestead archives.
- 160 "Plans for Improving Byram Lake Road," set of four drawings dated 1917.
- 161 Tom Comito, "Merestead As I Know It," (Unpublished document at Merestead's archive).
- 162 Ibid.
- 163 Ibid.
- 164 Ibid.
- 165 Andy Diem, phone call with Virginia Carnes, August 25, 2003. Jean Evans, a friend of Margaret Patterson's, talked to Andy Diem about the swimming pool and recalled that she had her wedding reception at the house in 1932 and the swimming pool was already constructed. Tom Comito, in his report "Merestead As I Know It" (2000) mentioned the pool was hand-dug in 1935.
- 166 Andy Diem, phone call with Virginia Carnes, August 27, 2007, Merestead archives.
- 167 Ibid.
- 168 Tom Comito, interview with Bob Score and Mark Kasprzyk, September 2, 2015, Harboe Architects project files.
- 169 Tom Comito, email to Mark Kasprzyk, January 19, 2016, Harboe Architects project files.
- 170 Carnes, "The Land that is Merestead."

- 171 Comito, “Merestead As I Know It.”
- 172 Bertie Murat, interview with Virginia Carnes, February 21, 2010, Merestead archives.
- 173 Helen Ganz Spiro, “Couple’s Bequest to Westchester a Legacy of Beauty,” *Gannett Westchester Newspapers*, (November 20, 1981) B Section.
- 174 Comito, “Merestead As I Know It.”
- 175 Carnes, “The Land that is Merestead.”
- 176 Ibid.
- 177 Ibid.
- 178 Ibid.
- 179 Tom Comito, email to Mark Kasprzyk, January 19, 2016, Harboe Architects project files.
- 180 Comito, “Merestead As I Know It.”
- 181 Ibid.
- 182 Ibid.
- 183 Ibid.
- 184 Ibid.
- 185 Tom Comito, email to Mark Kasprzyk, January 19, 2016, Harboe Architects project files.
- 186 Comito, “Merestead As I Know It.”
- 187 Ibid.
- 188 Ibid.
- 189 Ibid.
- 190 Ibid.
- 191 Ibid.
- 192 Ibid.
- 193 Ibid.
- 194 Ibid.
- 195 Ibid.
- 196 Ibid.
- 197 Tom Comito, email to Mark Kasprzyk, January 19, 2016, Harboe Architects project files.
- 198 National Register of Historic Places, Merestead (Sloane Estate), Mount Kisco, New York, National Register #1024-0018.



Merestead House Complex--Physical Description & Recommendations

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PART II

MERESTEAD MANOR HOUSE & SITE

MERESTEAD HOUSE DESIGN

EXTERIOR

Property was purchased from both Joseph Sarles and Ernest V. Weed to create the Sloane estate just to the south-east of the town of Mount Kisco in Westchester County. The estate's scenic and hilly grounds provided ample opportunities for Delano, who is credited as chief designer, to take advantage of the setting. He chose to perch the country house on the west portion of the hillside and approached it with a winding drive that connected the house to Byram Lake Road below. The house was designed in the shape of an "L", with the main block reserved for the family and a wing, extending from the east elevation, for the servants. This shape hid the servant's wing when viewed from the west and helped create the two courtyards to the east. While the west elevation forms a smooth, continues formal front elevation, Delano broke down the scale and geometry of the east elevation by pulling out the end bays and using the servant's wing to create a boundary for the forecourt and termination to the entry drive. The intimate forecourt is surrounded on two sides by the house while a curved brick retaining wall and stair mark the eastern boundary. The stair is located in the middle of the retaining wall and on axis with the house's main entry. A service court was constructed to the north of the forecourt court, but is shielded from most perspectives by the servant's wing, a shed, and a brick masonry garden wall.

Merestead house was designed in the Georgian revival style and exhibits many of the style's most characteristic features. Brick walls in Flemish bond provide the primary cladding and are subdivided by marble banding along the base and at the second floor line. Projecting brick quoins, rather than stone, were used to mark the corners. To let in light and exterior views, Delano used French doors at the most prominent first floor rooms on the west and south elevations; Elsewhere, he primarily used double-hung windows. The French doors and windows have marble sills and brick flat arches, the majority of which contain marble keystones. Originally, only the French doors appeared to have had wooden shutters but by 1912, shutters can be seen in the second floor windows as well. In addition to the shutters, stripped awnings were also added to some of the window early on. A covered entry porch projects from the middle of the east elevation and features a curved roof supported by wood Doric columns. At the west elevation, Delano created a symbolic front entry that consists of a broken curved pediment borne by engaged Doric columns. The doorway itself is the same as the French doors seen elsewhere except that it is surmounted by a fan light. On both the north and south sides of the house, Delano inserted covered porches with wood columns which hold up a balcony with perimeter balustrade. The porches are raised slightly above grade and paved with clay tiles. It appears that stripped fabric awnings were originally installed to shade the south porch. The house has a modified hipped roof clad in slate with a flat center section. The roof is broken by gabled dormer windows serving the third floor and by five masonry chimneys.



Figure II-1. Undated historic photograph showing configuration of Merestead house and the two courtyards. (Image from Merestead archives)



Figure II-2. Current photo of Merestead forecourt. (HA, 2015)

Delano designed the servant's wing similar to the main house, all though it has been simplified and at a smaller scale. The wing is two stories high and originally had a low-pitched sheet metal roof. Rectangular decorative marble panels were placed above the first floor windows on the south and east elevations. The panels are not treated equally however, for those facing the courtyard to the south are decorated with swags while those on the east elevation are blank. There are three exterior entries to servant's wing which are all on its north elevation and therefore only accessible from the servant's courtyard. The westernmost entry, or the one closest to the kitchen, is shielded by a covered porch with wood Doric columns while there is a separate entry just to the east for the laundry room. A flight of stairs leads down to the basement and to the third entry door.

INTERIOR

William Delano's Beaux-Arts education trained him to start with a carefully formulated and rational plan, one that directly addressed the client's programmatic needs; This training is clearly evident at Merestead. The interior layout and level of architectural embellishment were carefully regulated to express the formal, and more public, spaces differently from more private or utilitarian spaces. The formal spaces consisted of the stair hall, a short hall, library, dining room, and living room. These spaces were the ones most often used by guests and visitors and therefore the most architecturally adorned. The dining room, short hall, and living room were laid out along the west wall and on a north-south axis that was extended to the exterior by covered porches. The rooms had ample French doors to take advantage of the extensive vista looking down the hill to the west. A transverse axis was established between the formal entry on the west wall and main entry door to the east, which was further extended to the central stairs in the exterior curved retaining wall in the forecourt. Less important support spaces – office, coat room, toilet room – were positioned along the east wall and were not as embellished as the formal spaces. A Library was positioned at the far southeast corner of the house with views out to the garden. The servant's spaces are primarily located in the adjoining wing and contain the servant's stair hall, kitchen, servant's hall, and laundry room, bedrooms and a shared bathroom. These servant spaces have minimal decoration in comparison to the majority of spaces in the main house.

The interior design of the house, particularly the more formal spaces on the first, is in character with traditional Georgian and Federal interiors. One of the most recognizable features of traditional Georgian design is the full height wall paneling that divides the wall into the dado, field, and frieze.¹ At Merestead, this wood paneling was implied in the first floor formal spaces by the use of painted wood trim to subdivide the canvas covered plaster walls. Elaborate wood base molding, chair rail, and cornice separate the wall into three vertical planes that correspond to the three classical divisions of base, shaft, and capital. The chimney pieces likewise reveal either Georgian or Federal style influences; the difference between the two styles is often difficult to recognize but noticeable in the preference for Greek designs and moldings (based on parabolas and ellipses rather than the circle) in the Federal style. Secondary support or servant spaces in the servant's wing are less are minimally decorated, as was thought fitting for these more utilitarian spaces

The formality of the ground floor plan gave way to a more casual arrangement on the second and third floors which contain primarily bedrooms and bathrooms. Delano placed the main stair on the north end which led to a second floor central hallway that ran south and opened to each of the bedrooms. The second floor bedrooms are arrayed around the perimeter and share bathrooms in-between. In the servant's quarters, there is a circulation hallway along the south end with a single bathroom and six small bedrooms located along the north wall. A much smaller stair leads to a third floor hall. Three bedrooms and one bathroom are arranged around the hall along with two larger unfinished attic spaces. The family's spaces are clearly differentiated from the servant's through their size, level of ornamentation, number of bathrooms, and addition of fireplaces. The classical style is continued on the upper floors and most evident in the wall moldings, door and window casings, and chimney pieces.

INTERIOR ROOM-BY-ROOM DESCRIPTION

Interior spaces and elements in Merestead house were planned and architecturally embellished according to a hierarchy which gave precedence to the public formal spaces first, semi-private spaces second, private family space third, servant's and support spaces fourth, and lastly, the utilitarian spaces. This architectural hierarchy was predicated on the fact that country houses were intended to impress. Each of these interior spaces will be described below and, where appropriate, information as to how such spaces were typically used or designed.

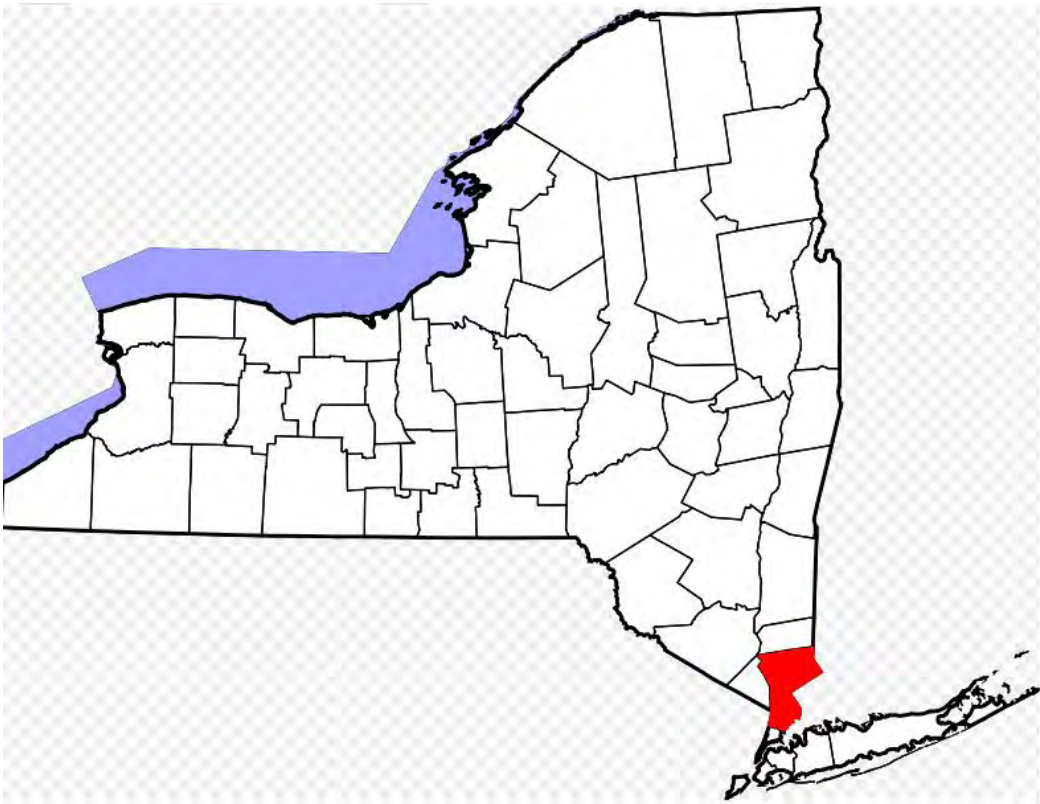


Figure II-3. Location of Westchester county, New York. (Wikipedia, Westchester County, 2006)

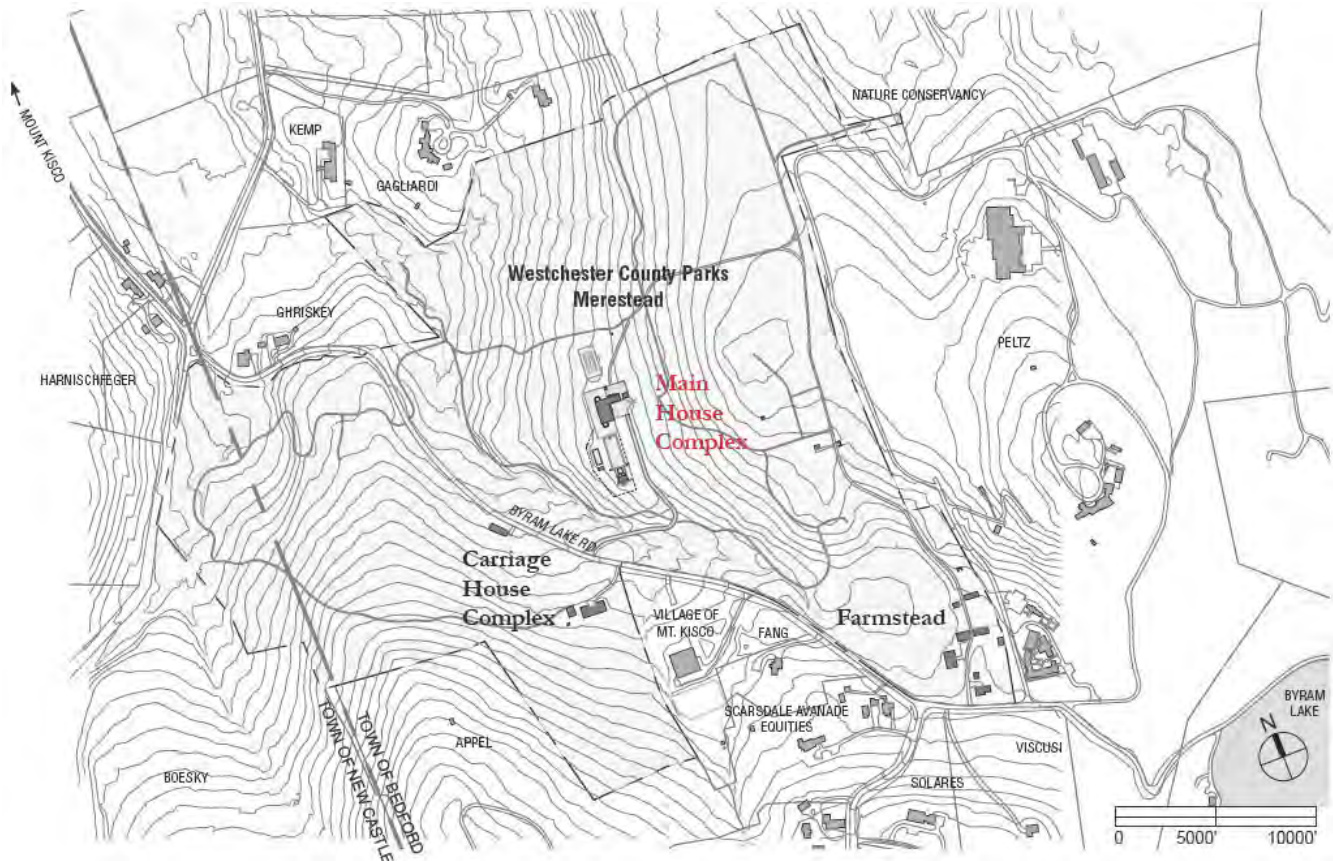


Figure II-4. Siteplan showing location of Main house complex. (Wikipedia, Westchester County, 2006)

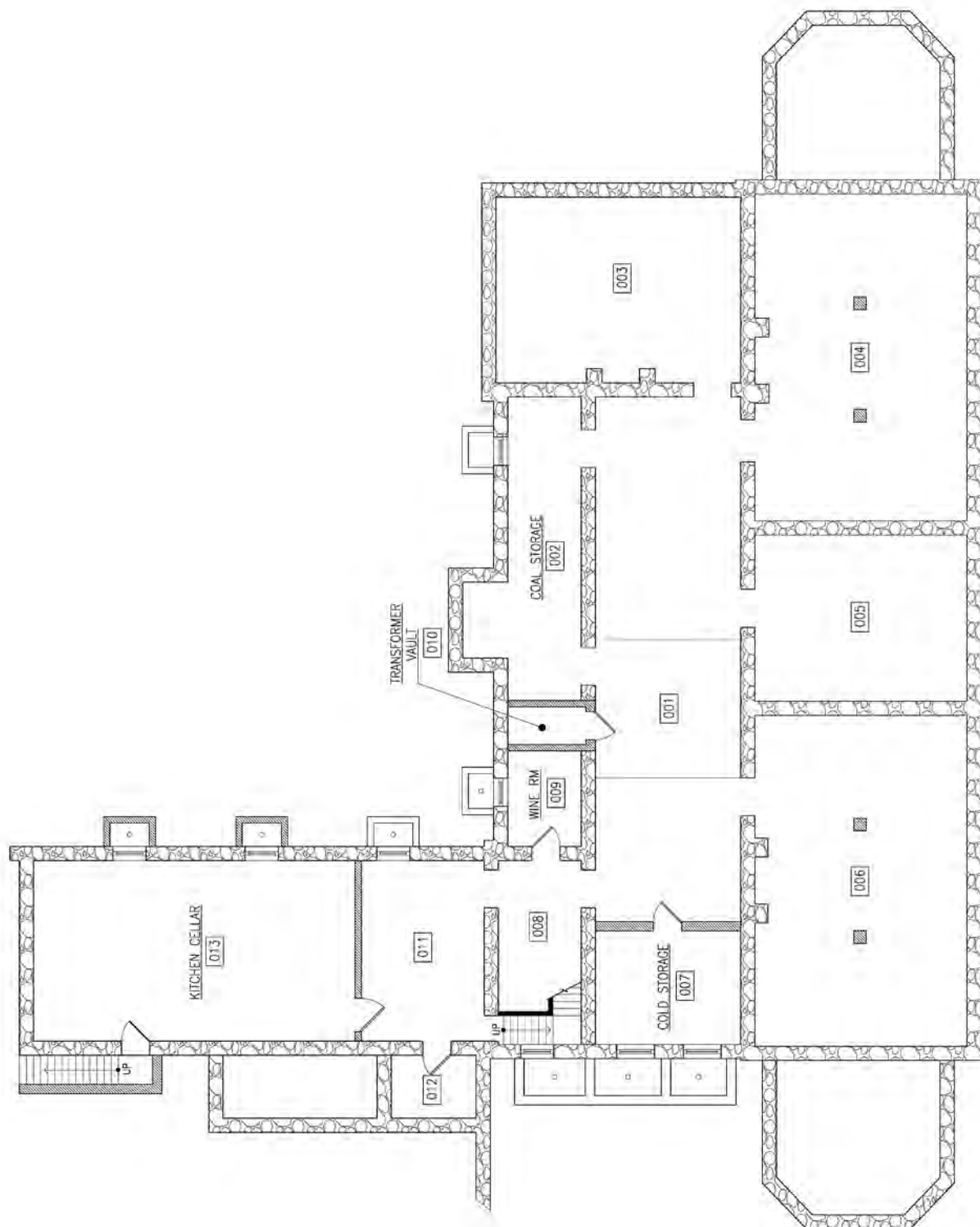


Figure II-5. Existing basement plan. (HA, 2015)



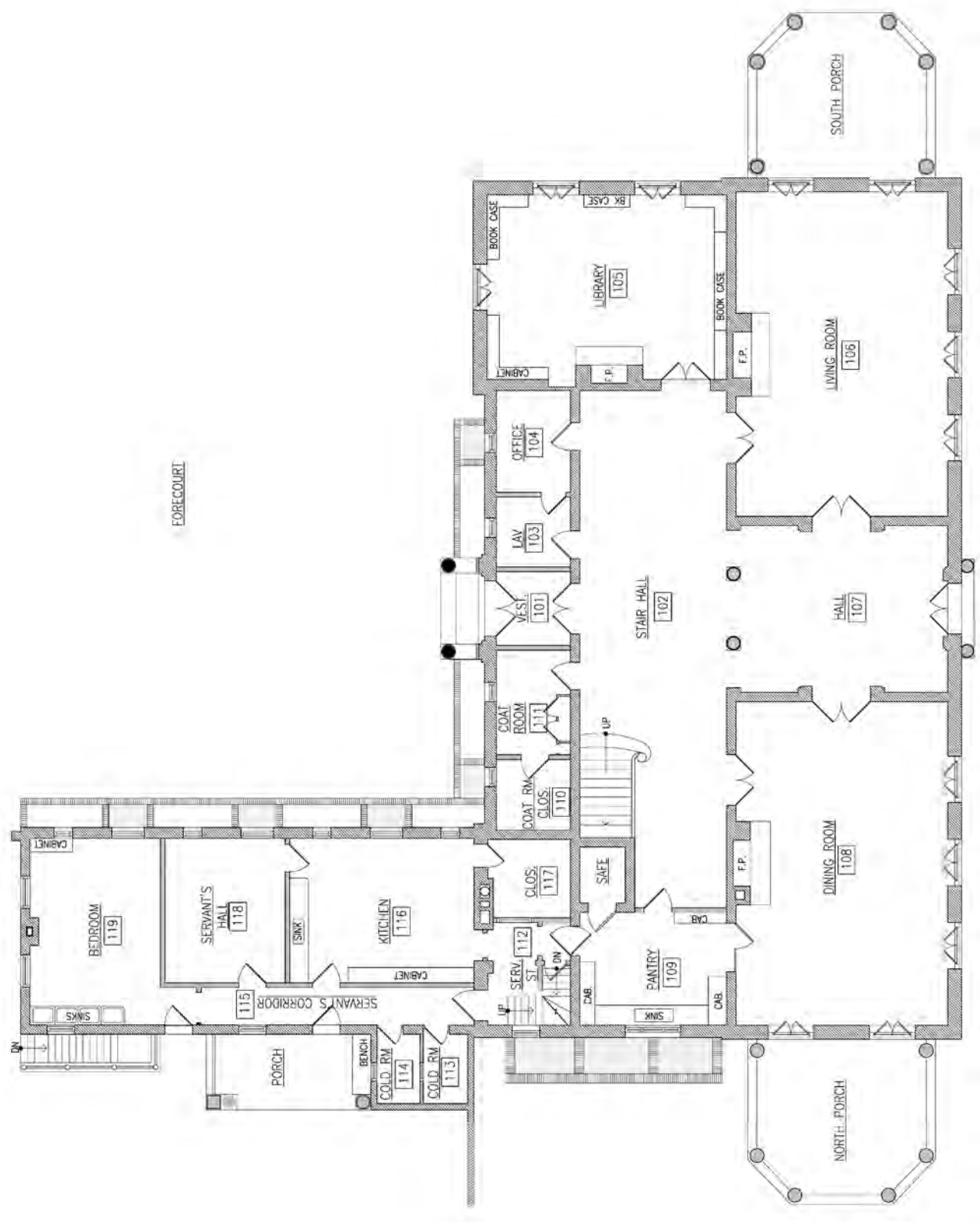


Figure II-6. Existing first floor plan. (HA, 2015)



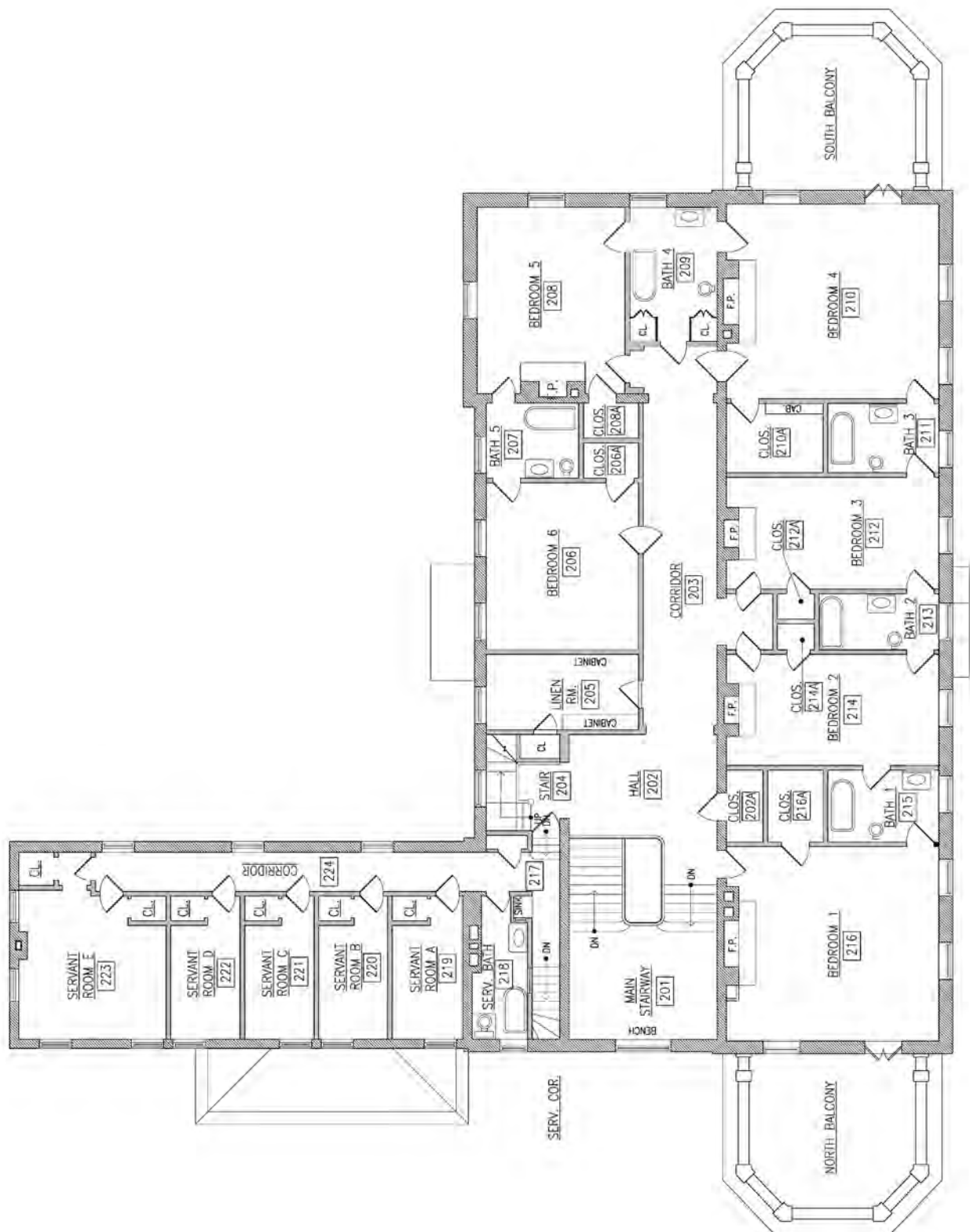


Figure II-7. Existing second floor plan. (HA, 2015)



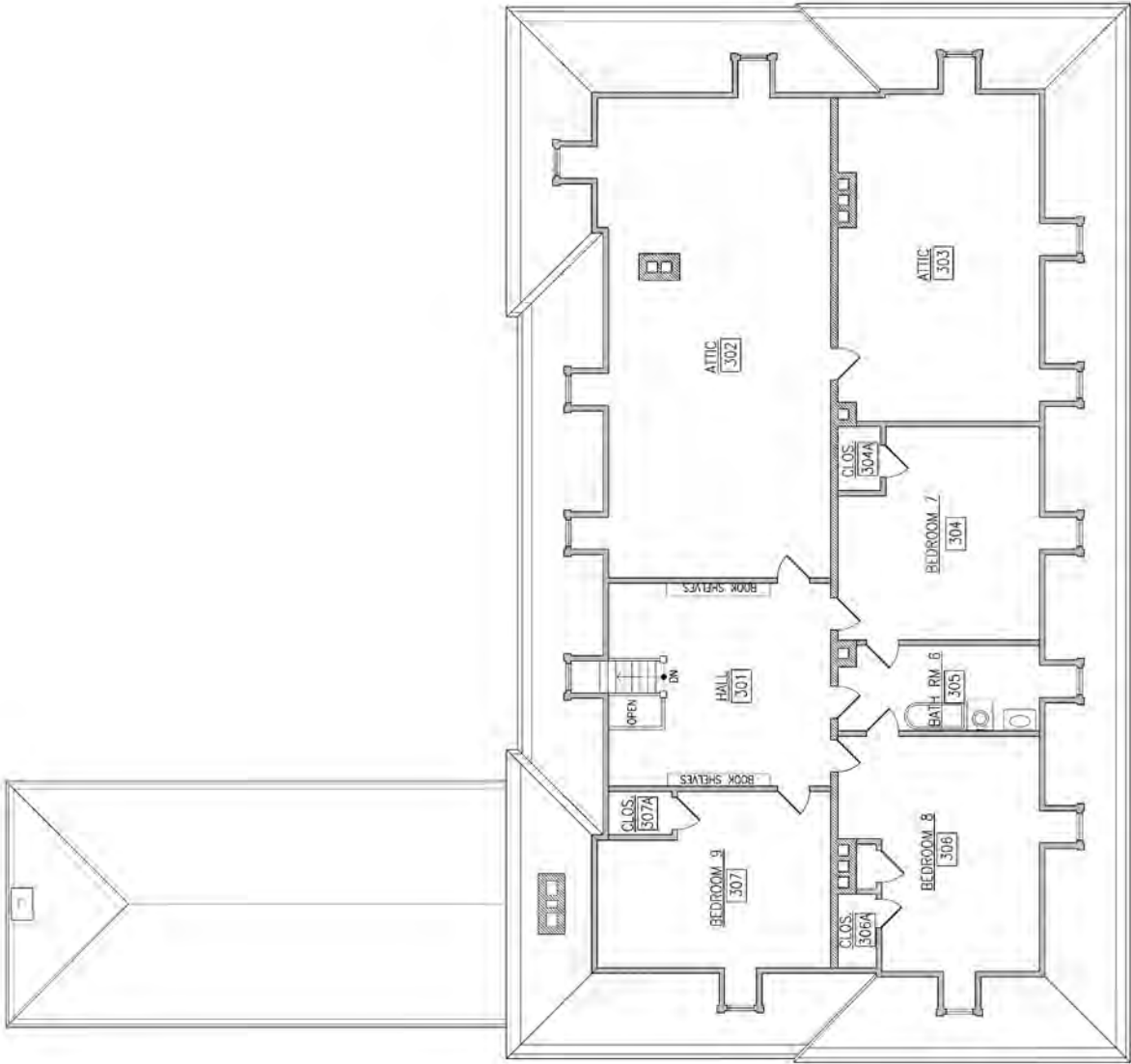


Figure II-8. Existing third floor plan. (HA, 2015)



FORMAL SPACES

The country house played a larger role than just housing a wealthy family during their annual retreat from the city. It also served as a place of entertainment for guests who may come just for dinner or stay for an extended period. The most important and architecturally expressive rooms were therefore the ones the guest would most likely see, those being the vestibule, stair halls, living or drawing room, dining room, and library. These rooms played a ritualistic role in terms of how they were used, when, and by whom. Although by the early 1900s societal expectations were becoming less formal, the design for Merestead still gives precedent to these all important rooms.

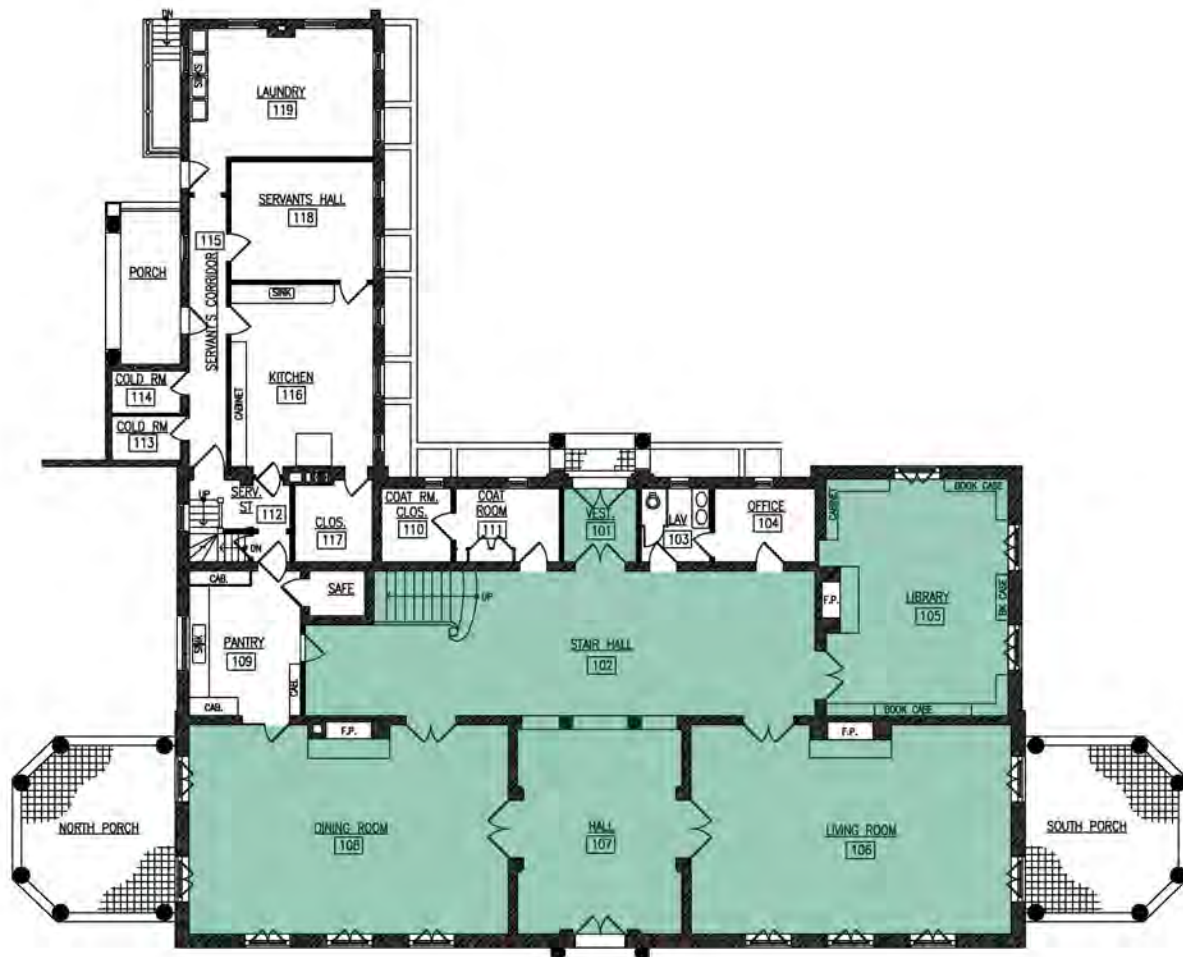


Figure II-9. First floor plan showing location of formal spaces. (HA, 2015)

Vestibule (101)

According to a 1906 publication entitled *The Country House*,

It is safe to lay down as a fixed rule that every house should have a vestibule. This gives two doors between the house proper and the out-of-doors, which is quite important. It is not conducive to a cheerful temper to have a chance visitor enter your hall and track clay or mud across your best rug, intermingled with a rivulet deposited by a wet umbrella.²

The vestibule, also referred to by one author as the “draught-stopper to the hall”, was a functional space that provided a barrier to the exterior elements as well as a temporary waiting area for visitors.³ Besides its functional role, the vestibule served an aesthetic purpose of providing an architectural introduction to the rest of the house and, due to its smaller proportions, served as a visual counterpoint to openness of the main hall. Such is the case

at Merestead, where the vestibule is classically attired with a tiled floor, paneled walls, and cornice (denoting the threefold classical division of base, shaft, and capital) and is therefore suggestive of what is to come. Through the French doors, one is allowed a carefully composed view of the interior through the main stair and transverse hall and into the landscape beyond.



Figure II-10. Vestibule (101) main entry doors, looking east. (HA, 2015)



Figure II-11. Vestibule (101) looking through doors on west wall into stair and short hall. (HA, 2015)

Stair Hall (102) and Hall (107)

The long stair hall and short transverse hall are the backbone of the first floor around which the primary and most formal spaces are arranged. The stair hall is entered directly off the vestibule and runs longitudinally north and south through the house, forming a “I” with the hall. They functionally serve as circulation spaces but were also used as a reception room for guests and entertainment purposes such as Punch and Judy shows for the neighboring kids.⁴ The two halls are decorated with paneled walls, cornices, freestanding Doric columns, and resinous finished wood doors leading to the perimeter rooms. Given their level of decoration, the halls set the architectural tone for the primary spaces in the house and were meant to impress.



Figure II-12. Circa 1909 photograph of the Stair Hall (102), looking north. (Image from Merestead archives)



Figure II-13. Circa 1909 photograph of the Stair Hall, looking southwest. (Image from Merestead archives)



Figure II-14. 2015 photograph of the Stair Hall (102), looking north. (HA, 2015)



Figure II-15. 2015 photograph of the Hall (107), looking west. (HA, 2015)

Main Stair (201)

The main stair to the second floor lies at the north end of the stair hall and shares the hall's architectural vocabulary. Its location was dictated by the fact that it did not need to have light or prominent views, which were reserved for the more prominent rooms such as the living and dining room. The stairs and baluster spindles are painted wood whereas the newel posts and handrail have a resinous finish. The staircase commences with an elegantly curved handrail and lower stairs and features a unique design along the stringers and stair landing fascia consisting of stylized thistles and roses; the thistle being the national emblem of Scotland and representative of William's background.⁵ These stairs were not intended for use by the servants but were rather reserved for the family and guests; The servants had their own stair in the north wing.



Figure II-16. 2015 photograph of the main stair landing. (HA, 2015).



Figure II-17. 2015 photograph of thistle ornament on stair stringer. (HA, 2015).

Living Room (106) and Dining Room (108)

The Living and Dining Room are located along the western wall on either side of the hall and were carefully located to take advantage of the best views looking down the bluff to the west and capture the evening sun. They are quite similar despite their different functions and both have paneled walls, fireplaces, French doors along two of their walls, and exterior porches, which architecturally extend the space to the outdoors. However, differences can be observed in their details, particularly in the chimney pieces, cornice styles, as well as in how they were furnished.

The dining room had one purpose, that being a place for meals to be served. During the early 19th century, the service and partaking of meals was governed by a complicated set of rules which made the entire act an artistic and formal event. As one author noted, dinners were not intended to be a “coaling station” but rather a place to, “eat artistically and healthily.”⁶ The dining room was therefore centered on the dining table with a buffet or other furniture that supported the act of artistic eating.

After most formal dinners, it was customary for the ladies (men were to follow later) to withdraw to a drawing room. During the late 18th and into the early 19th centuries, these drawing rooms could be quite elaborate and formal and were not thought of as places of relaxation. By the early 1900s however, this formality began to break down and the function of the drawing room began to be combined with the family, or living room. It is interesting to note that in their Merestead construction drawings, Delano and Aldrich label the space as “Living Room” whereas the servant call boxes in the pantry and servant’s hall both refer to the room as “Drawing Room.” Where Delano and Aldrich responding to a cultural shift by calling it the “Living Room”, a shift that was not favored by the Sloane’s or the servants? Perhaps the two names were used interchangeably during the era, without any other connotations.

Period design manuals suggested that for the living room, “stiff and uncomfortable furniture should be avoided, and in their place should be such pieces as most appeal to home comfort.”⁷ Such appears to be how Merestead’s living room was furnished, for historic photographs show upholstered chairs and couches carefully arranged around the fireplace with a variety of tables in-between on which are placed reading materials and flowers. The same manual quoted above goes on to state, “there is nothing more cheerful of a winter’s evening than a good book, a good chair, a good light, and a good fire in the fireplace (even if we be slaves of the furnace).”⁸



Figure II-18. Circa 1907 photograph of the Living Room (106), looking south. (Image from Merestead archives)



Figure II-19. Circa 1907 photograph of the Living Room (106), looking north. (Image from Merestead archives)



Figure II-20. Current photograph of the Living Room (106), looking south-east. (HA, 2015)



Figure II-21. Current photograph of the Living Room (106), looking north-east. (HA, 2015)



Figure II-22. Current photograph of Dining Room (108), looking north. (Image from Merestead archives)



Figure II-23. Circa 1907 photograph of the Dining Room (108), looking south. (Image from Merestead archives)



Figure II-24. Current photograph of the Dining Room (108), looking north. (HA, 2015)



Figure II-25. Current photograph of the Dining Room (108), looking southeast. (HA, 2015)

Library (105)

The library is located at the south end of the stair hall and is decorated similarly as the halls, dining room, and living room with its paneled walls, classical chimney piece, and built-in book shelves. In addition, the library featured a large desk or reading table, to which chairs could be pulled up on all four sides, and leather couch placed in-front of the fireplace. Like the living room, the library evokes a sense of leisure and relaxation and was later used by the Patterson's as their family room. In many country houses of the era, the library also served the symbolic function of displaying the cultivated tastes of its owners. William's library has over three thousand catalogued books, many of which are by British authors such as Walter Scott and William Thackeray.



Figure II-26. Circa 1907 photograph of the Library (105), looking west. (Image from Merestead archives)



Figure II-27. 2015 photograph of the Library (105), looking southwest. (HA, 2015)

SEMI-PRIVATE SPACE

The semi-private spaces are either those used by and for guests (e.g. coat room, lavatory) or circulation spaces other than the main halls and stair. In comparison to the more formal spaces, the architectural expression is more restrained in these rooms and typically consisted of only wood trim.



Figure II-28. Location of semi-formal spaces on first (1), second (2), and third (3) floor plans. (HA, 2016)

Coat Room (111) & Closet (112)

The Coat room was a functional space used to store coats and hats. It retains its original painted wood wardrobe as well as hanging rod and shelves. The room is efficiently located directly off the main stair hall and adjacent to the vestibule. During the Sloane period, it was customary for the butler or footman to answer the door and receive guests. It is likely that one of the servant's took and stored coats and hats rather than leaving it to the guests themselves.

The adjacent room labeled “Closet” on the original construction drawings contains a sink that sits on a marble slab and shelves with various glass vases. The sink is believed to be original and was noted on the original construction drawings. It is not known exactly what this room was originally used for but it is assumed it was used by the servants in some support functions. The 2009 “Merestead Object Collection Survey,” by A. M. Art Conservation, LLC., refers to it as “Potting Room.” This appears to have been its use during the Patterson period and perhaps the Sloane period as well for when Merestead was first built, fresh flowers were used to decorate the house, particularly the dining room table.

Lavatory (103)

The lavatory is located directly off the main stair hall and to the south of the vestibule. It contains its original wood toilet partition, marble toilet slab and backsplash, and early or original toilet fixtures. This is the only toilet facility on the ground floor.

Office (104)

The office is located off the main stair and was the only room that had a telephone per the 1906 construction drawings. It currently has a painted wood base cabinet and shelf which does not appear to be original. The room is located off the main stair hall, between the Lavatory and Library. One can imagine that it once contained a small desk to write or take notes.

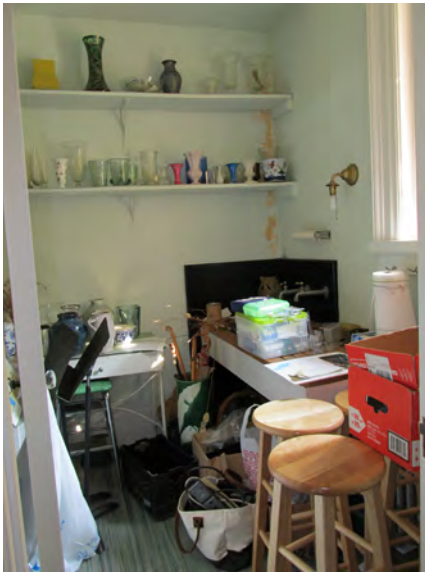


Figure II-29. Coat Room Closet (110), looking north. (HA, 2015)



Figure II-30. Coat Room (111), looking north. (HA, 2015)

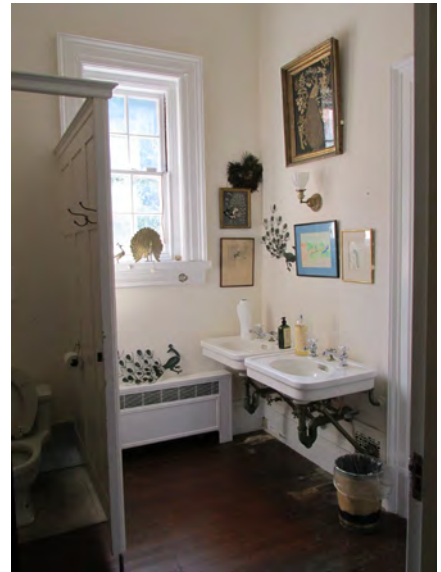


Figure II-31. Lavatory (103). (HA, 2015)



Figure II-32. Lavatory (103) toilet stall partitions. (HA, 2015)



Figure II-33. Looking east into the Office (104). (HA, 2015)



Figure II-34. Office (104), looking north. (HA, 2015)

Second Floor Hall (202) and Corridor (203)

The second floor stair hall is a wide space at the top of the main stair. It opens to the second floor corridor to the south, has an opening to the third floor stair and servant's wing to the east, and doorway to Bedroom 1 and hall closet to the west. The Hall continues the architectural vocabulary of the main stair hall and stair and, in that sense, is architecturally an extension of the more formal spaces. Since it is on the second floor however, guests would be unlikely to go there unless they were staying overnight.

The second floor corridor bisects the second floor and runs to the south from the second floor hall. The majority of the bedrooms and a linen room are accessed off this corridor. Curtains were used to separate the hall from corridor, lending a degree of privacy to the sleeping quarters and to perhaps cut down on drafts. Architecturally, the corridor is much simpler than the first and second floor hall and is only adorned with painted wood base, chair, and picture molding.



Figure II-35. Second floor Hall (202). (HA, 2015)

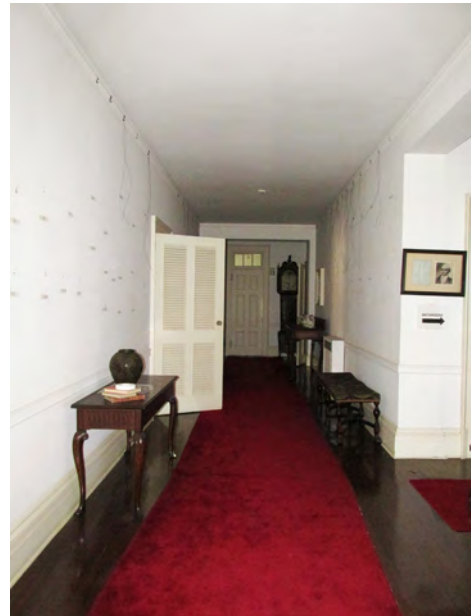


Figure II-36. Second floor Corridor (203), looking south. (HA, 2015)

Staircase to Third Floor (204)

A small staircase to the third floor is located along the east side of the second floor hall. The stair and baluster are architecturally much simpler than the main stair although it still contains a turned newel post and a curved handrail and lower stair. The staircase was not likely used often unless an overflow of guests required the third floor bedrooms. After Mrs. Sloane passed away, Dr. Patterson turned Bedroom 7 into his office and would have used the stairs more frequently.



Figure II-37. Stair (204) to third floor. (HA, 2015)



Figure II-38. Third floor Hall (301), looking east. (HA, 2015)

Third Floor Hall (301)

The Third Floor Hall is a large square space that opens to the third floor stair and provides access to all of the top floor rooms. The Patterson's constructed painted wood bookshelves at along the north and south walls. The walls only have base molding and a picture rail.

PRIVATE SPACE

The private spaces consist of the bedrooms and bathrooms on the second and third floor that would have been used by the family and guests. The servant's bedrooms and bathroom are discussed separately.



Figure II-39. Second floor plan showing location of private spaces. (HA, 2015)

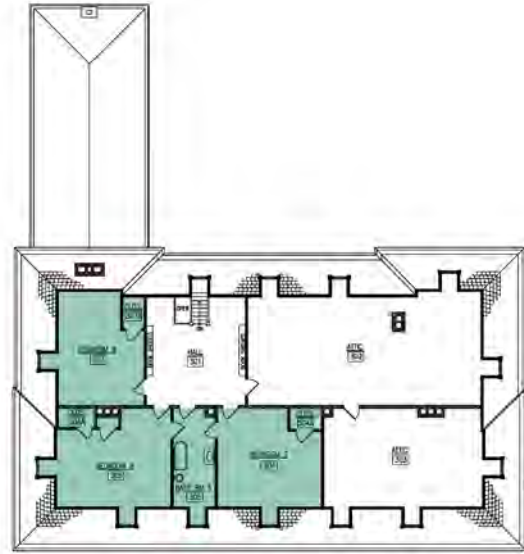


Figure II-40. Third floor plan showing location of private spaces. (HA, 2015)

Second & Third Floor Bedrooms

The second floor bedrooms were used by family and guests. The rooms vary in size but the largest are located at the northwest (Bedroom 1) and southwest (Bedroom 4) corners and included not only the best views but also largest closets and access to balconies. The majority of the bedrooms (except Bedroom 6) have fireplaces and all have closets. Except for the chimney pieces, the bedrooms have little architectural ornamentation other than wood trim. The painted wood chimney pieces are all the same, except for Bedroom 1, and have classical ornamentation. Two of the bedrooms (2 & 3) currently have wallpaper and all of the bedrooms have either large area rugs or wall-to-wall carpeting; Providing floor coverings in the bedrooms was, and probably still is, preferable to what one author called, “the cheerless ‘cold floor’ of unhappy memory.”⁹ According to the conservator’s findings, the two bedrooms rooms were always wallpapered since no paint layers were found below. The current wallpaper however, is not original.



Figure II-41. Circa 1907 photograph of Bedroom 1 (216). (Image from Merestead archives)



Figure II-42. Current photograph of Bedroom 1 (216). (HA, 2015)



Figure II-43. Current photograph of Bedroom 2 (214). (HA, 2015)



Figure II-44. Current photograph of Bedroom 3 (212). (HA, 2015)



Figure II-45. Circa 1907 photograph of Bedroom 4 (210). (Image from Merestead archives)



Figure II-46. Current photograph of Bedroom 4 (210). (HA, 2015)



Figure II-47. Current photograph of Bedroom 5 (208). (HA, 2015)



Figure II-48. Current photograph of Bedroom 6 (206). (HA, 2015)

The third floor bedrooms were likely not used often unless the bedrooms on the second floor were all occupied. None of the rooms have cornices or fireplaces and they all share a single bathroom. The bedrooms do however, contain their own closets. Like Bedrooms 2 & 3 below, the third floor bedrooms originally were and currently are wallpapered; No paint layer was found below the existing wallpaper but there are remnants of an earlier wallpaper.



Figure II-49. Current photograph of Bedroom 7 (304). (HA, 2015)



Figure II-50. Current photograph of Bedroom 8 (306). (HA, 2015)



Figure II-51. Current photograph of Bedroom 9 (307) 9. (HA, 2015)

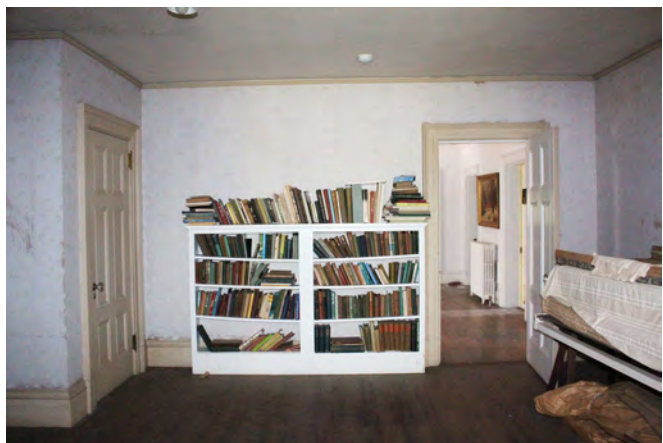


Figure II-52. Current photograph of Bedroom 9 (307). (HA, 2015)

Second & Third Floor Bathrooms

The second floor bathrooms are interspersed between the bedrooms, with two points of access. They all have ceramic floor tiles and wainscot with painted plaster walls and ceiling above. According to Andy Diem, Mrs. Sloane upgraded many of the toilets during the 1930s from those with tanks mounted high up on the wall to those that were either one-piece or mounted close to the bowl.¹⁰ Through researching period plumbing catalogues, this is in-fact the case. The toilets are either a Crane “Monada” model (in bathroom 4) or a Master one-piece by Standard Sanitary (“Standard” label was used until 1967 when it became the American Standard) and both are featured in 1930s catalogues. The majority of the lavatories and bathtubs however, are likely early or original and can be found in catalogues from the early 1900s. Most of the lavatories are marked by Meyer Sniffen Co. LTD while only one of the tubs was marked “SMG Co. 5”, which stood for Standard Sanitary Manufacturing Company, now known as American Standard. Two of the lavatories have metal legs which replaced their porcelain legs and the lavatory in bathroom 2 is a replacement by Cesame, although the original (without legs) was found in the basement. In addition, many of the bathroom accessories, such as the medicine cabinets, towel bars, sponge holders, adjustable shaving mirrors, scales, etc., also may be early or original to the house and are found in period catalogues. Bathroom 4, which serves the master bedroom and Bedroom 5, is unique in that it has built-in wood wardrobes.

The third floor bathroom separates bedrooms 7 & 8 and, like the lavatory on the first floor, has a resinous finished wood floor, painted wood base, and marble toilet slab and backsplash. The lavatory and bath tube are similar to

those used on the second floor and are believed to be early or original. The toilet is a two-piece model marked “Standard” and may also date from the 1930s since it has a lower tank.



Figure II-53. 2015 photograph of Bathroom 1 (215) with 1930s toilet & original tub. (HA, 2015)



Figure II-54. 2015 photograph of original lavatory in Bathroom 1 (215). (HA, 2015)

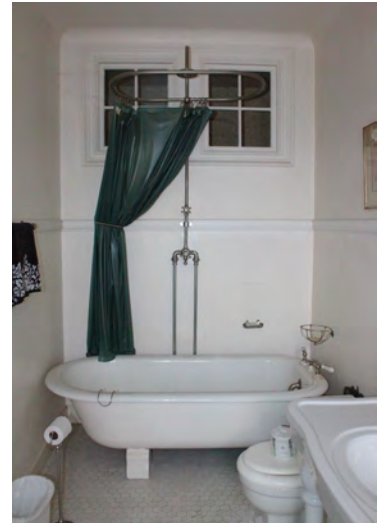


Figure II-55. 2015 photograph of Bathroom 2 (213). (HA, 2015)



Figure II-56. 2015 photograph of Bathroom 3 (211). (HA, 2015)

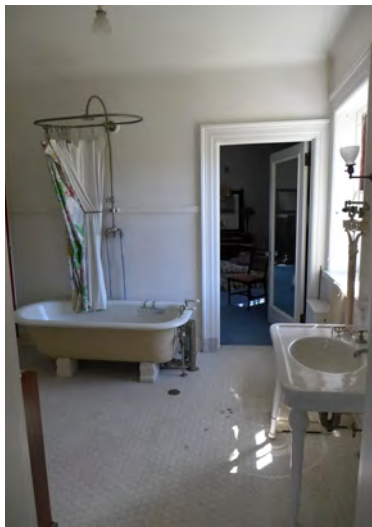


Figure II-57. 2015 photograph of Bathroom 4 (209). (HA, 2015)

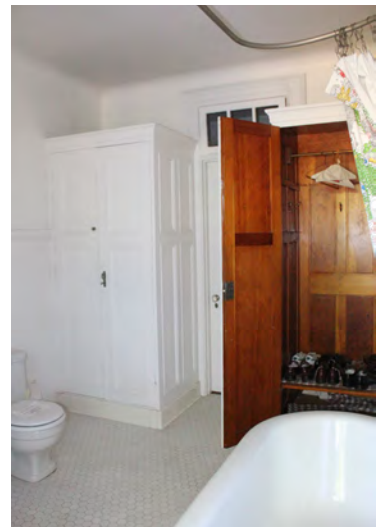


Figure II-58. 2015 photograph of Bathroom 4 (209). (HA, 2015)



Figure II-59. 2015 photograph of Bathroom 5 (207). (HA, 2015)

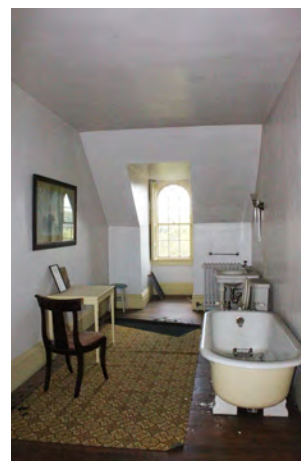


Figure II-60. 2015 photograph of Bathroom 6 (305). (HA, 2015)



Figure II-61. Master One-piece toilet in bathroom 2. (HA, 2015)



Figure II-62. Master One-piece toilet featured in the 1930s Standard Plumbing fixture catalogue. (Image from Standard Plumbing Fixtures).



Figure II-63. Crane "Monada" one-piece toilet in bathroom 4. (HA, 2015)



Figure II-64. Crane "Monada" one-piece toilet featured in Crane's 1936 brochure. (Image from "For the Home of Today" brochure published in 1936 by Crane Plumbing and Heating)



Figure II-65. Early or original bathtub in bathroom 1 (215). Photo also shows historic soap holder and towel bar. (HA, 2015)



Figure II-66. Bathtub featured in the 1908 Motts Plumbing Catalogue which is very similar if not the same as that in Merestead. (Image from Mott's Plumbing Catalogue)

SERVANT SPACES

The servant's spaces are primarily contained in the servant's wing and were purposely isolated from the rest of the house for efficiency as well as to avoid interaction. The spaces consist of work rooms (e.g. pantry, kitchen, laundry) as well as circulation and living spaces. The rooms have limited architectural ornamentation.



Figure II-67. First floor plan showing the location of the servant's spaces. (HA, 2015)

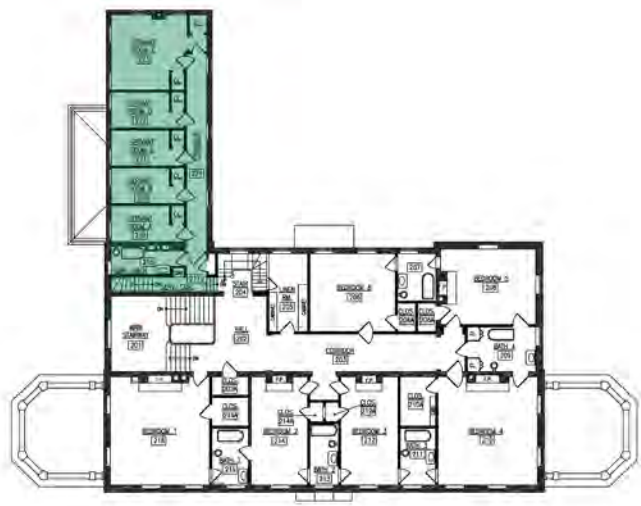


Figure II-68. Second floor plan showing the location of the servant's spaces. (HA, 2015)

Pantry

The pantry was typically the realm of the butler who, with perhaps the help of his assistant, would plate and serve the meals. It was therefore typically located, as it is at Merestead, close to the dining room and kitchen to minimize traveling distance. There is little architectural ornamentation in the pantry, suggestive of its utilitarian purpose, and it contains base and wall cabinets, ample countertop space, a sink, and a freestanding table with chairs. A cold box is located in one of the base cabinets and a silver safe was installed. Many of the pantry elements, such as the cabinets, may be catalogue pieces. Similar cabinet designs, for instance, can be seen in period photographs of kitchens. The cabinets feature numerous wood brackets to support the weight of the dishes in the glazed upper cabinets. The pantry has a double-swinging door which opens to the servant's stair hall to the east; On the other side of the servant's stair hall is the kitchen. Since this door was used often during meal times, it had a small lite in one of its upper panels so one could see who was on the other side and minimize accidents.



Figure II-69. Pantry (109), looking southwest. (HA, 2015)



Figure II-70. Pantry (109), looking north. (HA, 2015)

Kitchen & Closet

The kitchen was located to the east of the pantry but separated from it by a small servant's stair hall. This placement of the kitchen farther from the dining room was important since it allowed more containment of the smells generated by the cooking process, which at the time were not thought of as desirable. The kitchen had direct access to and from the servant's stair hall, servant's corridor, servant's hall, and a large closet located off kitchen's southwest corner. The closet was likely a place to hold pots and other bulky utensils.¹¹ Like the pantry, the kitchen had little decoration. The kitchen contains the original base and wall cabinets, a 1950s era cabinet with sink, and a modern refrigerator, stove, and dishwasher.¹² Per the architect's historic drawings, the kitchen was to have a 4'-6" high tile wainscot with sanitary base and behind the range there was to be a "tile breast to ceiling" but these elements were deleted on a revised drawing and appear to have never been installed. None of the tiles currently remain and the walls are now all painted plaster. A large vent hood is located on the west wall which originally served a cast-iron stove that sat on a bluestone slab. The slab, as well as the rest of the kitchen floor, is covered by linoleum which is believed to have been installed in the 1960s. Windows are located along the south wall and provided not only additional light, but also ventilation.



Figure II-71. Kitchen (116), looking west. (HA, 2015)



Figure II-72. Kitchen (116), looking east. (HA, 2015)

Servant's Hall

The Servant's Hall was located directly to the east of the kitchen and provided an area of rest as well as location for the servant's to eat their meals. The space has now been converted into an office but suggestions of its prior use are still evident in the servant's call box that is mounted on the north wall.



Figure II-73. Former servant's hall (118), looking northeast. (HA, 2015)



Figure II-74. Former servant's hall (118), looking south. (HA, 2015)

Laundry

The laundry was located at the far east end of the servant's wing and has its own exterior door so that clothes could be brought out to dry without interfering with the operation of the rest of the house. It is a relatively large space with windows on three of its walls that provided additional light as well as ventilation. The room has a row of ceramic tubs along its north wall and would likely have originally had some kind of stove to heat items such as irons. Like the rest of the servant's wing, the room is a utilitarian space and was little decoration outside of the door and window casings. The space is now partly used as an office.



Figure II-75. Laundry Room (119), looking east. (HA, 2015)



Figure II-76. Laundry Room (119), looking north. (HA, 2015)

Servant's Stair Hall

A small stair hall separates the pantry from the kitchen and contains both a servant's stair to the living quarters above and stairs to the cellar. The proximity of the cellar stairs to the pantry and kitchen was important as it allowed for easy access to the kitchen cellar and cold air storage. The room is minimally decorated with a base molding and door and window casings and was only intended as a circulation space.

Servant Stair and Circulation Corridors

A servant's stair leads from the first to second floors, allowing easy access between the living and working areas without using the main staircase. The stair leads to short corridor with another set of stairs to the second floor family rooms and a doorway to the east, which leads to the servant's bedrooms. Before the doorway to the bedrooms are a bathroom and a small closet. Beyond the doorway, another corridor serving the bedroom stretches to the east with windows along its south wall, overlooking the forecourt. In keeping with the rest of the servant's circulation space, there is little architectural embellishment besides some trim.

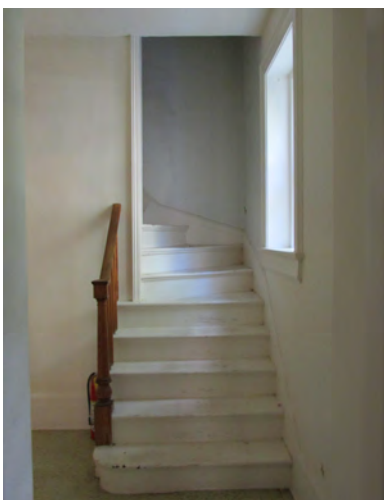


Figure II-77. Servant's Stair (112) in stair hall. (HA, 2015)

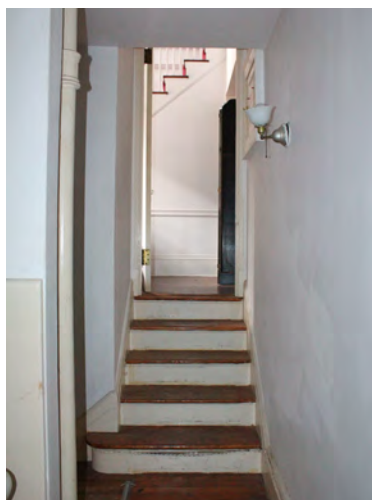


Figure II-78. Servant's Stair (217) in second floor corridor. (HA, 2015)

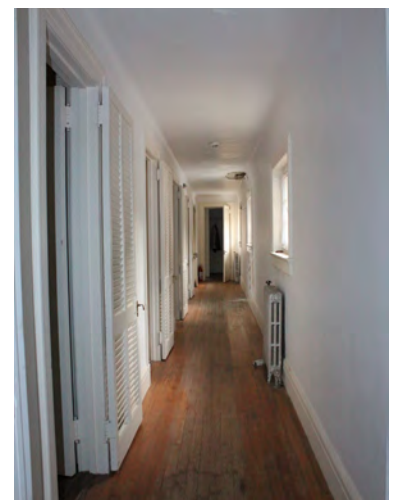


Figure II-79. Second floor Servant's Corridor (224). (HA, 2015)

Servant's Bedrooms

There were originally six servant's bedrooms on the second floor of the wing although now there only five after the end two rooms were combined prior to the 1960s to create one large room.¹³ The rooms were originally only occupied by the female domestic staff while the male servant's were housed in the farmhouses or carriage house. Compared to the family and guest bedrooms, the servant's bedrooms are small, measuring roughly 7'-6" x 15'-0". The size of their bedrooms appeared to be quite typical for the period however, and one author noted that, "bedrooms 10' x 10' are excellent for servants. Many as small as 8' x 9', or less, are entirely satisfactory when there is a servants' sitting-room conveniently near."¹⁴ Considering that the servant's had to clean their own spaces as well as the family's, bedrooms much larger may have been considered an added burden. Unlike the servants' spaces below, the bedrooms are modestly decorated with base molding, picture rail, and wallpaper. Two of the bedrooms have since been remodeled (Bedroom C and E/F) and no longer have their original trim, wallpaper, or light fixtures. According to the conservator's finish analysis, all of the bedrooms were originally wallpapered.



Figure II-80. Servant's Bedroom A (219), looking north. (HA, 2015)



Figure II-81. Servant's Bedroom B (220), looking north. (HA, 2015)



Figure II-82. Servant's Bedroom D (222), looking northeast. (HA, 2015)



Figure II-83. Servant's Bedroom E (223), looking southeast. (HA, 2015)

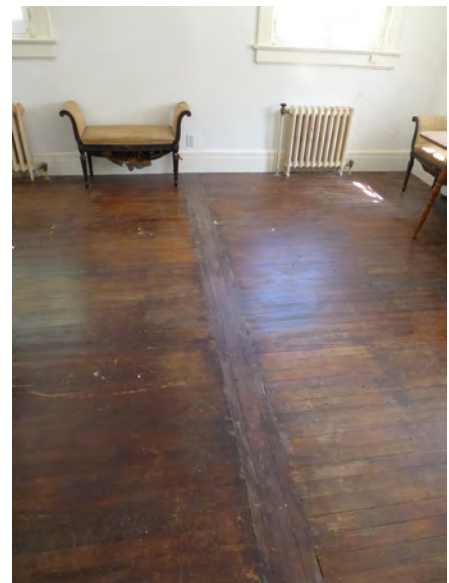


Figure II-84. Servant's Bedroom E (223), looking north. Photo shows location of removed wall in floorboards. (HA, 2015)

Servant's Bathroom

The servant's bedrooms are served by a single bathroom located at the far west end of the wing, close to the servant's stair. The bathroom is long and unusually tall, with over 12' ceilings. Decoration is kept to a minimum and there is no tile on the floors or walls. The flooring was called out to be wood on the original construction drawings, which were likely been covered with the existing linoleum. Under and behind the toilet is a marble slab and backsplash. The bathtub is similar to tubs used in the other bathrooms but the toilet may be either an older or a more economical model since its water tank is wall mounted rather than integral to the bowl. The lavatory is small and has two metal legs, similar to some of second floor bathrooms that are believed to date from the 1930s or 40s.

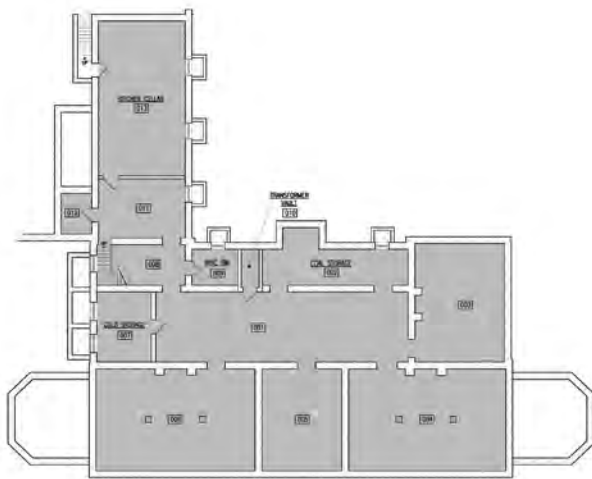


Figure II-85. Servant's Bathroom (218), looking north (HA, 2015)



Figure II-86. Servant's Bathroom (218), looking south. (HA, 2015)

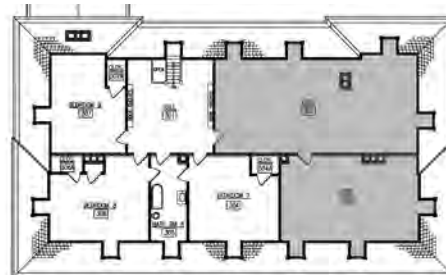
BASEMENT & STORAGE ROOMS



(1)



(2)



(3)

Figure II-87. Basement (1), first floor cold rooms (2), and third floor unfinished attic spaces (3). (HA, 2015)

Cold Rooms

Two small cold rooms are located on the first floor, projecting out from the north wall of the servant's wing. According to the historic drawings, both rooms originally had ceramic floor tiles and there was a refrigerator located along the back wall. The eastern room retains its ceramic floor and base tiles while the western room was remodeled relatively recently to create an archival storage room. As the name suggests, these were storage rooms for food items that had to be kept cold and were appropriately placed in close proximity to the kitchen and pantry. An exterior access door is still located on the north exterior wall and was likely used for delivering ice; This opening has been covered up on the interior.



Figure II-88. West Cold Storage Room (113), now archive file room. (HA, 2015)



Figure II-89. East Cold Storage Room (114). (HA, 2015)

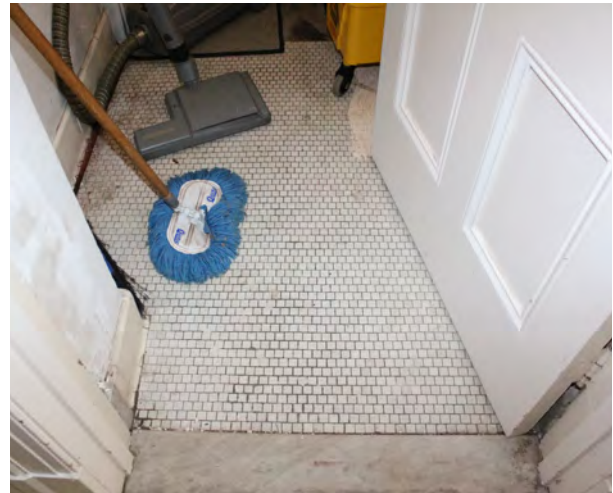


Figure II-90. White ceramic floor in east Cold Storage Room (114). (HA, 2015)

Basement

The basement spaces are utilitarian spaces that originally contained both storage rooms (Coal storage, Cold Air Storage, Kitchen Cellar, and Wine Room) as well as space for the Kelsey Generators (one under the main house and one under the servant's wing) and electrical transformer. The basement continues to be used for storage and for mechanical, electrical, and plumbing equipment. These spaces have an unfinished appearance and were never intended to be decorated.



Figure II-91. Basement Kitchen Cellar (013), looking east. (HA, 2015)



Figure II-92. Basement Kitchen Cellar (013), looking south. (HA, 2015)



Figure II-93. Basement pit for original Kelsey Generator. (HA, 2015)



Figure II-94. Basement storage space under Dining Room (006). (HA, 2015)

Unfinished Attic Spaces

At the north end of the third floor are two large unfinished attic spaces. The rooms are, and probably always were, used for storage. Many everyday items dating from the Sloane and Patterson periods are stored here making it a treasure trove for those interested in twentieth century material culture. For instance, the rooms contain 1920s era pamphlets from the Metropolitan Opera House, a puppet stage (possibly the one used for Punch and Judy shows), an old dollhouse, steamer trunks, early fans, etc. In addition, some early or original furniture is also stored in the attic. Besides housing many interesting collection items, there are also signs of early graffiti on the sides of the dormers. One reads, "George Searles, Dec., 9, 1916, Saturday." Who not George Searles was or why he was here is unfortunately not known. The only other people named George Searles, found on Ancestry.com and living in the area during this time, were George N. Searles from Mt. Kisco, who fought in World War One, and another George C. Searles, who was a salesman living in Bedford. Other writing appears to be the name of a contractor in Mt Kisco but a dormer framing member is disguising part of the name. There is other graffiti but they are either faint, hard to read, or a picture of what looks like some kind of decorative bracket.



Figure II-95. Third floor east attic space (302), looking south. (HA, 2015)



Figure II-96. Third floor west attic space (303), looking northwest. (HA, 2015)

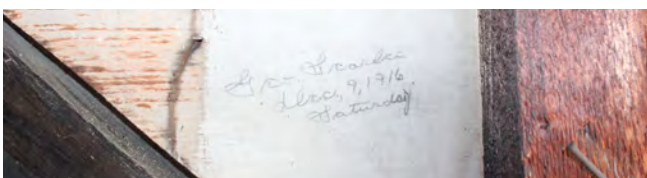


Figure II-97. Graffiti in third floor east attic space. (HA, 2015)



Figure II-98. Graffiti in third floor west attic space. (HA, 2015)

DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

SITE/LANDSCAPE FEATURES

ENTRY DRIVE & COURTYARDS

Level of Significance

The entry drive, forecourt, and service court are all integral to the design and historically significant features.

Description

The entry drive connects Byram Lake Road to Merestead's forecourt and service court. The drive is entered off of Byram Lake Road and travels along a winding road over a creek and up a hill before straightening out as it passes the gardens and eventually terminating in the forecourt. A metal entry gate was installed relatively recently at the bottom of the hill to provide added security. The road was originally dirt but was paved in the mid-1910s. According to Gordon Ogilvie, the chauffeur's son, the drive and courtyards were covered with bluestone gravel around 1915/16 because the dirt road was difficult to travel after heavy rains.¹⁵ This conflicts however, with a 1917 drawing entitled "Plans for Improving Byram Lake Road" which calls the drive to the house a "Macadam Drive." Macadam roads are those constructed of layers of crushed stone which were first used in the U.S. in 1823.¹⁶ By the early 1900s, the rise in automobile traffic necessitated more stable roads and asphaltic Macadam became the norm.

Condition

The road is in fair-to-good condition. It retains its original configuration but the bluestone gravel in the courtyard is sparse in many locations, revealing the dirt road below. The hedge at the south end of the forecourt was removed.

Recommendations

The drive is an important feature of the site and its configuration and historic surface should be restored.



Figure II-99. Entry drive. (HA, 2015)



Figure II-100. Entry drive to forecourt, looking north. (HA, 2015)

MASONRY RETAINING & PRIVACY WALLS

Level of Significance

All of the retaining and privacy walls are believed to be original and are contributing elements to the site design with a high level of historic integrity.

Description

A symmetrical curved brick wall in Flemish bond with central stair was built into the adjacent hillside, forming the eastern border of the forecourt. The stair is on axis with the house's main entry door. The wall is constructed with matching brick and mortar and has marble base and cap units. The wall and stair were built at the same time as the house (1906/07). Around 1909 or 1910 landscape architect Rollin Saltus modified the top of the stairs to create a platform that branches out and connects to two gravel paths that led up the hill and into the wood beyond. At the back of the top landing is a dry set field stone wall.

A brick masonry privacy wall in Flemish bond extends to the north from the servant's porch and terminates at square masonry pier. The wall corbels out at the base and is capped with marble coping units. At the top of the square pier is a marble finial.

A natural coursed field stone retaining wall with flush mortar joints lies at the south and north sides of the servant's court. The wall is a consistent height along the east end but slopes down as it travels west. Ivy grows on about a third of the walls.

Condition

The curved brick masonry wall and stair are in fair condition. The most noticeable issue is the extreme efflorescence and mortar joint deterioration in the brick walls due to water infiltration. The water appears to be the result of non-existing or failed waterproofing and drainage at the backside of the wall, which allows the ground water to penetrate the masonry. In addition, the water is also causing some brick displacement and vertical cracking. The marble coping units have biological soiling and a few open joints but otherwise appear to be sound. The brick stairs are different from those used in the retaining wall and have redder appearance. The brick stairs are generally in fair-to-good condition with some spalled and missing units.

The brick masonry privacy wall is in fair-to-good condition. There are vines growing up both sides of the wall and on the coping units. The vines are likely the cause of the efflorescence and mortar erosion since their tentacles grow into the mortar joints and allow water to infiltrate the wall. The vines also retain moisture on the surface, exasperating the situation. This condition is most noticeable at the top half of the wall. Above the brick wall the marble coping units have biological staining and the marble finial at the north end is displaced and not securely set. This appears to have been caused by an impact that moved the stone.

The field stone retaining wall appears to be in good condition. The walls have minor mortar joint erosion and about a third are covered with vines. These vines can cause damage to the stones by growing tentacles into the mortar joints. The tentacles allow for water to penetrate the wall which can lead to freeze-thaw damage.

Recommendations

General:

- Remove all vines.
- Clean marble base and/or coping units. The cleaning methods and product should be mocked-up to determine the gentlest means possible to of successfully remove the soiling.
- Repoint all mortar joints in brick and stone masonry. New mortar is to match the original mortar as determined through material testing.
- Areas of damaged/cracked brick should be removed and replaced with either salvaged brick from a concealed or less visible areas, or new brick that matches the size, color, and texture of the original.

Curved brick wall & stair:

- The brick displacement and cracking is likely due to water and ground pressure at the backside of the wall. Non-destructive testing and test excavations should be conducted to verify the presence and condition of any retaining wall tiebacks.
- Disassemble section of wall where brick is displaced and rebuild plumb.
- To fully repair the walls, the entire backside should be excavated to install new drain pipes along the base and waterproofing at the backside of the wall.
- New tiebacks should be reinstalled, if required, and the walls rebuilt.



Figure II-101. Curved retaining wall and stair in forecourt. (HA, 2015)



Figure II-102. Displaced brick, eroded mortar joints, and efflorescence at retaining wall. (HA, 2015)

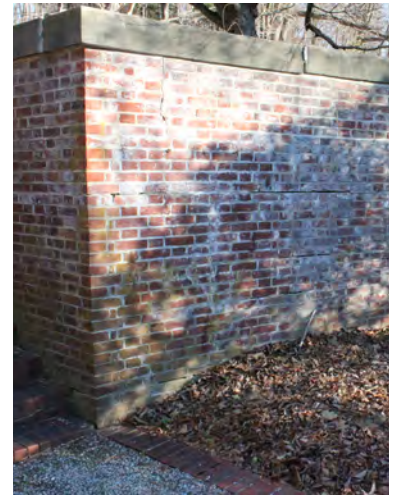


Figure II-103. Eroded mortar joints, cracked bricks, and efflorescence at retaining wall. (HA, 2015)



Figure II-104. Brick privacy wall at west end of the servant's court, looking southwest. (HA, 2015)



Figure II-105. Brick privacy wall at west end of the servant's court, looking northeast. (HA, 2015)



Figure II-106. Displaced marble finial cap at brick masonry end post (Image from Harboe Architects).



Figure II-107. Stone retaining wall at north and east ends of the servant's court (Image from Harboe Architects).

GARDEN AREA/SUMMER HOUSE

Level of Significance

The garden area retains its basic configuration although it has lost some of its original plantings, hedges, and pergola. Enough of the garden remains however to consider it a contributing feature to the estate.

Description

Garden

The formal garden was designed by landscape architect Rollin Saltus around 1909 and was featured in a 1912 article published in *The Craftsman*. Saltus designed the garden to be symmetrical and on axis with the south porch. It consists of two parts: 1. A grass plot that often served as a croquet court with perimeter gravel path and 2. A “T” shaped lily pool, garden house, and semi-circular rose garden, and gravel paths with wooden gates. The painted wood gates have arched wood frames and are located on either side of the summer house and separate the semi-circular garden to the south from the rest of the garden. Another wood gate is located in the hedge row to the east and provides access to and from the entry road. Originally there was also a painted wood pergola over the paths near the summer house. The posts of the pergola represented fluted columns and had Doric capitals. It eventually rotted near its base and later removed but the stone foundation pads remain. Some of the pergola posts are located in lower level of the cow barn. A hemlock hedge screens the garden area from the entry road to the east and Tea rose plants provided a partial border along the north edge of the grass plot. Originally, a hemlock hedge also bounded the west side of the garden but this has since been removed. The lily pool fronts the garden house and was stocked with goldfish.¹⁷ The pool is fed by water from the pump house and has a drain which dumps water into the woods. In the center of the lily pool is a bronze statue by New York artist Edward McCartan (1879-1947). McCartan was a noted artist in his day who specialized in small decorative bronze sculptures that were heavily influenced by 18th century French art. A stone pedestal is located at the north side of the grass plot and there is a sculptural stone bird bath to the south of the summer house. The pedestal once held a sun dial which is now missing. Both stone landscape elements are placed on-axis with the porch and act as architectural features to extend the vista. Currently, there is a painted chain link fence that surrounds the garden and pool area.

Garden House

The garden house is a open, painted wood enclosure with door openings at the center of each of its four sides. Seating was provided by wood “L” shaped benches located at the inside corners. According to the 1912 *Craftsman* article, the garden house originally had Nile green Grueby tiles laid in black mortar. These tiles were replaced with the square concrete pavers.¹⁸ The roof currently has asphalt shingles. It is difficult to determine what the original roof material was based on historic photographs and there is no indication in the historic drawings.

Condition

Garden

The garden area is in fair condition. The gravel paths have not been well maintained with the gravel getting thin in many areas and weeds growing throughout. The original hedge row has been removed along the south and west sides of the garden and the tea rose hedge appears thin. The lily pond appears to be in good condition although there is some rust staining at the base of the lily pond sculpture which may be due to corrosion of ferrous fasteners. The gates are typically in fair condition with many of them sagging in their frames, there are rotted wood elements, some loose joints, and most of the paint has failed. The stone base at the north side of the lawn is missing its sun-dial

Garden House

Overall the garden house is in fair-to-good condition. Typical conditions include minor damage to the wood elements near grade, biological soiling, minor wood rot, and paint failure throughout. A few of the screens in the summer house soffit vents are torn. The asphalt shingle roof is starting to fail, with areas of damaged and missing shingles, and have biological growth. This damage is most pronounced on the south elevation above the south opening where the wood edging is badly damaged and tiles are displaced.



Figure II-108. Garden and garden house, looking south from living room porch. (HA, 2015)



Figure II-109. Lily pond and sculpture in foreground with croquet lawn and house in distance. Looking north from garden house. (HA, 2015)



Figure II-110. Damaged garden house roof edge and missing gate. Looking north from rose garden. (HA, 2015)



Figure II-111. Interior of garden house, looking east. (HA, 2015)



Figure II-112. Garden house wood fence. (HA, 2015)

Recommendations

The following recommendations are for the architectural elements within the garden. Refer to the Cultural Landscape Report by AKRF, Inc. for recommendations for the garden plantings.

- Rotted and damaged wood elements on the gates and summer house should be restored.
- Gates with loose joints should be restored.
- All woodwork should be prepped and painted.
- Damaged soffit vent screens should be replaced.
- The summer house roof should be re-roofed.
- Although the original hedge remains at the east side of the garden, new hedges should be planted along the west and south sides to enclose the garden and recreate the original configuration.
- Reconstruct the wood pergola using remaining original posts as templates.
- The rust staining should be removed from the bronze sculpture and the fasteners replaced with bronze.
- The edging along the paths should be re-set in the ground and gravel added to create a consistent thickness to adequately cover the paths.

SWIMMING POOL & CHANGING HOUSE¹⁹

Level of Significance

Both the swimming pool and changing building are from the Period of Significance and historically significant elements to the estate.

Description

Pool

The swimming pool is believed to date from the early-to-mid 1930s and was apparently built for Mrs. Patterson. It measures approximately 20' x 60' and is about 10' at its deepest point. Originally there was a hemlock hedge row separating the garden area from the pool area but that has since been removed. Access to the pool was through an opening in the hedge and down a flight of stone steps. The pool is constructed with concrete walls and a floor slab with caulk joint between walls and slab to keep it watertight. Concrete coping units line the perimeter of the pool and flagstone is used to create a paved surface between the pool and changing house. There is ladder access to the pool at the north end. The pool is fed directly from the pump house and there is a valve in the reservoir line under the entry drive bridge. There is no filtration system and the pool used to be filtered by hand with nets. Four scuppers carry off any overflow. The pool has a drain and its valve is located in the nearby woods below the pool.

Changing House

The changing house is built on the side of a hill to the south of the pool. The structure is believed to have been built in the 1960s and replaced a smaller changing shed. It is wood framed with painted clapboard siding and has an asphalt shingled roof. At its south end, the structure appears to be held-up by a wood beam that spans across three concrete piers. It is not known if the piers, beam, and house framing are connected or if they are all held together by gravity. Within the building there are two changing rooms on either side of a central hallway. The hall and changing rooms have vinyl floor tiles and in the rooms, the walls and ceiling have wood veneer paneling. Both of the rooms are separated from the hall by a two-paneled wood door and each room contains 6/6 double hung windows. There is a window opening at the south end of the central hall that contains painted wood louvered shutters. Each of the changing rooms have simple wood benches, coat hooks, some shelves, and mirrors.

Condition

Pool

The pool was filled with water during each of the site visits so it was not possible to observe the wall and slab conditions. The perimeter concrete coping units are in fair condition. Approximately 5-10 appear to have significant delamination and/or spalling which will require the units to be replaced. A number of other units have cracks on their skyward surface that will allow water infiltration and lead to further delamination and spalling. There originally was a diving board at the south end of the pool that has since been removed.

Changing House

The changing house is in fair-to-good condition. The paint is failing on the wood siding and the bottom of the wood entry jambs are severely rotted along with a section of the adjacent floor. Although the asphalt shingled roof was covered with debris, there doesn't appear to be any missing or loose shingles. The vinyl floor tiles are heavily soiled, chipped in appear to be out of character with the changing house. In both rooms the paneling is starting to come loose and in the hallway it is almost completely missing. The resinous finished paneled doors however, appear to be in good condition.

Recommendations

The following treatments are recommended for the pool area and changing building to restore them back to a serviceable condition:

- Drain the pool and inspect the concrete walls and floor slab for any damage.
- Re-seal seam between floor and walls if needed.
- Remove and replace damaged concrete coping units with new concrete units that match size, color, and texture of the originals.
- Replace rotted jamb members and flooring at changing house.
- Prep and paint all the wood elements.
- Remove vinyl floor tiles and replace with new sheet linoleum flooring. The color and pattern should complement the rustic nature of the building.
- Restore all door locksets.
- Refinish doors.

The above treatments are to restore the existing pool but there are other options that would require less maintenance

and eliminate the liability associated with keeping the pool. Both options include filling the pool with dirt and either creating a paved area on top, which could serve as an outdoor patio/gathering space with barbeque, or using the area for plantings. Both options are reversible and appropriate changes in use that would not require the pool area to be fenced off for safety reasons.



Figure II-113. Swimming pool and changing house. (HA, 2015)



Figure II-114. Damaged concrete swimming pool coping unit. (HA, 2015)



Figure II-115. Damaged concrete swimming pool coping unit. (HA, 2015)



Figure II-116. South side of changing house. (HA, 2015)



Figure II-117. North side of changing house and stone pavers. (HA, 2015)



Figure II-118. Central corridor in changing house. (HA, 2015)



Figure II-119. Changing room with vinyl tile floor and faux wood paneling on walls and ceiling. (HA, 2015)



Figure II-120. Changing room mirror and shelf. Note paneling on ceiling is loose/displaced. (HA, 2015)

SERVANT'S COURT SHEDS

Level of Significance

Two sheds are located in the servant's courtyard, although only one appears to be original. The masonry shed to the east of the servant's courtyard shows up on early drawings and photographs and plays an integral part in separating the two courtyards. A smaller wooden shed of an unknown date is located at the far north end of the service court privacy wall. This shed does not contribute aesthetically to the sight but given its material integrity, it may have limited historical value.

Description

Brick Masonry Shed

A brick masonry shed in Flemish bond is located to the east of the servant's wing and forms the boundary between the forecourt and service court. The shed has marble base and parapet coping units. A partial height masonry pier capped by a marble console helps frame, with its twin on the servant's wing, the entry from the forecourt to service court. This entry originally had a wooden gate that has since been removed and now stored in the carriage house. The roof is slightly pitched to the north but has been covered with a tarp to keep out water. A painted wood lean-to shed extension has been added to the north of masonry shed. It is believed that this addition was added while the Patterson's owned the property and allowed the shed to be converted into a garage.²⁰ The addition is covered with a asphalt shingle roof. The shed interior is unadorned and consists of a dirt floor, brick walls, and the exposed roof structure.

Changing Shed

A second shed is located at the north end of the servant's court masonry privacy wall and, according to Tom Comito, was the original changing shed located near the pool. The shed does not appear on early drawings or photographs but is believed to date from the mid-1930s. The structure is wood framed and rests on concrete foundation pads which raise the shed slightly above grade. It is clad with painted wood clapboard siding and has a hipped roof with asphalt shingles. The roof overhang is supported by profiled wood rafters. Flat stock, painted wood door and window casings mark the openings. Two six paneled painted wood doors on the east elevation lead to small storage spaces. On the north and south elevations, there are small divided lite wood sash windows with wood screens.

Condition

Brick Masonry Shed

The brick masonry shed is in fair condition with the most significant damage caused by water infiltration through the walls and roof. Although the roof condition was not observed, it is evidently in poor condition since it is now covered with a tarp to keep the water out. Evidence of the water infiltration is most noticeable on the interior where there is extensive efflorescence on the brick walls and water staining on the roof decking. The exterior masonry walls appear to be in better condition with only select areas of mortar joint washout but significant areas are covered by vines which are likely the source for some of the water infiltration. The marble base is heavily soiled and there are vines running up the south elevation. The paint on the lean-to wood shed is failing and the bottom of the doors appear to have some wood rot.

Changing Shed

The wood shed in the servant's courtyard is in fair condition. The exterior paint is failing on almost all wood surfaces and the lower wood door casings and sills are damaged. At the south elevation wall just above grade, some of the lower clapboards are missing and underlying sheathing is damaged, likely due to rot. Additional shingles are also missing or loose on the east elevation. On the two doors, some of the wood door panels are covered with plywood or have been replaced with glass. The bottom rail on the southern door is partially missing.

Recommendations

Brick Masonry Shed

Restoration of the brick masonry shed should focus on making it water tight to prevent further degradation. This would include the following treatments:

- Replace roofing
- Replacing damaged wood decking and roof joists

- Remove the vines
- Repoint all the brick masonry with mortar that matches the original as determined by material analysis.

Changing Shed

The following treatments are recommended to restore the structure:

- Replace all rotted and/or damage wood sheathing, clapboard siding, door sills, and casings.
- Replace clapboard siding where missing.
- Remove plywood over wood door panels.
- Rebuild bottom rail of south door and provide new panel where missing.
- Provide new roof.



Figure II-121. Garage/shed with wood addition. Tarp was recently added over the roof. (HA, 2015)



Figure II-122. Interior of garage/shed showing extensive efflorescence on brick walls. (HA, 2015)



Figure II-123. Original swimming pool changing shed was moved to the north end of the servant's court, presumably when the existing changing house was built in the 1960s. (HA, 2015)



Figure II-124. Interior of south changing stall. (HA, 2015)



Figure II-125. Interior of north changing stall. (HA, 2015)

TENNIS COURT

Level of Significance

The tennis court area is an original element to the estate and of historic significance.

Description

The tennis court was built to the north and slightly below the house. It is accessed by stone steps that are roughly on axis with the house's north porch. The entire court was at one point enclosed by a chain-link fence with a gate on its south side. Currently little of the fence remains beside the framing members. The fence is likely not original

and was not mentioned in the 1912 article describing the gardens and tennis court. According to a brief review of period fencing catalogues, the pointed post cap used on the Merestead chain link fence was popular from roughly the 1920s-40s; By the 1950s, the preference appeared to be for rounded post caps rather than pointed although the pointed caps were still being offered. According to the 1912 *Craftsman* article which described the landscape, the tennis court was bounded on two sides by a hemlock hedge and screened from the service yard by pine trees. Unfortunately the hedge was not regularly pruned and has since turned into tall trees that over shade the tennis court. The grass court is still cut regularly but the tennis netting and furniture have been removed.

Condition

Typical conditions include:

- The perimeter chain link fence is in poor condition and little remains besides the vertical posts.
- The grass court is still cut but the overgrown hemlocks may cast too much shade which may result in the grass thinning.
- All of the tennis court equipment has been removed from the courts and put into storage.

Recommendations

The tennis court is an important feature to the site since it is an example of an outdoor leisure activity that was popular during the late 19th and early 20th centuries and often included on country house estates. Tennis in fact, was a sport enjoyed both by Mrs. Sloane as well as her daughter Margaret, who met her husband as a result of an accident incurred while playing at Merestead. However, it is understood that restoring the tennis court may not fit in with future programmatic needs and would require additional upkeep that may not be available. One possible alternative use could be for on-site parking. Parking could be accommodated by providing new grading down to the court and installing semi-permeable parking pavers that would allow the grass to show through. The parking area would still want to be screened from view and would require the removal of the existing hemlocks and planting of new border hedges. If the tennis court is to be restored however, the recommended treatments include:

- Removing the chain link fencing.
- Removing the existing hemlocks and planting a new hemlock hedge along the courts western and southern boundaries.
- Provide new net posts and netting.



Figure II-126. Location of original tennis court, looking south. (HA, 2015)



Figure II-127. Chain link fence entry gate. (HA, 2015)

MERESTEAD HOUSE -- EXTERIOR

PORCH PAVING

Level of Significance

The marble and red clay tiles appear to be original to the house and are historically significant features.

Description

The paving at the entry as well as the north and south porches consists of a white marble boarder and a field of nine inch square red ceramic tile set with white grout joints. There are also white marble plinth blocks under the wood porch columns.

Conditions

The tile paving at the main entry is in good condition. The grout joints are deteriorated due to weathering. The tile paving at the north and south porches is in poor condition. The majority of the tiles are spalled. This has likely been caused by water penetrating cracked and missing grout joints, absorbing into the tile and freezing.

Recommendations

Carefully remove and salvage existing tiles and replace setting bed. Provide new custom clay tiles that match the size and color of the originals but have better weathering characteristics than the original tile. Re-grout all of the tile paving.



Figure II-128. Deteriorated clay tile at porch. (HA, 2015)



Figure II-129. Deteriorated clay tile at porch. (HA, 2015)

MASONRY

Level of Significance

All of the brick and marble masonry appears to be original with very little modification since it was constructed. It is an important contributing element of the building and has a high level of historic integrity.

Description

The exterior walls are constructed of red brick set in a Flemish bond. The mortar joints are pointed with a soft white mortar struck with a flush profile. The corners of the main house are accentuated with projecting brick quoins. The window and door openings of the main house are constructed with flat brick arches with projecting white marble keystones. The base of the wall is a projecting marble base with a chamfered top edge. Projecting white marble is also used as banding at the second floor line as well as at the window sills. The basement windows also have masonry area wells.

The masonry detailing of the servant's wing is consistent with the main portion of the house with the following exceptions: there are no brick quoins at the corners, there are no marble keystones in the window head arches, there is a soldier course band of brick above the second floor window head arches, and there are carved marble panels with decorative swags above every other first floor window on the south elevation. The marble panel on the east elevation however, is flush.

The house has seven chimneys, six at the main house and one at the servant's wing. They are all built with the same brick and mortar as the house with Flemish bond coursing and a band of header coursing, six courses from the top. The chimneys are capped with marble cap stones that were covered with stainless steel in 1987.

Conditions

The physical condition of the masonry is fair to poor. The following types of deterioration exist at the exterior masonry:

Deteriorated Mortar

Most of the mortar joints at the brick and marble masonry are severely deteriorated and are no longer preventing water from infiltrating the wall. The mortar has eroded at most locations and has severely eroded at areas adjacent to downspouts, likely due to previous downspout leaks. The mortar is typically cracked where it meets the masonry units, allowing water to infiltrate the wall.

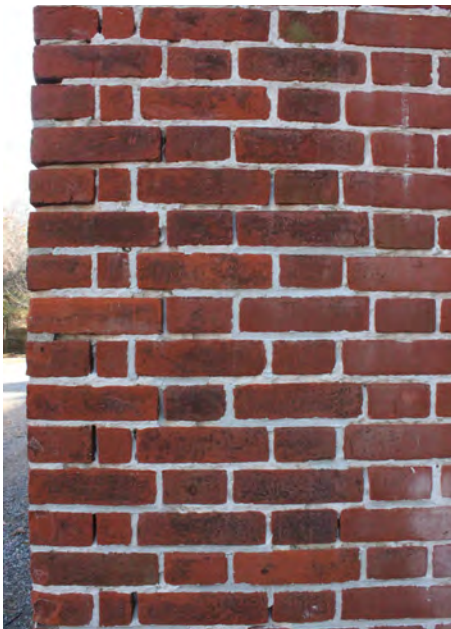


Figure II-130. Eroded brick mortar joints. (HA, 2015)



Figure II-131. Eroded brick mortar joints. (HA, 2015)



Figure II-132. Eroded brick mortar joints and soft brick. (HA, 2015)

Soft Brick

The bricks are very soft with a thin delicate fire skin. The fire skin has eroded at the majority of the bricks and it is likely that water is absorbed into the wall through the face of the brick. One sign of this is fine lines of efflorescence at the joint between the brick and mortar. Due to the softness of the brick great care must be taken to cut out mortar joints for repointing without damaging the adjacent bricks.

Efflorescence

Efflorescence is present at several locations of the brick masonry. This condition is caused by excessive moisture in the walls that resulted in salts being deposited as water evaporates out of the masonry. Its presence is a sign that water is likely leaking into the masonry in the vicinity of the efflorescence. In addition, these salts have caused damage to the bricks eroding their finished face. This leads to the bricks being more porous allowing them to absorb more water which causes more damage. The following is a summary of the locations and likely associated water infiltration that caused the problem:

- First floor of north-west and south west corner of the house adjacent to the downspout - Severely eroded and missing mortar has likely been caused by previous or active leaks in the downspout where it passes the projecting stone band at the second floor line. This has likely allowed water to enter the masonry. This has also lead to interior plaster damage and mold growth at the interior of the living room at the north-west location.
- Second floor of the servant's wing at the north-east corner – The efflorescence in this location is likely related to leaks in the roof at the low-slope standing seam copper roofing of the servant's wing. There is also interior plaster damage at this location. The care taker of the house, Tom Comito, indicated during an oral interview that the roofing has active leaks in the winter if snow is allowed to build up at the built-in gutter line.
- West elevation, south of entry portico. – The wood soffit is rotted and partially missing directly above this location. This has likely been caused by a leak in the built-in gutter at this location that has allowed larger quantities of water to wash over the wall and leak into the masonry. In addition, Tom Comito indicated during an oral interview that a leak where the copper roof of the portico meets the masonry has been recently sealed. There has also been interior plaster deterioration at this location that is still active after large rain storms.
- South-east corner of the servants wing – There are two downspouts missing at the south elevation, allowing water to flow out of the gutter outlets down the masonry walls. This has likely lead to saturation of the masonry, with efflorescence occurring at the south-east location.
- Juncture of the East elevation of the main house and the servant's wing – This location has a similar leaking downspout as the north-west and south-west corners of the house. In addition, there are vines growing up the masonry at this location that have contributed to the mortar deterioration allowing for more water to penetrate the masonry.

Staining and Soiling

The brick masonry is typically heavily stained below the windows and adjacent to the downspouts. This staining has likely been caused by corrosion run-off from the original copper or bronze screens and copper downspouts. The staining and soiling of the masonry is a visual detractor from the house, but does not appear to be causing any further damage to the masonry. In addition, there are selectively painted bricks around the house. The care taker of the house, Tom Comito, indicated during an interview that many of the bricks were painted by a member of the servant staff during the 1980s with red paint to touch-up white paint drips from when the wood soffit was painted.



Figure II-133. Efflorescence on west elevation adjacent to downspout. (HA, 2015)



Figure II-134. Efflorescence on north elevation of servant's wing (HA, 2015)

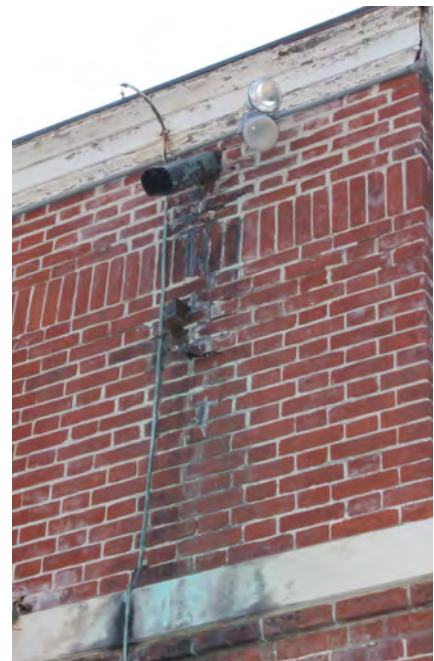


Figure II-135. Staining in the location of the missing downspout. (HA, 2015)

Displaced Stones and Bricks

There are locations with displaced stone and brick units; This is specifically evident at many of the area wells and the brick side wall for the stairs to the basement. Some brick masonry is displaced and no longer securely set with in walls. This condition is at the areas of severely deteriorated mortar joints and efflorescence at the service court garden wall and the entry court retaining wall. At these locations the displacement has been caused by severe water infiltration.

Vines Damaging Masonry

There are several locations of vines growing on the masonry walls of the house. These vines cause damage to the masonry by growing tentacles into the mortar joints allowing water infiltration to occur. This water infiltration leads to efflorescence as well as freeze thaw damage to the mortar and bricks.



Figure II-136. Displace brick at the basement stair sidewalls. (HA, 2015)



Figure II-137. Extensive vines at intersection of main house and servant's wing. (HA, 2015)

Recommendations

- The vines are a major source of water infiltration and masonry deterioration and, despite their aesthetically pleasing appearance, should all be removed.
- Carefully cut back the existing mortar so as to not damage the soft brick and re-point 100% of the exterior masonry. New mortar should match the color, composition, and mix ratio should recommended in BCA's *Material Analysis* report (provided to Westchester County separately).
- Carefully clean exterior masonry with the least aggressive method/product as determined by mock-ups. The red paint touch-ups offer a unique, and funny, story about the Patterson family caretakers and should remain since the paint does not significantly detract from the architectural character and integrity of the house.
- After correcting the sources of water infiltration, removing the efflorescence will likely require multiple cleaning treatments.
- Displaced stones and brick should be carefully removed and reset. In many locations, this will require the removal and re-setting of stone and brick courses above.
- Severely eroded bricks should be replaced with new custom bricks that match the size, color, and texture of the originals. It may also be possible to salvage original brick from a location where new brick would be less visible such as in the Servant's court.

EXTERIOR WOOD ELEMENTS

Level of Significance

Almost all the wood trim and other wood elements are original to the house. Select details have been previously replaced to likely address deterioration. These elements include portions of the balustrade at the roofs of the north and south porches as well as the bases of most of the columns at the porches and portico. The replaced column bases are octagonal, while the originals were round. All of the painted wood trim and elements are important contributing features and have a high level of historic integrity.

Description

Painted wood was used for many of the architectural details at the exterior of the house. These included:

Cornice

The main house has a projecting cornice with raised soffit panels, brackets and dentils as well as a molded fascia. The servant's wing has a simpler cornice that includes a fascia board and 4 inch projecting molding.

Entry Porticos

The east and west elevations of the house have entry porticos with fluted columns and smooth pilasters as well as an ornamented frieze and cornice.

Porches

The north and south elevations of the house have covered porches with fluted columns, a frieze and cornice, and a balustrade railing at the roof all made of wood. The ceilings of the porches are tongue and groove bead board. The servant's wing also has a porch at the north elevation. It has flush wood columns, a frieze and cornice, and a railing. The ceiling of the porch is tongue and groove bead board. The house also has dormers at the third floor /attic level at all for elevations.

Dormers

The house has dormers at the third floor/attic level at all four elevations. The dormer side walls are sided with clapboards and the dormer fronts have wood pilasters with capitals, arched window heads and a gabled cornice.

Gates Between Entry and Service Courtyard

The original pair of wood gates to the service courtyard have been removed and are stored in the Carriage House. These gates have rectangular vertical posts that run through an arched top rail and horizontal bottom rail. The members are reinforced with galvanized steel cross plates and hinge plates that are through bolted. All of these features are constructed of painted wood. The current white paint scheme is similar to the original finish color that was identified via paint analysis.

Conditions

The wood trim and elements are in fair to poor condition. Almost all of the exterior wood work was stripped of all of its paint layers sometime in the 1990s and received its current coat of paint. This paint coating is severely worn, and failing. In addition most painted wood surfaces have a black staining that is believed to be mildew. Many of the wood elements are in sound condition and still maintain their original details. There are select areas and elements that are in poor condition with significant damage. These include the following:

Cornice

The projecting cornice is typically in fair to good condition with the wood elements being sound although there is some loose trim. The cornice soffit at the areas of the downspouts and the southern half of the west elevation cornice soffit are in poor condition. At these areas the soffit panels are rotted and sections have holes and missing elements. This damage is likely related to leaks in the built in gutters that are concealed in the cornice. The advanced deteriorated conditions at these areas suggest that the concealed framing and decking for the gutters may also be rotted and damaged at these locations.



Figure II-138. Rotted wood soffit at downspout. (HA, 2015)



Figure II-139. Paint failure and rotted wood soffit elements. (HA, 2015)

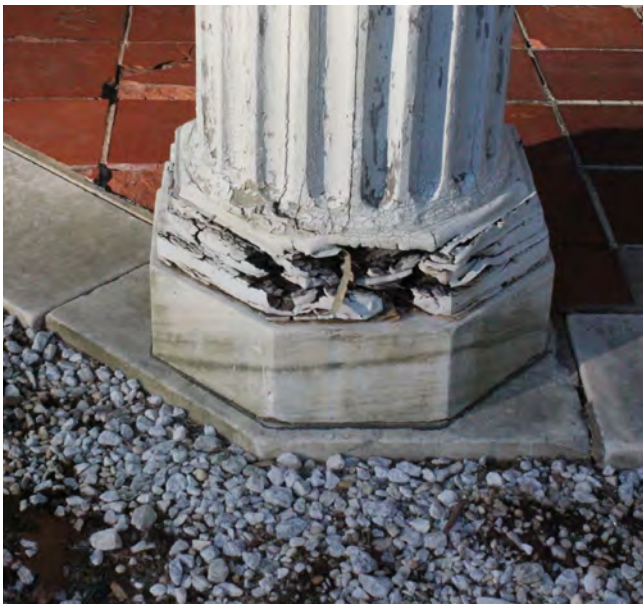


Figure II-140. Non-original octagonal wood column base at south porch. (HA, 2015)



Figure II-141. Undated photograph of south porch showing the original round column bases. (HA, 2015)

Entry Portico/Porches

All of the freestanding round columns at the entry porticos and porches are missing their original bases. The original round bases have been previously removed and replaced with octagonal bases. In addition, the replacement bases are in poor condition with rotted, displaced and missing pieces. The shafts of the columns are in good condition. When probed, some columns shafts have minor areas of rot at the bottom of shafts. The square column at the servant's porch has its original base. The base of this column is in poor condition with rotted, loose and displaced elements. The columns at the north porch and the servant's porch have had temporary wood shoring installed to support the roofs due to the poor conditions of the column bases.

Baluster Railings

The baluster railings at the roofs of the north and south porches are in poor condition. It is believed that the corner columns as well as the top and bottom rails were replaced in 19xx (per tom.....). The top rail is severely rotted and the bottom rail is slightly to moderately rotted. The turned balusters are believed to be original and are in good to fair condition. They have some weathering and UV damage, but appear to be sound.



Figure II-142. Baluster railing at north porch. (HA, 2015)



Figure II-143. Baluster railing at south porch. (HA, 2015)



Figure II-144. Dormers along at east elevation. (HA, 2015)



Figure II-145. Detail photo of dormer. (HA, 2015)



Figure II-146. Original wood gates to servant's court are stored in the Carriage House. (HA, 2015)



Figure II-147. Original wood gates. (HA, 2015)

Dormers

The wood siding and trim of the dormers is typically in fair condition. No areas of rot were observed when surveyed through the windows and the exposed framing and roof decks adjacent to them in the attic are in good condition with no signs of leaks. Much of the trim at the base of the pilasters at the dormer fronts is missing or loose.

Gates

The gates are in fair condition. Some of the members have been previously replaced. The hinge side member of one gate that has been previously replaced is split, suggesting an inherent weakness at this location. Some of the members are loose. The paint is peeling and in poor condition.

Recommendations

In general, all woodwork should be prepped and painted to match the historic paint colors as determined by the conservator's finish analysis. Specific treatment recommendations will be discussed per wood element.

Cornice

- Reattach all loose trim.
- Carefully remove all rotted wood sections, particularly around downspouts. Inspect concealed framing and decking and replace any rotted/damaged sections as necessary. Recreate wood soffits matching the exact size and profiles of the existing.
- Prep and paint cornice off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 "Windswept"). Refer to BCA's *Material Analysis* report. (provided to Westchester County separately).

Entry Portico/Porches

- Recreate original round wooden bases.
- Reattach all loose elements.
- Assess structural integrity of north porch and re-stabilize within existing columns. Remove wood shoring.
- Consolidate rotted wood at base of columns with epoxy resin as needed, or provide wood Dutchman, and treat with Borate plugs.
- Prep and paint entry portico/porches off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 "Windswept"). Refer to BCA's *Material Analysis* report. (provided to Westchester County separately).

Baluster Railings

- Remove and reconstruct top and bottom rails with Cypress to match originals in size and profile and to shed water.
- Carefully remove all rotted/damaged balusters sections. Consolidate rotted wood sections with epoxy resin or replace entire baluster with attic stock available in the basement or custom baluster that matches size and profile of the original.
- Prep and paint entry baluster railings off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 "Windswept"). Refer to BCA's *Material Analysis* report. (provided to Westchester County separately).

Dormers

- Reattach all loose trim.
- Recreate missing and rotted trim pieces and siding to match the exact size and profile of the originals.
- Prep and paint entry dormers off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 "Windswept"). Refer to BCA's *Material Analysis* report. (provided to Westchester County separately).

Gates

- Carefully disassemble and rebuild all loose gate elements.
- Provide new historically appropriate hardware and reinstall wood gate.
- Prep and paint entry gates off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 "Windswept"). Refer to BCA's *Material Analysis* report. (provided to Westchester County separately).

ROOFING

Level of Significance

All of the roofs maintain their original configuration. The slate roofs as well as the copper roofs of the porticos appear to be original. The flat roof of the house as well as the north and south porch roofs are believed to have been originally covered with tin or copper based on the original drawings. Although their material has been changed or been over coated, these modifications are not visible. The servant's wing roof was replaced in 1997. The material of these roofs has been changed from tin to copper, but the detailing is similar to the original. The servant's wing roofs are not visible elements due to their low profile. The slate roofing at the main house and dormers are important contributing elements of the building and have a high level of historic integrity. The flat roofs also maintain their original profiles and there have not had modifications or additions that would detract from the historic integrity of the house.



Figure II-148. Slate roof showing eroded and missing tiles. (HA, 2015)



Figure II-149. Corroded ferrous anchors at slate roof. (HA, 2015)



Figure II-150. Asphaltic roofing at flat roof over house, looking southeast. (HA, 2015)



Figure II-151. Flat seam copper roof with asphaltic coating on south porch. (HA, 2015)



Figure II-152. Standing seam copper roof with flat seam gutter liner over the servant's wing. (HA, 2015)



Figure II-153. Failed solder joint at flat seam gutter on servant's wing. (HA, 2015)



Figure II-154. Flat seam copper roof over east entry. (HA, 2015)

Description

Slate

The main portion of the manor house has a hipped slate roof that wraps the perimeter fifteen feet. The original construction drawings note the slate to be "Brownville Maine Slate" with a 5" minimum exposure. The perimeter roof has gabled dormers on all four elevations that are roofed with slate.



Figure II-155. Copper downspout at intersection of house and servant's wing. Note, downspout not connected to a drainage pipe. (HA, 2015)



Figure II-156. Missing copper downspouts at east elevation servant's wing. (HA, 2015)

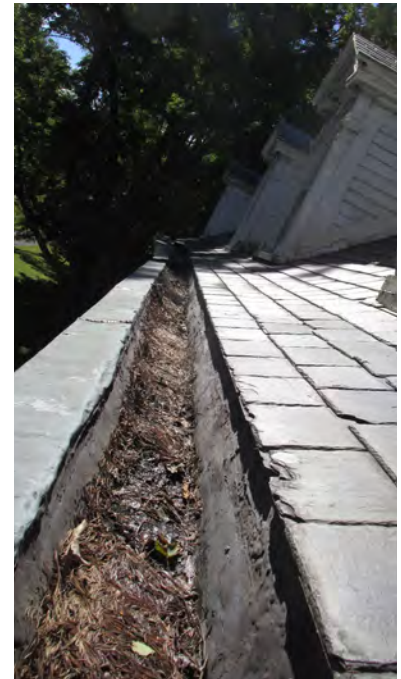


Figure II-157. Main house built-in gutter. Gutter has been coated with an asphaltic coating. (HA, 2015)

Asphaltic Roofing

The main house is topped with a flat roof that slopes from west to east and is covered with painted asphaltic sheet roofing. The one-story flat roofed porches at the north and south elevations are roofed with flat seam copper which has been painted with asphaltic roofing. These porch roofs have a wood balustrade railing at their perimeter.

Copper Roofing

The entry portico's on the east and west elevations have curved flat seam copper roofs. The servant's wing is roofed with a low sloped hipped standing seam copper roof and the servant's porch has a low sloped hipped flat seam copper roof. All roof flashings at vertical walls and chimneys are copper.

Copper Gutters and Downspouts

The gutters are built into the perimeter cornice and are lined with copper that has been covered over with asphaltic roofing cement. The downspouts are rectilinear copper and terminate into cast iron drain pipes, just above grade. The slate roofs have copper wire snow guards. All of the roofs are non-insulated, allowing the potential for both heat loss as well as condensation within the roofing system.

Conditions

The physical condition of the roofing is fair to poor. The following is a summary of roofing condition:

Slate

The slate roofs are nearing the end of their serviceable life. The original slate fasteners are ferrous and, where they can be observed at areas of missing slates, they are moderately corroded. In addition there is pitting and cracks at the copper flashings creating conditions that can allow water to infiltrate. Approximately 5 % of the slates appear to be loose or missing and another 5% appear to have been previously replaced. The slates appear to still be in fair to good condition and it may be possible to salvage the slates for reuse when the slate roof is replaced. The roof deck is exposed in the unfinished portion of the attic at the south half of the house. It consists of ¾ x 6 ½ inch tongue and groove wood plank sheathing. It appears to be in good condition where it is visible.

Asphaltic Roofing

The asphaltic roofing at the flat roofs over the main house is in fair to poor condition. The roofing is over 17 years old and is beyond its serviceable life. The roofing is cracked and appears brittle.

Standing Seam Copper Roofing

The standing seam roof at the servant's wing is just over 20 years old and the copper appears to be in good condition. This roof routinely leaks in the winter if snow is allowed to collect on the roof, necessitating routine snow removal from the roof. This leaking is likely caused by the following conditions:

- The roof is a very low pitch, which is lower than recommended for standing seam roofs and may allow for water to penetrate the seams.
- The seam between the standing seam pans and the gutter liner appears to have gaps and movement cracks that may allow water to penetrate. The gutter liner also does not have any expansion joints causing it to move differently from the standing seam pans leading to the cracked solder joint.
- The roof is non-insulated, allowing interior heat to penetrate the roof and possibly cause ice damming at the bottom of the roof.

Flat Seam Copper Roofing

The flat seam copper roofs over the north and south porches are in poor condition. They have been previously painted with a roofing paint, presumably to address deteriorated and leaking conditions with the copper. The painted roofing is cracked, delaminated and partially missing. The flat seam copper roofing at the servant's porch appears to be in good condition.

Copper Gutters and Downspouts

The copper gutters at the main roof of the house are in poor condition. Expansion joints are open allowing a source for water infiltration. The asphaltic coating eliminates the opportunity for localized copper repairs. There are also areas of water damaged and rotted wood at the cornice beneath the built in gutter, suggesting a long history of leaking gutters. The damaged cornice trim suggests that the gutter decking and look-out framing is likely rotted at locations adjacent to the downspouts, but this condition is concealed and will require the exposure of these elements to verify the extent of deterioration. The copper down spouts typically have active leaks at the offset around the second floor marble banding. In addition, the below grade drainage piping is in poor condition causing water to back-up out of the base of the downspouts. Finally there is leaves and needles built up in the gutters and downspouts,

preventing water from freely flowing through the drainage system.

Recommendations

Slate

- Carefully remove the slate roof and salvage as much of the good slate as possible.
- Inspect concealed decking and repair as necessary.
- Re-roof with salvaged and new slate, of same color and size as the original.

Asphaltic Roofing

- Remove all asphaltic roofing.
- Repair all areas of deteriorated wood deck.
- Provide new membrane roof at house flat roof.

Copper Roofing

- Remove the copper gutter liners and standing seam roof at servant's wing. Since gutter liners are installed first, removing the liner without removing the standing seam roof and providing a new, watertight, connection detail between the liner and roof would be extremely difficult. For this reason the standing seam copper roof should also be removed even though it appears to be in good condition. Provide new copper gutter liner with adequate expansion joints to allow the liner to move independently from standing seam roof pans. Gutter liner should not be nailed to roof deck but rather secured with cleats. Provide new standing seam roof.
- Remove roofing from north and south porches and provide new flat seam copper roof.

Copper Gutters and Downspouts

- Replace all copper gutters and downspouts with new that match size and profile of the existing. The downspouts are to be tied into a perimeter drainage system around the building.
- Excavate perimeter of house, waterproof foundation, and replace drainage system.

DOORS & SHUTTERS

Level of Significance

All of the doors appear to be original. There have only been minor modifications to the doors including the removal of the screen door to the laundry room, replacement of some screen door hinges and replacement of the east entry screen door lockset. The doors are important contributing elements of the building and have a high level of historic integrity.

Description

French Doors

The French doors consists of a pair of 12 lite leafs with a pair of 2-lite operable transom windows above and are located at grade level of all four exterior elevations.

Four-Panel Doors

The east entrance at the entrance courtyard has a pair of 4 paneled archtop doors with a wood frame that is part of the surrounding portico. This entrance also has a pair of wood framed screen doors with a fixed screen panel at the arch.

At the service courtyard there are two entry doors, one at the servant's porch and one into the laundry. Both entries have a 4 paneled door and wood frame. The porch door has a wood framed screen door. Although the laundry entrance does not currently have a screen door, the hinges for the screen still exist.

Two-panel Door

There is a painted wood two-paneled door and wood frame at the bottom of the exterior basement stairs.



Figure II-158. East, front entry, four panel arch top doors & screen doors. (HA, 2015)



Figure II-159. East, front entry, four panel arch top doors. (HA, 2015)



Figure II-160. West broken pediment entry surround, French doors, and fanlight. (HA, 2015)



Figure II-161. French doors and transom at north porch. (HA, 2015)

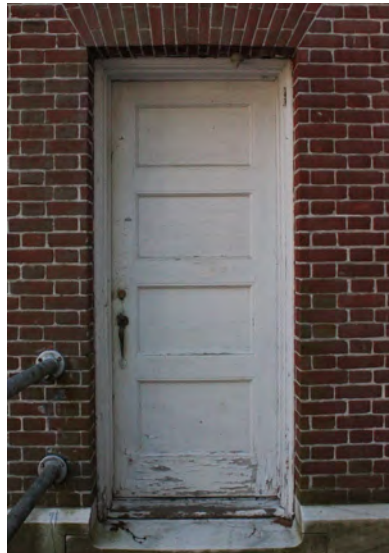


Figure II-162. Four-panel wood doors at servant's court. (HA, 2015)

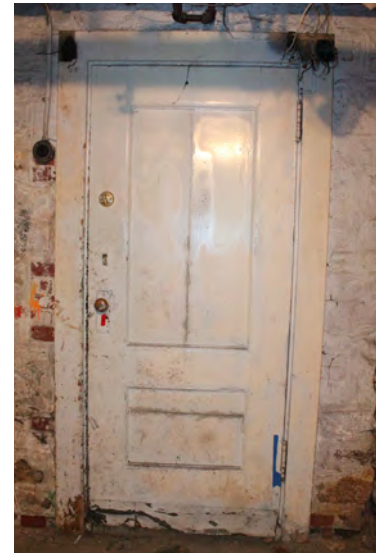


Figure II-163. Two-panel wood door to basement. (HA, 2015)



Figure II-164. Severely worn wood sill at French doors. (HA, 2015)



Figure II-165. Missing glazing putty at French doors. (HA, 2015)

Conditions

The wood doors and frames are in good condition. The east entry doors have been previously stripped of all of their paint layers in 1990s and received their current coat of paint. This paint coating is severely worn, and failing. In addition most painted wood surfaces have a black staining that is believed to be mildew. The glazing putty on most of the French doors is very brittle and is missing at some panes of glass. The servant's wing doors appear to still have all of their paint layers. The paint at these doors is also peeling and in poor condition. Although the exterior paint is severely deteriorated, the wood elements of the doors and frames are in good condition, with no signs of rot. The screen mesh is oxidized and has some holes.

Recommendations

- Prep and paint all doors. Paint color is to match the historic paint colors as determined by the conservator's finish analysis.
- All existing glazing putty should be cut-out and replaced.
- Provide new weather stripping at all doors.

WINDOWS & SHUTTERS

Level of Significance

All of the windows appear to be original with no alterations. In addition, many of the wood shutters and screens also appear to be early although not all are original. All of the windows are important contributing elements of the building and have a high level of historic integrity.

Description

The windows are a combination of double-hung sash and casement windows. All windows are true divided lite wood windows with three types of muntin profiles.

The double hung windows have cotton sash chords and weights. The sash have zinc slot weatherstripping.

There are two types of wood window shutters: shutters with louvers (both operable and fixed) and paneled shutters. The earliest historic photographs show dark colored, louvered window shutters only at the second floor of the servant's wing. By the 1910s however, louvered shutters have been added to the second floor house windows and paneled shutters to the first floor of the servant's wing. The house shutters were darker in color while the paneled shutters to the servant's wing appear white. Subsequent finish analysis has revealed that the louvered shutters are painted a dark green while the solid paneled shutters a light cream or white color. Most of the shutters are not currently installed, but they are stored in the original coal room of the basement and the carriage house. The shutters are still in place at the two first floor windows at the servant's wing porch as well as at the north and south porches.

The windows also originally had removable exterior screens. The screens have a wood frame and are believed to have originally had bronze screens, based on the bronze oxidation staining below many of the windows. The current screen material appears to be aluminum. Several of the second floor windows at the east elevation and the servant's wing still have their screens installed. The rest are stored in the original coal room of the basement and in the carriage house. A few of the windows have interior sill mounted roll-up screens. Although it is not known when these were added, they are not original to the house.

The following are the types and locations of window configurations:

4/4 Double-Hung Windows – Located at the first floor support spaces, east elevation, flanking the entry. Also located at the first floor of the servant's wing.

6/6 Double-Hung Windows – Located at the second floor bedrooms, all elevations. Also located at the first floor of the servant's wing.

6/6 Arched Top Double-Hung Windows – Located at third floor / attic dormers, all elevations.

8/8 Double-Hung Windows - Located at the first floor of the servant's wing.

1/1 Double-Hung Windows – Located at the basement light wells.

Large multi-sashed two-story arch topped window – Located at north elevation. Window has a 12 light casement flanked by two 6 lite casements with an operable divided light transom above at the second floor of the main stair. It also has a 4/4 double hung flanked by 2/2 double hung at the first floor with decorative wood panels at the floor line.

Pair of 6-lite Casements – Located at the second floor of the second floor of the servant's wing.

Pair of 5-lite Casements – located above the north and south porch roofs.

Conditions

The windows are in fair to good condition. All of the windows have been previously stripped of all of their paint layers in 1990s. This paint coating is severely worn, failing, or missing. In addition most painted wood surfaces have a black staining that is believed to be mildew, based on field testing with ????. Although the exterior paint is severely deteriorated, the wood elements of the windows and brick molds are in good condition, with no signs of rot. The



Figure II-166. 4/4 double-hung window. (HA, 2015)



Figure II-167. 6/6 double-hung window. (HA, 2015)

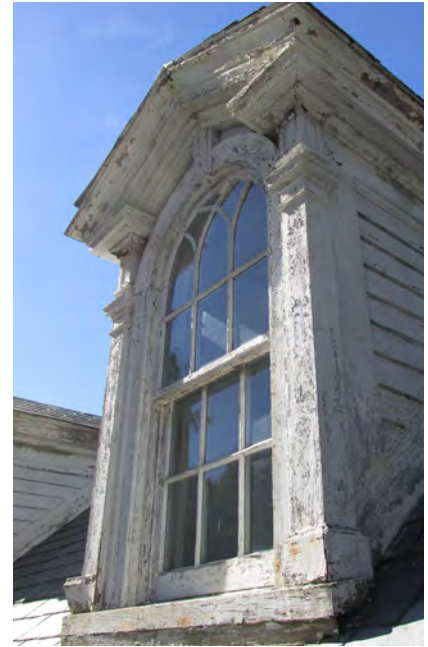


Figure II-168. 6/6 double-hung window with arch top. (HA, 2015)



Figure II-169. 8/8 double-hung window with arch top. (HA, 2015)



Figure II-170. 1/1 double-hung window in basement. (HA, 2015)



Figure II-171. Large, multi-sash, two-story window at north elevation. (HA, 2015)



Figures II-172. 6-lite casement windows. (HA, 2015)

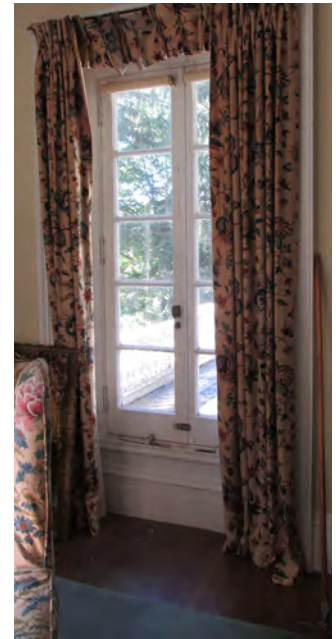


Figure II-172. 5-lite casement window. (HA, 2015)



Figure II-173. Paint failure at windows. (HA, 2015)



Figure II-174. Failing glazing putty. (HA, 2015)

wood sills are weathered and have minor uv damage. The window sash, typically operate well. About half of the double hung windows and broken or missing sash chords. The sash weather stripping is in good condition and appears to provide some control of air infiltration. The glass has a noticeable distortion indicating that it is cylinder glass and likely original. One exception to this is the glass at the west entry portico, which appears to be float glass, and is therefore may be replacement glass. All of the glass is set with exterior glazing putty. The putty is typically in poor condition with erosion and missing putty.

The wood shutters are in good condition with tight wood joints and no signs of deterioration. The shutters appear to have many coats of paint (10-12 according to the finish analysis), suggesting they have not been previously stripped.

The screens are in fair to good condition. Some of the screen frames have loose joints that have been reinforced with steel corner brackets. The screen frames appear to have many coats of paint, suggesting they have not been previously stripped. The screens appear to be aluminum mesh. It is believed that the screen material has been changed, due to the staining under the window openings that is suspected to have been caused by the original bronze screen mesh oxidizing. Also aluminum screening would not have been used in 1906.

Recommendations

- Remove existing glazing putting and reglaze all windows.
- Replace all broken glass and non-matching replacement glass with new glass to match the original.
- Prep and paint all window frames, windows, screen frames and first floor shutters off-white (Munsell 5Y 9/1 or Benjamin Moore OC-94 “Windswept”). Refer to BCA’s *Material Analysis* report. (provided to Westchester County separately).
- Prep and paint second floor louvered shutters dark green (Munsell 2.5 BG 2/2 or Benjamin Moore “Essex Green”). Refer to BCA’s *Material Analysis* report. (provided to Westchester County separately).
- Provide new sash rope cords where broken or missing.
- Replace aluminum screening with bronze.
- Provide new weather stripping at all windows.

EXTERIOR DOOR & WINDOW HARDWARE

Level of Significance

The majority of door and window hardware is original and historically significant elements of the house.



Figure II-175. Interior side of lockset for front entry doors. (HA, 2015)

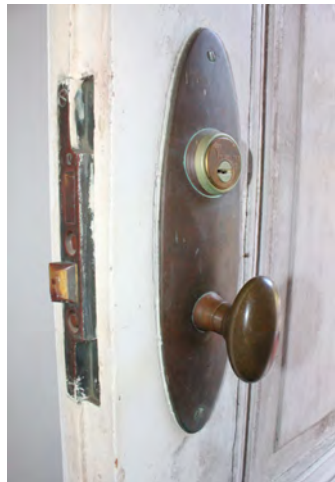


Figure II-176. Exterior side of lockset for front entry doors. (HA, 2015)



Figure II-177. Front entry door butt hinges. (HA, 2015)



Figure II-178. Front entry door foot activated door stop. (HA, 2015)



Figure II-179. Screen door latch, exterior side. (HA, 2015)



Figure II-180. Screen door latch, interior side. (HA, 2015)

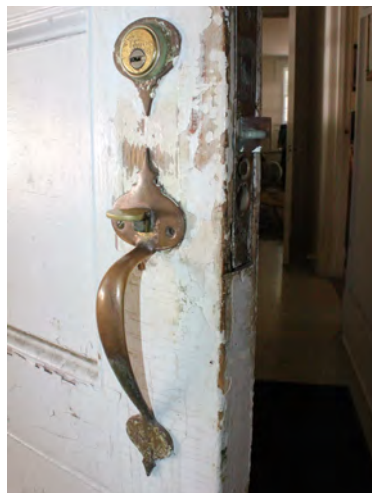


Figure II-181. Bronze pull for door to servant's corridor, exterior side. (HA, 2015)

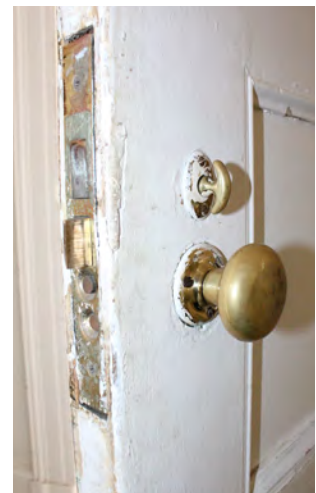


Figure II-182. Bronze knob & escutcheon for door to servant's corridor, interior side. (HA, 2015)

Description

East Entry Door & Screen

- Bronze lockset with oval knobs and oval escutcheon plates (main door)
- Bronze butt-hinges with ball finials (main door)
- Bronze foot activated door stop (main door)
- Metal door latch (screen door)
- Metal butt hinges (screen door)

Door to First Floor Servant's Hall & Screen

- Bronze pull with modified heart-shaped tips and thumb latch with modified heart-shaped escutcheon plate (exterior)/ Bronze round knob and escutcheon (interior)
- Bronze butt-hinges with ball finials
- Bronze screen door knob and lever handle



Figure II-183. Bronze lever handle on French doors. (HA, 2015)



Figure II-184. Bronze knob and turn latch on French doors. (HA, 2015)



Figure II-185. Bronze floor mounted hold-opens on French doors in first floor primary spaces (below) and second floor bedrooms (top). (HA, 2015)

Entry Door to Laundry

- Bronze pull with modified heart-shaped tips and thumb latch with modified heart-shaped escutcheon plate (exterior)/Bronze round knob and escutcheon (interior)
- Bronze deadbolt with turn latch
- Bronze butt-hinges with ball finials

Basement Door

- Bronze lockset with round door knob and rectangular back plate
- Bronze dead bolt with turn latch
- Bronze butt-hinges with ball finials

French Doors

- Bronze lever handle with rectangular back plate (exterior)/Oval shaped decorative bronze door knob with rectangular back plate (interior)
- Bronze turn latch
- Bronze butt-hinges with ball finials
- Bronze floor mounted hold-opens
- Bronze drape bar and mounting brackets

Double-hung Windows

- Bronze recessed sash lifts. The lifts come in two types: oval (in main house) and rectangular (in servant's wing).

- Bronze sash locks
- Zinc slot weatherstripping
- Some of the windows have interior roll-up screens. The screens are not original but it is not known when they were added.
- Some of the windows have metal brackets for roller shades.



Figure II-186. Rectangular bronze pull at double-hung window in servant's wing. (HA, 2015)



Figure II-187. Oval bronze pull at double-hung window in main house. (HA, 2015)



Figure II-188. Bronze sash lock. (HA, 2015)



Figure II-189. Casement turn latch. (HA, 2015)



Figure II-190. Bottom casement sliding closer bolt. (HA, 2015)



Figure II-191. Transom window hardware. (HA, 2015)



Figure II-192. Metal shutter fasteners and slide bolt. (HA, 2015)



Figure II-193. Metal shutter fasteners and slide bolt. (HA, 2015)

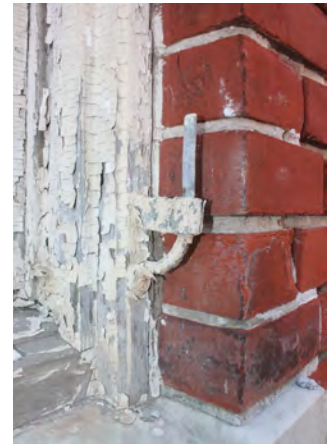


Figure II-194. Shutter pintel hinge. (HA, 2015)

Casements windows

- Metal turn latch
- Metal butt-hinges with ball finials
- Metal brackets for roller shades
- Zinc slot weather stripping

Window Screens

- Metal hooks clip onto brackets mounted to the screen frame.

Transom Windows

- Bronze butt hinges
- Bronze transom window latch
- Bathroom 4 has a bronze transom window operating arm.

Window Shutters

- Bronze or galvanized pintel hinges
- Bronze or galvanized shutter fasteners (AKA shutter dogs)
- Metal slide bolt
- Metal hook and eye

Conditions

The condition of the hardware was based on a visual assessment. The hardware will be described by door and window types.

East Entry Door & Screen

The main front door hardware appears to be in good condition with light surface wear and minor paint marks. The screen door hardware is in fair condition with moderate surface corrosion on knobs and hinges. The hinges have been painted.

Door to First Floor Servant's Hall & Screen

The entry door hardware appears to be in fair-to-good condition with moderate surface wear, some overpainting on the interior escutcheon, turn latch and edge plate. In addition there appears to be a few screws missing on the lockset. The hinges have been overpainted. The screen hardware is in fair condition with moderate surface wear, some minor surface corrosion, and the hinges have been painted.

Entry Door to Laundry

The entry door hardware appears to be in fair condition with moderate surface wear and moderate overpainting on the exterior bronze handle and thumb latch. The hinges have been painted.

Basement Door

The basement door hardware appears to be in fair condition with moderate surface wear and overpainting on the interior and exterior back plates and knobs. The deadbolt has not been overpainted but has a green patina. The hinges have been painted.

French Doors

The French door hardware appears to be in good condition. The bronze has minor surface wear and there is minor paint drops on the hinges. The floor mounted hold opens are generally in fair condition and many of the rods are bent. These bent elements scratch the interior floor finishes when the doors are opened.

Double-hung Windows

The double-hung window hardware is generally in good condition. There is minor surface wear on the bronze, some of the sash locks need adjustment, and some of the locks have been overpainted.

Casement Windows

The casement window hardware is generally in good condition. Some of the sliding bolts in the servant's wing casement windows have been removed and others have been painted over so they no longer work. The bottom sliding bolt on the middle casement window the servant's corridor is bent.

Window Screens

The hardware has been over-painted.

Wood Shutters

The hardware is in fair condition. Much of it has been over-painted, making it difficult to operate.

Recommendations

Since all of the hardware was only visually observed, each hardware element should be re-assessed and operated to determine how well it functions and restored accordingly. Typical treatments include:

- Remove all paint on hardware.
- Hardware finishes should be cleaned and/or re-finished.
- Adjust hardware locks so they operate smoothly.



Figure II-195. Decorative metal pendant at east front entry. (HA, 2015)



Figure II-196. Ceiling light fixture with painted metal base and glass shade used at the north and south porches. (HA, 2015)



Figure II-197. Flush mounted ceiling light fixture at servant's porch. (HA, 2015)

LIGHT FIXTURES**Description**

There are four exterior light fixture types at Merestead house, which consist of either pendant fixtures or flush mounted ceiling lights. The older fixtures are black painted metal with glass domes and can be found at the north and south porches as well as the east front entry. The fixture at the servant's porch appears to be a later model but more investigation needs to be conducted. The fixture types are L21-24.

Conditions

The light fixtures are generally in good condition. Typical conditions include:

- Worn finishes
- Overpaint
- Missing glass shade

Recommendations

Although the fixtures generally appear to be in good condition, a fixture-by-fixture assessment should be conducted as well as an inventory of fixtures and shades in attic stock. Typical treatments will include:

- *Badly Worn Finishes/Overpaint:* Investigate original finish. Strip existing finish and re-finish to match the original.
- *Missing Shades:* Provide shades from attic stock or purchase replication shade that matches size and design of originals.

MERESTEAD HOUSE -- INTERIOR

The following section will describe typical surface materials or building elements used throughout the house. These elements include floors, plaster walls and ceilings, doors, door hardware, light fixtures and, where appropriate, will classify the elements by type. Given that W & J Sloane was a major interior furnishings and decoration company, it is likely that William used his company to design and supply many of the interior elements being described, although this has not been verified with historic documentation.

FLOORING

Description

Three types of flooring are used throughout the first floor of the main house and service wing.



Figure II-198. Concrete floor in basement. (HA, 2015)

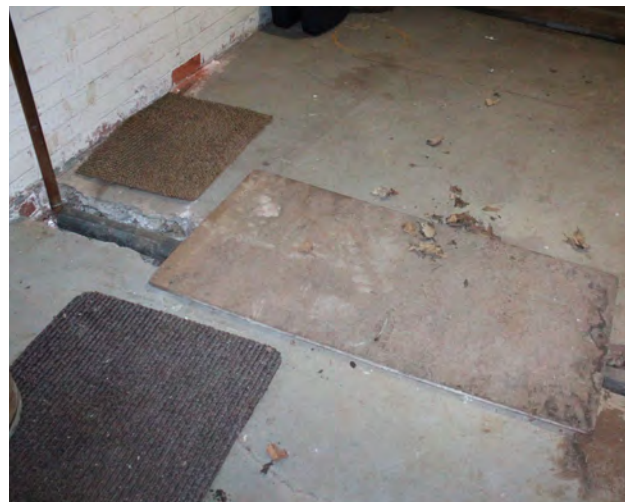


Figure II-199. Part of basement concrete floor was cut-out to install piping. (HA, 2015)



Figure II-200. Quarry tiles in Vestibule (101). (HA, 2015)

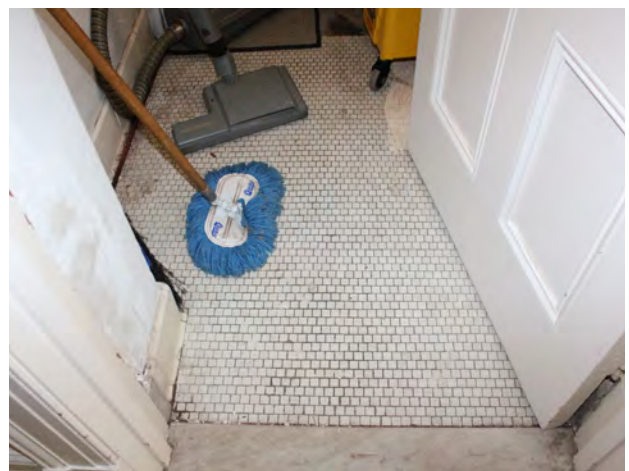


Figure II-201. White ceramic tiles in the Cold Room (114). (HA, 2015)



Figure II-202. White ceramic tiles in the second floor family bathrooms. (HA, 2015)



Figure II-203. Close-up photograph of white ceramic tiles in the second floor family bathrooms. (HA, 2015)

Concrete

The flooring throughout the basement is concrete slab with a smooth, painted finish. The original construction drawings called for the floor to be “concrete cement finish and dampproofed.” Although not indicated on the construction drawings, the control joints appear to have been originally cut into the concrete.

Ceramic Tile:

Two types of ceramic tile are used at Merestead: quarry tile and vitreous ceramic tile. Below is a description of the specific tile and their locations.



Figure II-204. Wood strip flooring and wood threshold in first floor formal spaces. Note darker finish color. (HA, 2015)



Figure II-205. Lighter finish on strip flooring under original area rug in the Dining Room (108). (HA, 2015)



Figure II-206. Termite damage in Dining Room (108). (HA, 2015)



Figure II-207. Floor scratches from bent hold-open in Dining Room (108). (HA, 2015)

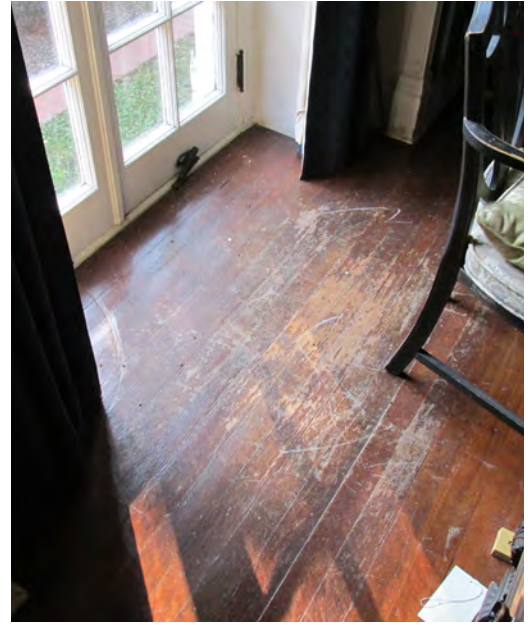


Figure II-208. UV damage and scratches at Library (105) floor (HA, 2015)

- The entry vestibule (Room 101) floor consists of approximately 9" x 9" red, unglazed clay quarry tiles set on a mortar bed with white grout joints. There is a charcoal colored modern entry rug covering a portion of the tiles. The Vestibule tile floor is original and the same as that used on the north and south porches.
- The former Cold Room (114) has small, square white vitreous ceramic floor tiles which appear to be original. The original construction drawings call for both Cold Rooms (113 & 114) to have tile floors.
- The second floor family bathrooms all have white vitreous hexagonal ceramic floor tiles which appear to be original. The original construction drawing likewise calls for these spaces to have a "tile floor and base".

Wood Strip Flooring:

Wood strip flooring is the primary flooring material used throughout the first-through-third floors although it is often covered by area rugs, wall-to-wall carpeting, and, linoleum. The flooring is typically 2 3/8" wide, quarter sawn oak with a resinous finish. The wood flooring in the third floor unfinished spaces however, appears to have been left



Figure II-209. Linoleum in first floor Servant's Corridor (115). (HA, 2015)



Figure II-210. Linoleum in Coat Room Closet (110). (HA, 2015)

unfinished. The finish in most rooms is quite dark and is believed to be from a later period. A lighter resinous finish was found in the Office (104), second floor bedroom closets, and under the area rugs in the Living Room and Dining Room. It is possible that this lighter finish is either early or original.

Linoleum:

Patterned sheet linoleum flooring is used in the following rooms: Pantry (109), Closet (110), Servant's Stair Hall (112), Cold Room (113), Servant's Corridor (115), Kitchen (116), Kitchen Closet (117), and Servant's Bathroom (218). The linoleum used in the first floor servant's wing typically has a mosaic tile pattern whereas that in the closet has a jaspé, or marbled pattern, and the Servant's bathroom has a repeating quatrefoil pattern. The linoleum in the first floor Servant's Wing appears to have been installed over another floor which is evident where the linoleum abuts the wood doorway thresholds. Likewise, the linoleum in the Servant's bathroom also appears to have been installed over an earlier floor (original construction drawings call for a wood floor) and is almost flush with the marble slab under the toilet; In the first floor lavatory (103) and third floor bathroom (306) the slab is slightly higher than the surrounding wood floor. It is very likely that all of the linoleum came from W & J Sloane given the Sloane's/Patterson's connection to the company and the company was a major retailer for floor coverings.



Figure II-211. Possibly original blue carpeting in Bedroom 5 (208). (HA, 2015)

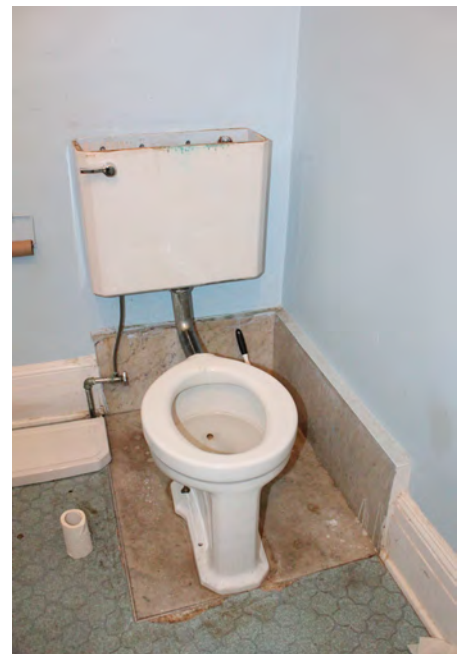


Figure II-212. Linoleum in Servant's Bathroom (218). (HA, 2015)

Rugs/Carpeting

The area rugs and wall-to-wall carpeting are considered as part of the loose collection items and not part of the architecture of the house. As such, they will only be briefly described in this HSR since they are a primary floor covering. In addition, many of the rugs and carpets appear quite old and possibly original to the house. The patterned rug in the Dining Room (108) for instance, can be ascertained to be original based on historic photographs of the room. Although there are quite a few early interior photographs, they are in black-and-white which makes it more difficult to determine if non-patterned rugs or carpeting are original. The original carpeting and area rugs very likely came from W & J Sloane, who were major retailers in the floor covering business.

Marble Toilet Slab & Backsplash

A marble floor slab and backsplash were installed in the Lavatory (103), Servant's Bathroom (218), and Third Floor Bathroom (305).

Conditions

Concrete

The concrete appears to be in good condition. The paint has been worn away in many locations and there is minor cracking throughout. A trench has been cut into the concrete floor in the room with the furnace and hot water tank.

Ceramic Tile:

- Vestibule quarry tiles appear to be in good condition. Some of the tiles have broken off in the corners but have since been in-filled with grout. The grout joints are slightly eroded and soiled.
- The small square ceramic tiles appear to be in good condition besides general soiling and a few cracked tiles.
- The white hexagonal ceramic tiles in the second floor bathrooms appear to be in good condition. Typical conditions include: minor rust staining, minor scratches, some cracked tiles (tiles appear to be stable), select areas of mortar or sealant patches, and an area where 2-3 tiles are loose without grout.

Wood Strip Flooring:

The wood strip flooring appears to be in generally good condition. Typical conditions include:

- Termite damage in front of the west doors of the Dining Room
- General scratches and gouges. These scratches are most evident at the French doors along the north and south walls where the floor hold open devices are sagging and scraping the floor.
- UV damage to the existing finish by the French doors
- Finish is severely worn in Laundry Room and third floor unfinished spaces
- Variations in the floor finish. Much of the wood strip flooring on the first and second floor has a dark resinous finish in comparison to the finish in some of the smaller rooms and closets as well as under the Dining and Living room rugs. This darker finish is not believed to be original.

Linoleum:

- Linoleum in first floor servant's wing and second floor Servant's Bathroom appears to be in fair condition. Typical conditions include areas of loose linoleum, small chips along the seams, and general soiling.
- The linoleum in the Coat Room Closet appears to be in good condition with only general soiling.

Marble Toilet Slab & Backsplash

The marble toilet slab and backsplash appear to be in good condition

Recommendations*Concrete*

No work unless the Owner requires the floor to be painted for a consistent and clean appearance.

Ceramic Tile:

- Clean.

Wood Strip Flooring:

- Carefully remove termite damaged wood flooring in the Dining Room and patch in new strip flooring that matches the size, species, and color of the original wood flooring.
- Remove paint splatter
- Strip and refinish wood flooring in areas of Primary Significance to match original resinous finish observable under rugs in Living Room (106) and Dining Room (108). An area under the rugs in the Living and Dining room should not be stripped but rather preserved as an example of an early or original finish.

Linoleum:

- Although the linoleum in the servant's wing and upstairs servant's bathroom was added during the Period of Significance, it is nearing the end of its serviceable life. Small sections should be lifted or removed to determine if there is a finished floor below. Depending on the condition of the flooring below, it may be able to be restored. Small sections of the removed linoleum should be saved for archive.
- Clean linoleum in Coat Room Closet.

MASONRY WALLS**Description***Stone Rubble Foundation Walls:*

The foundation walls consist of painted stone rubble. The walls are typically painted white.

Brick Masonry Walls:

Brick masonry walls in common bond were used selectively throughout the basement to partition off larger spaces. This occurs at the original Cold Air Storage, Transformer Vault, and Kitchen Cellar rooms. In addition, square brick masonry piers are used to carry girders below the Dining and Living rooms.



Figure II-213. Brick (left) and stone rubble (right) walls in the basement. (HA, 2015)

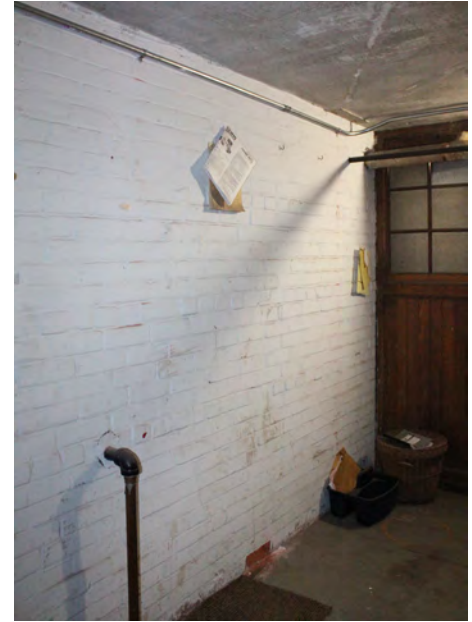


Figure II-214. Brick wall in the basement. (HA, 2015)

Conditions*Stone Rubble Foundation Walls:*

The walls appear to be in good condition. Any cracks or previous patches are hard to observe since the walls are painted. Some areas have been cut-out to expose plumbing risers. The paint finish is soiled in many areas and partially worn off in others. A few areas around the basement windows have been in-filled with brick.

Brick Masonry Walls:

The brick masonry appears to be in good condition. The paint finish is minorly soiled.

Recommendations

No work.

WOOD PARTITION WALLS**Description**

The space in the original kitchen cellar has been subdivided by partial height wood partition walls. The walls are constructed with shiplap wood planks and vertical wood posts. The partitions are painted white.

Conditions

The wood partition walls appear to be in good condition. The paint finish is moderately worn. Some of the ferrous nails have corroded.

Recommendations

No work.



Figure II-215. Wood partition walls in basement Kitchen Cellar (013). (HA, 2015)



Figure II-216. Wood partition walls in basement Kitchen Cellar (013). (HA, 2015)



Figure II-217. Panelized walls in main Stair Hall (102). (HA, 2015)



Figure II-218. Panelized walls in the Dining Room (108). (HA, 2015)

PAINTED PLASTER WALLS & CEILINGS/CANVAS/WALLPAPER

Description

Plaster Walls & Ceilings with Painted Canvas

The majority of the plaster walls and ceilings on the first and second floors of the main house were canvased prior to being painted. Covering smooth plaster walls with canvas, muslin or burlap was a standard practice for wealthier homes during the period since it provided a smooth and uniform surface to paint.²¹ The fabric covering also disguised settlement cracks and provide better protection against holes caused by impacts from furniture, etc. Rooms that weren't canvased include those in the servant's wing and smaller storage or support spaces such as the office, coat room, closets, etc. The majority of the first floor formal spaces as well as the main stairway were also panelized with wood trim to imitate full-height wainscoting which was a characteristic feature of Georgian interiors. Although most of the trim appears to be wood, an area of damaged picture molding looks to be plaster. The original paint finishes throughout all of these rooms is very consistent, consisting of either an off-white, a cream, or a combination of both.



Figure II-219. Wallpaper in Bedroom 3 (212). (HA, 2015)



Figure II-220. Plaster walls and coved ceiling in first floor Servant's Corridor (224). (HA, 2015)

Wallpaper Over Plaster Walls

Wallpaper was installed over the plaster walls in the following rooms: Bedroom 2 (214), Bedroom 3 (212), Servant's Bedroom A (219), Servant's Bedroom B (220), Servant's Bedroom D (222), and third floor bedrooms (304, 306, 307). Per the finish analysis, no paint layers were found below the wallpaper indicating that they were always wallpapered. All of the servant's bedrooms however, were likely originally wallpapered. The two non-wallpapered servant's bedrooms, bedrooms C and E, have only a few paint layers indicating that they were previously covered. In addition, bedroom E also has the same wallpaper trim around the doors and windows that were found in the wallpapered servant's bedrooms. Labeled boxes with wallpaper have been discovered in the third floor north attic space that are addressed to Mrs. Sloane. These boxes have not yet been opened.

Painted Plaster Walls & Ceilings:

The remaining rooms in the house typically have painted flat plaster walls and ceilings. Typically, the ceilings on the first through third floors that don't have a crown or picture molding are coved. This occurs in the following rooms: Servant's Corridor (115), Kitchen (116), Laundry (119), second floor family bathrooms (207, 209, 211, 213, 215), Servant's Bathroom (218), and Servant's Corridor (224). The paint colors were discovered to be originally either an off-white or a cream.

Condition

The plaster walls and ceilings are in fair to good condition. The following conditions were observed:

- *Peeling paint* was observed throughout the house but was most evident in areas of water infiltration such as in the Dining Room, Hall, and throughout the first and second floors of the servant's wing.
- *Chipped paint* was observed throughout the house and particularly in areas of water infiltration or delaminated plaster.
- *Cracks* in the paint and plaster were observed throughout the house but were typically found on the ceilings. Cracks in the plaster can occur for many reasons and quite common on older plaster surfaces. Typical reasons for the cracking may due to temperature changes, building settlement and moving over time, weight loads, differential movement of building materials, and plaster delamination. These conditions are often exacerbated in unconditioned buildings or because of deteriorating structural framing or water infiltration. Paint cracks are often the result of poor surface preparation, inferior paint products, or painting over another paint surface that has not dried.
- *Water staining* was observed in areas that have been known to have water leaks. These areas include the wall of the Dining Room and Hall, the majority of the servant's wing, and in some of the third floor bedrooms.



Figure II-221. Peeling paint and plaster damage in Hall (107). (HA, 2015)



Figure II-222. Ceiling crack in the Living Room (106) ceiling (HA, 2015)

- *Bubbling and peeling of the canvas* was observed in some of the formal rooms and is likewise due to previous water infiltration causing the canvas to lose its bond to the plaster.
- *Plaster delamination* was observed in areas with previous water leaks and most evident in the servant's wing. The delamination can occur for many reasons but is sign that here is a split either within the plaster layers or between the plaster and the lath. It typically results in bulging and cracked surfaces.
- *Plaster was removed* at the basement ceiling under the dining work to repair termite damaged floor joists and decking.

Below are the rooms with the most evident plaster damage and a description of their conditions:

Stair Hall (102)

- Paint crazing and chipped paint on ceiling near stair.
- Some bubbling of canvas or paint on ceiling near stair

Lavatory (103)

- Peeling/delaminated paint in toilet stall

Library (105)

- Peeling ceiling paint
- Crack in ceiling plaster
- Minor cracking in wall plaster

Living Room (106): There are a number of issues on the ceiling and walls which suggest there may have been a water leak from the toilet room above (**Verify with Tom**).

- There appears to be canvas, or gypsum board, on the ceiling that is splitting at the seams and coming loose at one corner.
- There is a crack in the ceiling extending out from the chimney bump-out. One would not expect a crack to telegraph through canvas which suggests no canvas was installed in this area.
- Small, brown staining on ceiling
- Water staining and some delamination of wall canvas or plaster.
- Minor cracks



Figure II-223. Water damaged plaster covered by tarp in Dining Room (108). (HA, 2015)



Figure II-224. Water damaged plaster in Dining Room (108). (HA, 2015)

Hall (107)

- Paint crazing and water staining on ceiling
- Water staining and paint peeling at northwest and southwest corners
- Paint crazing and peeling paint on south wall near entry to Living Room

Dining Room (108)

- There appears to be canvas, or gypsum board, on the ceiling that is splitting at the seams
- Water staining and peeling paint in northwest corner. The area of damage was covered by a tarp and only a small section was observable.

Coat Room Closet (110)

- Peeling paint along north wall

Coat Room (111)

- Cracks and minor chipped paint on ceiling plaster

Servant's Stair (112)

- Areas of peeling ceiling and wall paint

Cold Room (Current File Room) (113)

- Cracked ceiling plaster
- Crazed and flaking ceiling paint
- Crack extending from corner of window

Cold Room (Now Utility Room) (114)

- Cracked ceiling and wall plaster
- Flaking and chipped wall plaster
- Area of patched plaster near base molding

Servant's Corridor (115)

- Missing paint and water staining on walls and ceiling

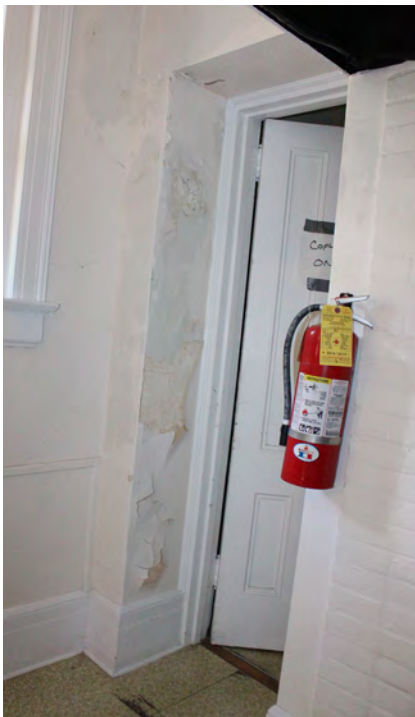


Figure II-225. Peeling paint and delaminated plaster in Kitchen (116) at door to closet. (HA, 2015)



Figure II-226. Chipped paint and water staining at exterior wall in Servant's Corridor (115). (HA, 2015)



Figure II-227. Delaminated plaster and water staining in Laundry Room (119). (HA, 2015)



Figure II-228. Peeling canvas in main stair landing (201). (HA, 2015)



Figure II-229. Second floor Hall Closet (202A). (HA, 2015)

Kitchen (116)

- Areas of delaminated, cracked and peeling paint. Severe delamination of wall plaster near door to Closet (117)
- Large area of peeling paint and water staining on south wall by window

Servant's Corridor (118)

- Peeling and large areas of chipped paint on ceiling.

Laundry Room (119)

- Delaminated plaster on walls and ceiling
- Water staining and chipped and missing paint on walls and ceiling

Main Stairway (201)

- Peeling canvas and minor water staining next to the window.
- Minor (incipient) cracks in ceiling

Hall and Closet (202 & 202A)

- Extensive cracks in closet walls and ceiling
- Incipient cracking in ceiling
- Minor paint peeling at ceiling

Stair to Third Floor (204)

- Water staining at ceiling
- Extensive cracks in walls and ceiling of small closet off stair

Bedroom 1 (216)

- Incipient crack and minor water staining at ceiling
- Reddish brown drip marks on wall

Bedroom 2 (214)

- Extensive paint crazing across ceiling
- Peeling wallpaper

Bedroom 3 (212)

- Long north-south ceiling crack with adjacent areas of chipped paint
- Select areas of paint crazing on ceiling



Figure II-230. Water staining at third floor Stair (204) ceiling. (HA, 2015)



Figure II-231. Staining/drip marks on Bedroom 1 (216) wall. (HA, 2015)

Bedroom 4 Closet (210A)

- Extensive cracks on walls and ceiling
- Peeling ceiling paint

Bathroom 4 (209)

- Areas of cracked wall plaster
- Peeling wall paint behind toilet

Bedroom 6 (206)

- Ceiling area with some cracks and water staining
- Oblong shaped crack, possibly surrounding an earlier patch, on ceiling



Figure II-232. Plaster and paint failure due to water infiltration in Servant's Corridor (224). (HA, 2015)



Figure II-233. Mold growth, water staining and peeling paint and wallpaper in Servant's Bedroom D (222). (HA, 2015)

Servant's Corridors (217 & 224)

- Ceiling cracks
- Peeling ceiling paint
- Delaminated and missing plaster, extensive cracking, and peeling paint in the walls and ceiling adjacent to the middle window in corridor 224.

Servant's Bedrooms A-E (219-223)

- Water staining at walls and ceiling (Bedrooms A-D)
- Cracks in ceiling plaster (Bedrooms A-E)
- Peeling ceiling paint (Bedrooms A-D)
- Peeling and delaminated wall paper (Bedroom A, B, D)
- Possible mold growth on wallpaper (Bedroom D)

Third Floor Hall (301)

- Water staining at ceiling
- Peeling ceiling paint

- Extensive ceiling paint crazing
- Cracks in wall plaster above doorways

Bedroom 7 Closet (304A)

- Extensive cracks at walls and ceiling

Bedroom 8 (306)

- Water staining at ceiling
- Peeling wall paper
- Peeling paint and delaminated plaster in closet (306A)

Bedroom 9 (307)

- Large plaster patch at ceiling. Paint is peeling around and on patch and there is water staining.
- Most of the wallpaper has been removed.
- Water staining on wall paper



Figure II-234. Crazed and peeling paint at third floor Hall (301) ceiling. (HA, 2015)



Figure II-235. Water staining and peeling paint in Bedroom 9 (307). (HA, 2015)

Recommendations

No work is recommended for the plaster ceiling in the basement. If future MEP and fire protection upgrades are made, there will be significant cutting and patching throughout the house. The interior plaster walls and ceilings should be repainted with the colors recommended in BCA's *Material Analysis* report (provided separately to Westchester County). Prior to painting, repair the plaster and/or canvas with the following recommended treatments:

Chipped and Delaminated Plaster: Remove all loose and delaminated plaster. Prep and provide new plaster patch. New patch is to match the color and texture of the original.

Cracked Plaster:

- If cracks are incipient, check to see if surrounding plaster is delaminated and, if so, treat as noted above.
- Small hairline cracks can be left alone
- Cracks larger than 1/16" wide should be cut-out and patched with a finish mix of plaster that matches the original. Prep and paint.

Water Staining/Mold Growth

- Areas of stained plaster and/or wallpaper as well as evidence of possible mold growth could be an environmental hazard. Such staining and mold are due to previous water infiltration. An environmental consultant should be hired to create inspection openings and discover if there is any mold growth in the wall

- cavity.
- Verify if adjacent area of plaster is delaminated. If so, repair plaster as noted above.
- Stained or moldy canvas should be carefully cut out and new canvas re-adhered to the plaster.

Peeling/Bubbling Canvas: Restore damage, peeling, or bubbled canvas.

Wallpaper treatments are as follows:

Peeling/Bubbling Wallpaper: Peeling and bubbling wallpaper should be re-adhered to the plaster by either carefully injecting adhesive into bubbles or, if at a seam, peeling the paper back and applying new adhesive.

Water Staining/Possible Mold Growth on Wallpaper:

- In areas other than those of Primary Significance and which will not be extensively used by guests, minor water staining can remain if the plaster below is sound and there is no mold growth.
- In areas other than those of Primary Significance and which will not be extensively used by guests, extensively stained wallpaper should be removed and either replaced with attic stock of the same kind if available or the plaster, prepped, and painted.
- Remove wall paper that has been stained or has mold growth. If attic stock is available, re-paper the wall after plaster has been repaired. If no attic stock is available, remove all the wallpaper and either prep-and-paint walls or re-paper walls with a historically appropriate wallpaper.

CERAMIC TILE WAINSCOT

Description

Bathrooms 1-3 (Rooms 215, 213, 211) have white ceramic subway tile wainscots consisting of a rectangular tile field, coved base tiles and rounded cap molding. The original drawings note that bathroom 5 was to have a tile wainscot instead of bathroom 2 but this appears to have been switched during construction,

Conditions

The tile generally appears to be in good condition. There are a few units with hairline cracks but the units are stable.



Figure II-236. Ceramic tile wainscot in Bathroom 1 (215). (HA, 2015)



Figure II-237. Ceramic tile base. (HA, 2015)



Figure II-238. Ceramic tile cap (HA, 2015)

Recommendations

The tiles should be maintained. If tiles get broken they should be replaced with new tiles that exactly match the existing.

STAIRCASES

Description

Basement Stair

The stair from the first floor to basement is wood framed with painted wood treads and risers. A painted wood handrail supported on metal brackets was installed on the interior wall. It is currently painted green.

Main Stair

The main stair has an open switchback configuration and is located at the north end of the main stair hall. The stair is wood framed with painted wood paneling, treads, and risers. It has resinous finished turned wood newel posts and painted turned spindles which support a resinous finished handrail. The sides of the stringer and landing fascia have stylized thistles and roses, reflective of William Sloane's Scottish ancestry. A carpet runner runs up the stairs and on the landing.

Servant's Stairs

A quarter-turn stair serving the servant's wing is located to the east of the Pantry and runs from the first to second floor. The stair has painted wood treads and risers with a resinous finished baluster where it is open to the room at the first floor. The baluster consists of tapered round spindles and a turned newel post. Once the stair makes the turn to the second floor, there is a wall-mounted resinous finished handrail with metal wall brackets.

A second, shorter, stair connects the second floor of the servant's wing to the second floor of the main house above. The stair has painted wood risers and resinous finished treads. There are no handrails.

Stair to Third Floor

A double quarter-turn stair runs from the second floor stair hall (202) to the third floor hall (301). The stair has painted wood risers and resinous finished treads and the bottom two of stairs are curved. The baluster is similar to the Servant's Stair and has a painted wood newel post, tapered round spindles, and a resinous finished handrail. A carpet runner runs up the stairs.



Figure II-239. Holes and scratches at main stair handrail. (HA, 2015)



Figure II-240. Scratches and nicks at main stair painted treads and risers. (HA, 2015)

Conditions

All of the stairs appear to be in good condition. Typical conditions include:

- Worn, scratched, or nicked paint surfaces
- Scratches and nicks in the resinous finishes
- Paint splatter. This is most evident on the treads of the stair to the third floor.
- Small holes and gouges in the main stair handrail from the insertion of nails
- Craze finish on stair handrails

Recommendations

Typical treatments include:

- Painted wood should be prepped and repainted to match the historic colors as determined by the conservator's finish analysis.
- Touch-up large scratches, nicks, and/or gouges in the resinous finishes with a finishes that matches the existing color.
- Patch small holes in the main stair handrail with wood putty. In-paint putty to match the existing wood finish.
- Remove paint splatter.

PAINTED WOOD DOOR & WINDOW CASINGS & SURROUNDS, WOOD WALL TRIM

Description

Both Georgian and Federal styled painted wood trim and door and window casings are used throughout the first floor.²² The type of molding and level of architectural embellishment represent an architectural hierarchy that varies from the most formal entertainment spaces to the service and utilitarian spaces. It is likely that the interior trim was supplied by W & J Sloane who advertised in 1906 a "Wood Working Factory where they make to order Special Design Furniture, as well as Wood Trim of the highest class."²³ The trim, casings, and surrounds will be described based on what type of room they are located in: formal, semi-private, private, servant, or utilitarian (refer to room descriptions above).

Formal Spaces

The walls in the more formal first floor rooms are panelized to look like full height wainscot and the trim/casing profiles are more elaborate than in other rooms. The crown molding profiles change from room-to-room giving a distinct architectural character to the different spaces but the base moldings and door and window casing have consistent profiles. On a side note, the original construction drawings called for all of the formal spaces to have only two types of cornice profiles: one for the stair and short hall and one for the Library, Living Room, and Dining Room.



Figure II-241. Cornice and upper wall trim in Dining Room (108). (HA, 2015).



Figure II-242. Cornice and upper wall trim in Living Room (106). (HA, 2015).

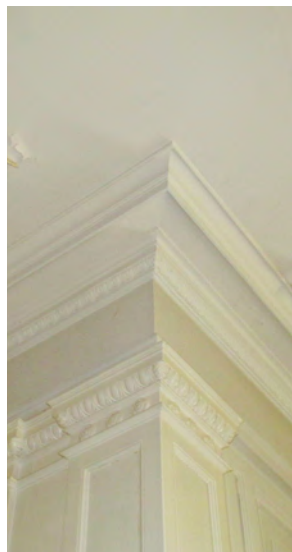


Figure II-243. Cornice and upper wall trim in Library (105). (HA,



Figure II-244. Cornice and upper wall trim in Stair Hall (102) and Hall (107). (HA, 2015)



Figure II-245. Base molding used in Dining (108) and Living (106) Rooms. (HA, 2015)



Figure II-246. Base molding, door casing, and plinth block in Stair Hall (102). (HA, 2015)



Figure II-247. Chair rail profile in Dining (108) and Living (106) Room. (HA, 2015)



Figure II-248. Window stool and apron in the Coat Room (111); The same window trim is used in Office (103) and Lavatory (104). (HA, 2015)



Figure II-249. Picture rail used in the Office (104). The same picture rail is used in the Lavatory (103) and Coat Room (111). (HA, 2015)



Figure II-250. Chair rail used in the Servant's Hall (118). (HA, 2015)



Figure II-249. Crown molding in the second floor family bedrooms. (HA, 2015)

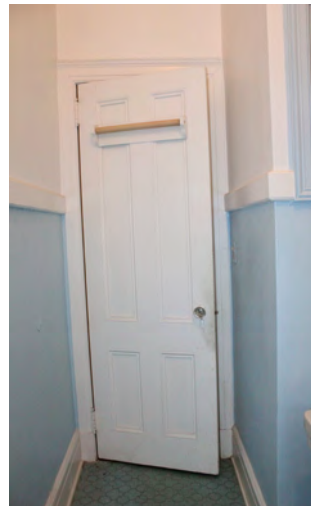


Figure II-250. Base molding and chair rail used in the Servant's Bathroom (218). (HA, 2015).

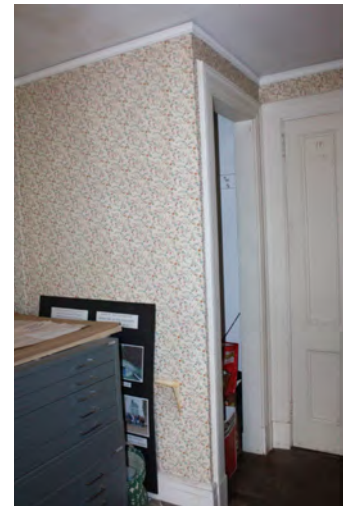


Figure II-251. Picture rail and base molding used in Servant's Bedrooms. (HA, 2015)

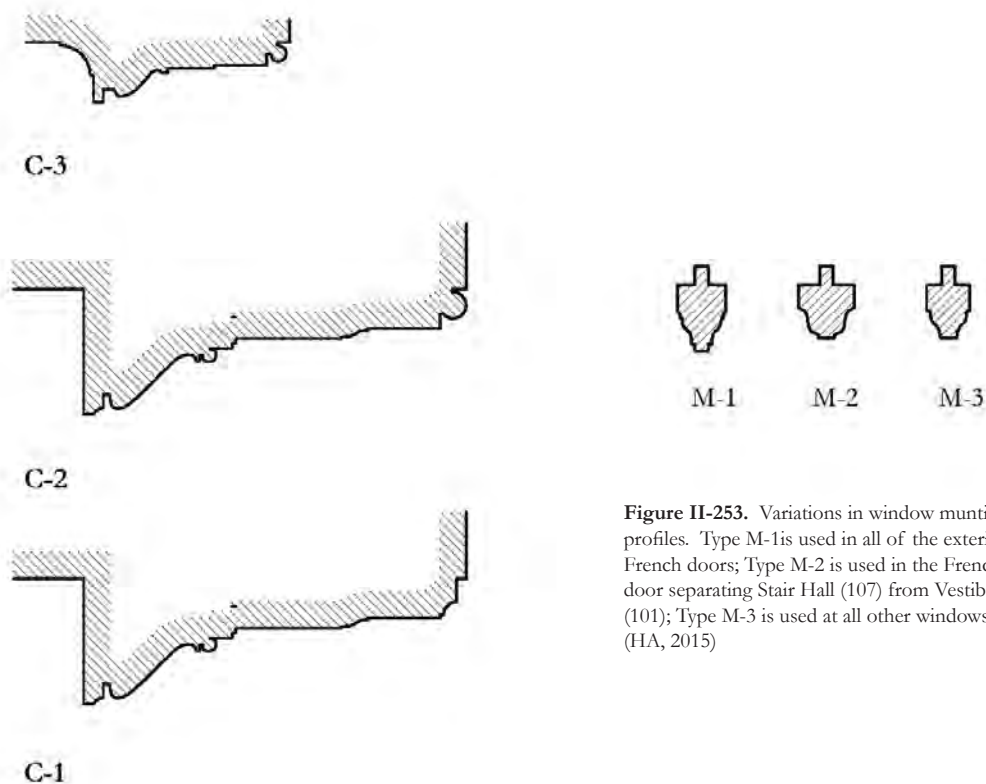


Figure II-253. Variations in window muntin profiles. Type M-1 is used in all of the exterior French doors; Type M-2 is used in the French door separating Stair Hall (107) from Vestibule (101); Type M-3 is used at all other windows. (HA, 2015)

Figure II-252. Variations in door and window casings. Type C-1 is found in the formal first floor rooms; Type C-1B is found in the east first floor rooms and second and third floor family rooms; Type C-2 is used throughout the servant's wing. (HA, 2015)

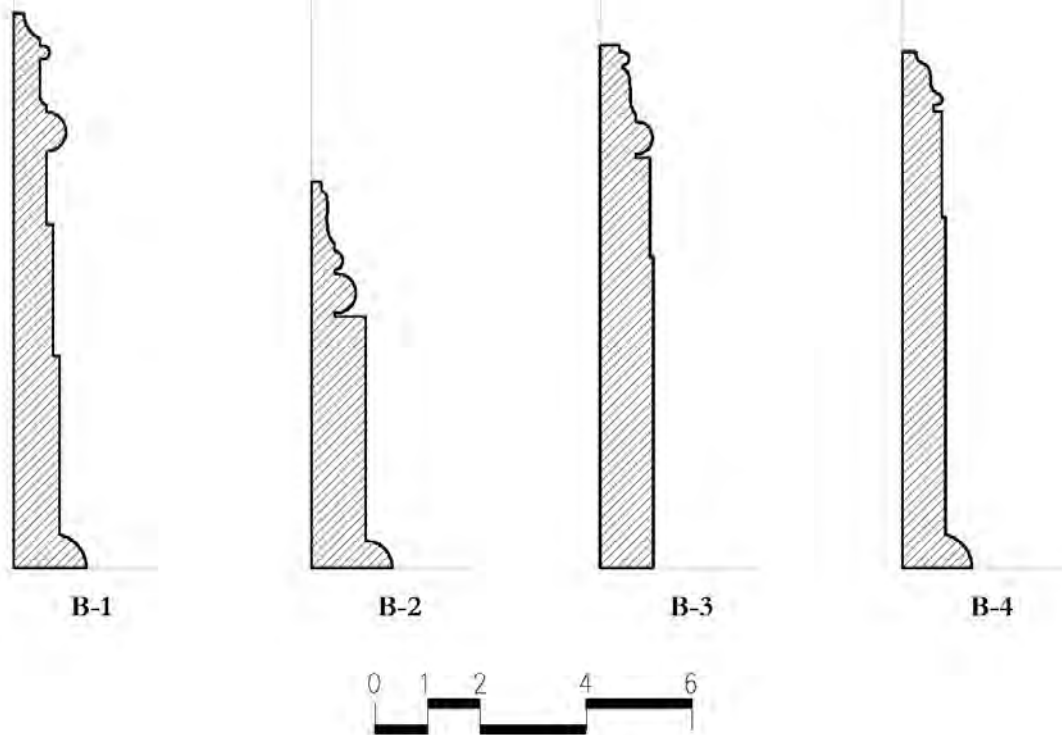


Figure II-252. Variations in base molding profiles. Type B-1 is used in the first floor halls, vestibule, main stair landing, and second floor hall; Type B-2 (not shown) is used in the Dining (108) and Living (106) Rooms; Type B-3 is used in the first floor east rooms and the second floor corridor; Type B-4 is used elsewhere. (HA, 2015)

Semi-Private Spaces & Private Spaces

The base molding and door and window casings in the majority of semi-private and private spaces are slightly less decorative than trim in the formal spaces and are consistent throughout most of the semi-private and private spaces. The exceptions are the second floor stair hall (202) and corridor (203). These two spaces continue the vocabulary and profiles of the main stair and first floor stair hall, although the second floor corridor walls (203) are not panelized with trim.

Servant Spaces

The servant spaces include all of the rooms in the servant's wing as well as the pantry and servant's stair hall in the main block of the house. The rooms all have consistent base moldings and door and window casings, although some of the bases do not have shoe molding. These casings are the least elaborate in terms of their profile, thereby signifying the lesser importance of the space. In addition, some of the rooms also have a chair rail and/or picture molding. On the first floor, the Servant's Hall (118) has a chair and picture molding while the Laundry room (119) has only chair molding. The servant's bedrooms, which were not remodeled (bedrooms A, B, D), likewise have picture molding.

Condition

Overall the wood trim and casings are typically in good condition. Very little appears to have been replaced, and if it was, the replacement is a close match to the original trim/casing. The following conditions were observed:

- Nicks and gouges
- Peeling paint. This is particularly a problem at window jambs and casings where there is the most temperature differential.
- Drip marks and stains at the second and third floor wood jambs. These drips and stains are the result of water infiltration, likely due to the failure of the box gutters or roofing. An environmental consultant should be hired to investigate the areas behind the jambs to see if there is excessive moisture and mold.

Recommendations

All painted wood door and window casings should be prepped and painted the colors recommended in BCA's *Material Analysis* report (provided separately to Westchester County). Other treatments include:

Gouges: Deep gouges should be filled with custom colored wood putty, sanded, primed and painted. Minor nicks and gouges can remain.

MILLWORK (EXCLUDING TRIM)**Description**

The millwork, excluding the trim and casings which were described above, includes the following elements:

Freestanding Painted Wood Columns

Two freestanding fluted painted wood columns in the Doric Order mark the transition between the Stair Hall (102) and the Hall (107). The columns are original.

Painted Pilasters

Doric pilasters decorate the corners of the fireplace wall bump-outs in the Library (105), flank the door entries from the Hall (107) to the Living Room (106) and Dining Room (108), and the jambs from Stair Hall (102) to Hall. The pilasters are original.

Painted Built-In Book Cases

Painted wood built-in book cases line the east, south, and west Library (105) walls and date from when the house was constructed. The bookcases have Classical architectural features such as Doric pilasters, panelized bases, and cornice. Later painted wood bookcases were added to the third floor hall and bedrooms by the Patterson's. These bookcases are not ornamented.



Figure II-253. Freestanding columns in Hall (107). (HA, 2015)



Figure II-254. Pilasters framing doorways to Dining and Living Rooms. (HA, 2015)

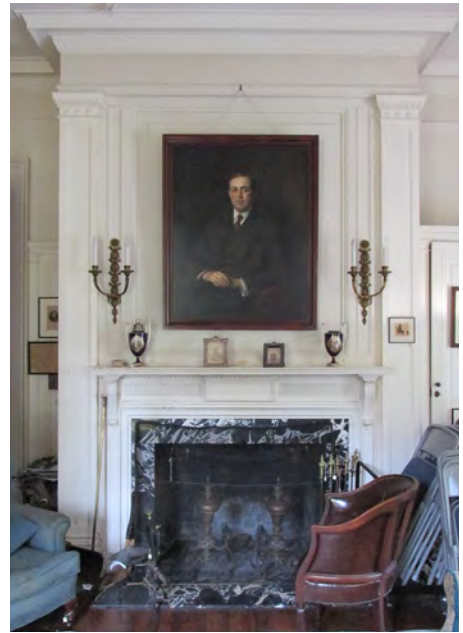


Figure II-255. Pilasters framing fireplace in Library (105). (HA, 2015)



Figure II-256. Painted wood bookcases in Library (105). (HA, 2015)



Figure II-257. Painted wood cabinet in Library (105). (HA, 2015)

Painted Wood Cabinets

Painted wood cabinets were used in the following locations:

- Library (105) – The north wall has wood cabinets containing shelving and a safe. The cabinet has full-height single panel wood doors with Doric pilasters in-between and the cornice has the same profile as the book cases. The cabinets are original.
- Pantry (109) – The pantry has wood cabinets along all four of its walls. Three of the walls have both base and wall cabinets with either swinging doors or drawers and a resinous finished wood countertop. The base cabinet doors on the east wall have single, raised paneled doors with decorative strap hinges and latches which conceal the ice boxes. The swinging doors in the other base cabinets are also single paneled but the panel is recessed and the hardware is simplified. The wall cabinets above are supported by curved wood brackets and have divided light glass doors. The wall cabinet hardware is the same as the non-decorative hardware in the below cabinets. There are no wall cabinets along north wall but rather two base cabinets which support a resinous finished wood countertop with a two-bowl metal sink. A simplified painted wood cornice runs along the top of the wall cabinets. These cabinets are all believed to be original and there design is typical for the period.



Figure II-258. Painted wood cabinets in Pantry (109). (HA, 2015)



Figure II-259. Painted wood cabinets in the Kitchen (116). (HA, 2015)

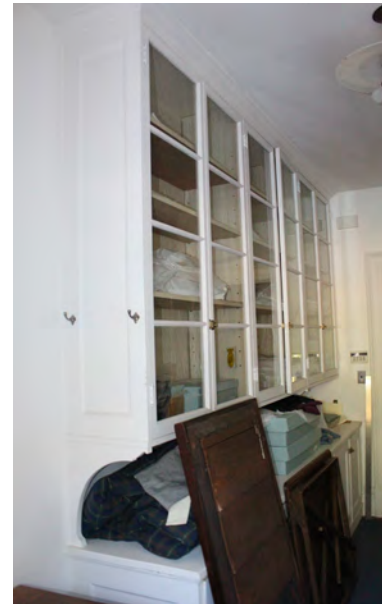


Figure II-260. Painted wood cabinets in the Linen Room (205). (HA, 2015)

- Kitchen (116) – The same base and wall cabinets used the Pantry were installed along the north wall of the kitchen. The cabinets along the east wall are not wood but rather painted stainless steel cabinets by Tracy Manufacturing Company based in Pittsburgh, Pennsylvania, and date from the 1950s.
- Linen Room (205) – The Linen Room has wood base and wall cabinets that line the north and south walls. The base cabinets have single paneled wood doors whereas the wall cabinet doors have glass panels. A simplified crown molding runs along the top of the cabinets. The linen cabinets are believed to be original and match those used in the pantry and kitchen.

Painted Wood Wardrobe

Painted wood wardrobes were installed in the following locations:

- Coat Room (111) -- The wardrobe doors are full-height with a single panel in the center with openings at the top and bottom. The pattern for the openings is based on Roman lattice work or transenna. The wardrobe is believed to be original.
- Bedroom 4 Closet (210A) – Bedroom 4 served as the master bedroom and contained the largest closet with a full height wardrobe along the closet's south wall. The wardrobe had a row of upper and lower single paneled doors with the doors separated by pilasters. A crown molding ran along the top of the wardrobe. The wardrobe is believed to be original.



Figure II-261. Painted wood wardrobe in the Coat Room (111). (HA, 2015)

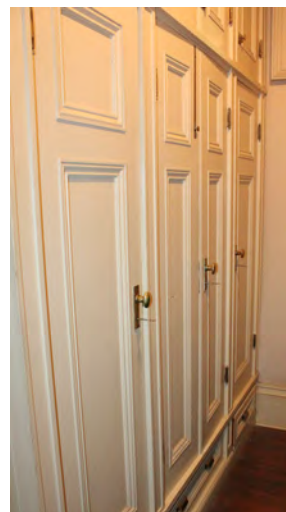


Figure II-262. Wardrobe in the Bedroom 4 Closet (210A). (HA, 2015)

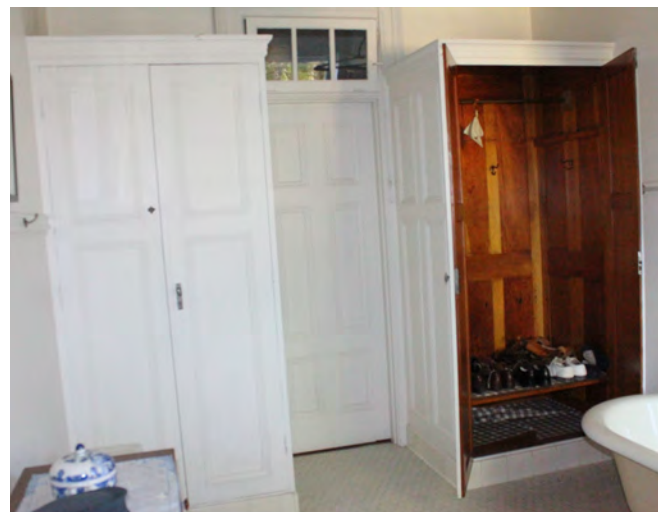


Figure II-263. Painted wood wardrobes in Bathroom 4 (209). (HA, 2015)

- Bathroom 4 (209) – Two partial height wardrobes flank the door to the corridor in bathroom 4. The wardrobe's doors have recessed panels and there is a crown molding that runs along the top of the wardrobes. The base consists of the same white ceramic base molding used in the bathroom. The wardrobe is believed to be original.
- North Unfinished Attic (302) – Along the west brick wall in the north attic is a wardrobe that very similar to that in the Bedroom 4 Closet except that it doesn't have the bottom drawers below the swinging doors. Although the wardrobe appears to be original, it is not known if this is its original location.

Chimneypieces: Painted wood chimneypieces, in either the Georgian or Federal style, are used in the Library (105), Living Room (106), and Dining Room (108) on the first floor and Bedroom's 1-5 (216, 214, 212, 210, 208) on the second floor. Whereas most of the chimneypieces vary in style from one room to the next, those in Bedroom's 2, 3, and 5 are all the same. The chimneypieces on the first floor all have marble surrounds and those on the second floor bedrooms have unpainted brick surrounds. William's Company, W & J Sloane, may have supplied the chimneypieces which they were producing at that time.



Figure II-264. Dining Room (108) chimneypiece. (HA, 2015)



Figure II-265. Living Room (106) chimneypiece. (HA, 2015)

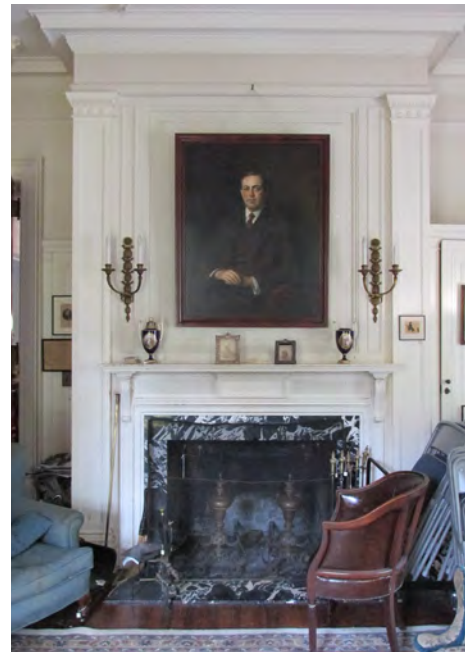


Figure II-266. Library (105) chimneypiece. (HA, 2015)



Figure II-267. Bedroom 1 (216) chimneypiece. (HA, 2015)



Figure II-268. Typical chimneypiece for bedrooms 2-5. (2015)



Figure II-269. Wood bench at Main Stair (201) landing. (HA, 2015)



Figure II-270. Decorative scrollwork at bench end panels. (HA, 2015)

Built-In Bench:

A built-in painted wood bench was installed at the main stair landing under the window. The wood bench has a paneled base with thick wood end pieces with decorative consoles.

Condition

All of the millwork appears to be in good condition. Typical damage consists of minor nicks and scrapes, especially at exterior corners where they are more likely to be hit.

Recommendations

All painted millwork should be prepped and painted the colors recommended in BCA's *Material Analysis* report (provided separately to Westchester County).

INTERIOR DOORS & FRAMES

Description

Batten Door

The door to the basement transformer vault (001B) is a painted wood batten door ("door without stiles which is constructed of vertical boards held together by horizontal battens")²⁴

Single lite Wood Door

The door to the former Cold Storage room (001) is a painted wood door with a single light above and a recessed panel below.

Divided Light French Door

A ten lite wood French door with a four lite transom hopper window marks the passage from Vestibule (101) to Stair Hall (102). The door frame, casings, and hopper window sash are painted while the doors have a resinous finish.

Two-Paneled Door

The doors off the main stair hall (102), from the Dining Room (108) to Pantry (109), from the Coat Room (111) to the Closet (110), and from Office (104) to Lavatory (103) are all two-paneled wood doors (with the exception of the French door to the Vestibule). The doors facing the formal spaces have a resinous finish while the sides facing semi-private or servant rooms (e.g. Office, Coat Room, Pantry) are painted. The trim around the raised panel is consistent except for on the Pantry side of the doors which have simpler profiles. There are resinous finished thresholds at all doorways except the doorway to the Vestibule (101), which is marble.

Four-Paneled Door

Painted wood four-panel doors and frames are used throughout the servant's wing. The door from the Pantry (109) to the Servant's Stair (112) has a small rectangular window in one of its upper panels. Where door thresholds exist, they are typically resinous finished wood except for the Cold Rooms (113 & 114) which have marble thresholds.

Six-Paneled Door

Painted wood six-panel doors and frames are used throughout the second and third floor of the main house. The thresholds are typically resinous finished wood except at the bathroom doorways which are marble.

Louvered Doors

Painted wood louvered doors were installed at the doorways to most of the second floor family and servant's bedrooms. The louvered doors appear to be early or original and were a method of providing some cross ventilation to the sleeping areas while still maintaining a degree of privacy. Andy Diem, Mrs. Patterson's son-in-law, referred to them as "Saratoga" doors from Saratoga, New York.²⁵



Figure II-271. Board and batten basement door. (HA, 2015).



Figure II-272. Single-lite wood basement door. (HA, 2015)



Figure II-273. Ten-lite French doors. (HA, 2015)



Figure II-274. Two-paneled wood doors in formal spaces. (HA, 2015)



Figure II-275. Four-paneled wood doors are typical throughout the servant's wing. (HA, 2015)



Figure II-276. Six-paneled wood doors are used on the second and third floors of the main house. (HA, 2015)



Figure II-277. Louvered doors were installed at the family and servant's bedrooms. (HA, 2015)

Conditions

Based on a general visual survey, all of the doors appear to be in good condition; Each door was not tested to see how well it functioned. Typical conditions include general wear, minor scrapes and gouges, and select areas of peeling paint.

Recommendations

Resinous Finished Doors and Thresholds

Minor scratches and nicks can be left as-is. Larger scratches/gouges should be spot refinished with a oleo-resinous varnish to match the existing. Wood thresholds are to be stripped and refinished to match the new finish for the floors.

Painted Doors and Frames

All painted doors and frames should be prepped and painted the colors recommended in BCA's *Material Analysis* report (provided separately to Westchester County).

INTERIOR DOOR HARDWARE

Description

Passage Sets and Locksets

- Mortise lockset with porcelain knob, bronze shaft and rosette, and bronze skeleton key plate. The knobs vary in color from white, to glossy black, and brown ("Bennington"). These locksets are typically found on the basement doors.
- Mortise lockset with glass knob, bronze shaft and rosette, and bronze skeleton key plate. The type of glass knob varies and corresponds to the room's formality and hierarchy. The most decorative are the oval-shaped cut-glass knobs that are typically on the two-paneled first floor doors. The knobs are oval-shaped and smooth on most of the second and third floor bedroom, closet, and bathroom six-paneled doors. The majority of the servant's wing doors, including the Pantry side of the two-paneled doors, have smooth round glass knobs.
- Mortise lockset with bronze lever handles, shaft, and rosette. This lockset is found on the French doors leading to the Vestibule (101).
- Mortise lockset with smooth round glass knob on corridor side and round bronze knob on room side, with bronze shaft, rosette, and skeleton key plate. This lockset is found on the second floor louvered doors to the family bedrooms.
- Mortise lockset with round bronze knob on corridor side and lever handle on room side, with bronze shaft, and backplate. This lockset is found on the second floor louvered doors to the servant's bedrooms.
- Brass privacy lockset with round knob and rosette. This lockset is not original and is installed on the door to from the Corridor (115) to the Servant's Hall (118) and the western door in the second floor servant's corridor.



Figure II-278. Lockset with black porcelain knob, used in basement. (HA, 2015).

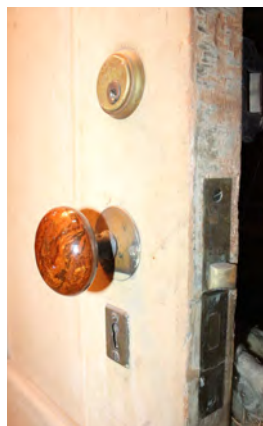


Figure II-279. Lockset with brown porcelain knob, used in basement. (HA, 2015)



Figure II-280. Lockset with cut glass knob, used in first floor formal spaces. (HA, 2015)



Figure II-281. Lockset with smooth oval glass knob, used in second floor bedrooms. (HA, 2015)



Figure II-282. Lockset with smooth round glass knob, used in second floor bedrooms. (HA, 2015)



Figure II-283. Bronze lever handle at vestibule French door. (HA, 2015)



Figure II-284. Smooth round glass knob used on the corridor side of second floor bedroom louvered doors. (HA, 2015)

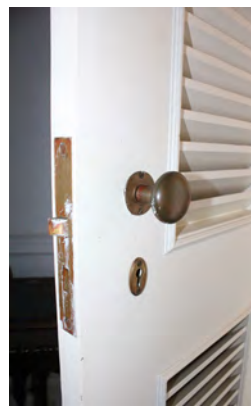


Figure II-285. Round bronze/brass knob used on bedroom side of second floor bedroom louvered doors. (HA, 2015)



Figure II-286. Bronze/brass lever handle used on corridor side of servant bedroom's louvered doors. (HA, 2015)

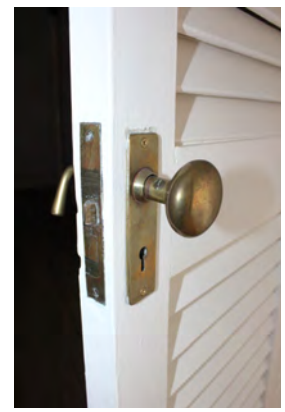


Figure II-287. Bronze/brass knob used on bedroom side of servant bedroom's louvered doors. (HA, 2015)

Hinges

- Bronze butt-hinges with ball finials. These are the predominant hinge type throughout the house.
- Metal strap hinges.
- Floor and head mounted metal pivot hinges. The pivot hinges are located on the door from the Pantry (109) to the Servant's Stair (112).

Deadbolts

- Bronze deadbolt lock.

Closers

- Bronze or brass closer. The closers are on the doors from the Stair Hall (102) and Dining Room (108) to the Pantry (109).

Door Stops

- Decorative wall mounted wood doorstop.

Conditions

The hardware appears to be in good visual condition; Each hardware element was not tested for its functionality. Typical conditions include:

- Painted hardware (typically the hinges)
- Missing knobs
- Non-historic brass knobs

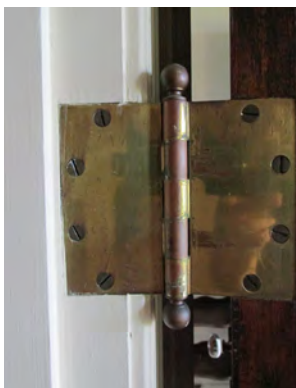


Figure II-288. Bronze butt-hinges with ball finials are the predominant hinge type. (HA, 2015)

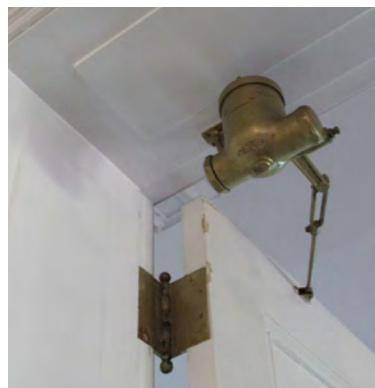


Figure II-289. Door closer used at doors to Pantry from Stair Hall and Dining Room. (HA, 2015)



Figure II-290. Typical painted wall mounted wood door stop. (HA, 2015)

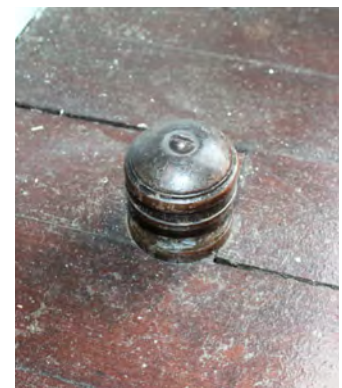


Figure II-291. Resinous finished floor mounted wood door stop. (HA, 2015)

Recommendations

The hardware treatment recommendations are as follows:

- Inspect each hardware element to determine how well it functions
- Strip paint from hardware
- Replace newer knobs with historic replicas that are appropriate for that door.
- Provide new glass knobs that match the original knob type appropriate for that door.

LIGHT FIXTURES

Description

There are twenty interior electric light fixture types in Merestead house which are shown in the following photos. The majority of the fixtures appear to be either early or original. The fixtures types can be organized into the following categories:

Utilitarian Fixtures: Utilitarian fixtures consist of the bare bulb with porcelain base that are found throughout the basement. This fixture includes type L1.

Wall Sconces: Decorative wall sconces are found in the most formal spaces—Main Stair, Stair Hall, Library, Living Room, and Dining Room -- and were typically electric versions of Colonial candle brackets. Colonial fixtures were quite popular given the popularity various Colonial architectural styles and are featured in period photographs and advertisements. These fixtures include types: L3, L6, L9, and L10.

Standard wall sconces are being categorized as those fixtures that are simpler in design than the decorative sconces and not directly based on historic models. These fixtures are used throughout the house and were quite popular during the early 1900s, appearing in manufacturer and department store catalogues. Standard fixtures include types: L4, L5, L11, L16-18.

Although most of the wall sconces appear to be original, those in the second floor family bedrooms and in some of the servant's bedrooms were added later. Based on historic photographs, the original family bedroom sconces had appeared to have goose necks and glass shades and are likely the same or very similar to fixture type L11. These sconces were replaced with sconce types L17 and L18. Additional research needs to be conducted to determine when the sconces date from. Fixture L19, which consists of a painted metal bracket with hanging lamp and shade, has the same type of backplate as types L17 and L18 and was likely added at the same time. The most recent fixtures are the wall mounted can lights added in two of the servant's bedrooms. These were both likely added in the last thirty years and are out of character with the rest of the fixture types.

Conditions

The light fixtures are generally in good condition. Typical conditions include:

- Worn finishes
- Overpaint
- Missing glass shades
- Replaced socket shells
- Non-original can lights

Recommendations

Although the fixtures generally appear to be in good condition, a fixture-by-fixture assessment should be conducted as well as an inventory of fixtures and shades in attic stock. Typical treatments will include:

- *Badly Worn Finishes/Overpaint:* Strip lacquer and re-patinize to match original finish. Re-lacquer.
- *Missing Shades:* Provide shades from attic stock or purchase replication shade that matches size and design of originals.
- *Non-original Socket Shells:* Replace with historic salvage socket shells that match size and finish of originals.
- *Can Lights:* The can lights clash with the architectural style of the house and should be replaced with more historically appropriate wall sconces. Sconces similar to fixture types L4 and L5 are still available through companies that market historic replica fixtures such as Rejuvenation.



Figure II-292. Light fixture type L1; bare bulb and porcelain socket with pull-chain. (HA, 2015)



Figure II-293. Light fixture type L2; Ceiling fixture with painted metal decorative base and glass obscure glass shade. (HA, 2015)



Figure II-294. Light fixture type L3; Two light decorative bronze or brass sconce. (HA, 2015)



Figure II-295. Light fixture type L4; Bronze or brass single light wall sconce. (HA, 2015)



Figure II-296. Light fixture type L5; Bronze or brass single light wall sconce. (HA, 2015)



Figure II-297. Light fixture type L6; Two light decorative bronze or brass sconce. (HA, 2015)



Figure II-298. Light fixture type L7; Three light decorative bronze or brass sconce. (HA, 2015)



Figure II-299. Light fixture type L8; Crystal chandelier. (HA, 2015)

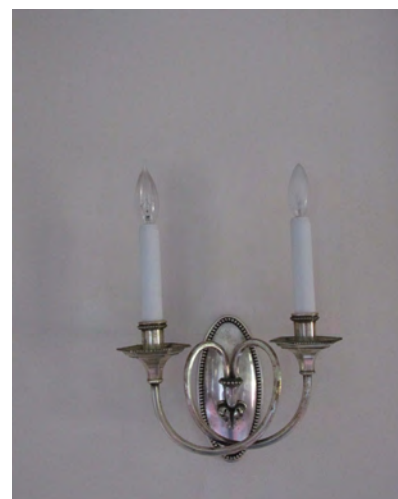


Figure II-300. Light fixture type L9; Two light decorative sconce. (HA, 2015)



Figure II-301. Light fixture type L10; Multiple lamp pendant with shallow metal dome. (HA, 2015)



Figure II-302. Light fixture type L11; Bronze or brass single lamp decorative sconce. Sconce missing its glass shade. (HA, 2015)



Figure II-303. Light fixture type L12; Two-arm painted metal pendant with glass shades. (HA, 2015)



Figure II-304. Light fixture type L13; Bronze or brass single light hanging pendant with glass shade. (HA, 2015s)



Figure II-305. Light fixture type L14; Brass ceiling mounted fixture with glass schoolhouse dome. (HA, 2015)

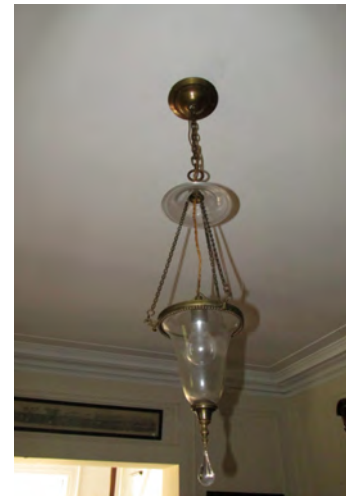


Figure II-306. Light fixture type L15; Bronze, single light hanging pendant with glass shade. (HA, 2015)



Figure II-307. Light fixture type L16; Bronze or brass single light sconce with glass shade. (HA, 2015)



Figure II-308. Light fixture type L17; Painted metal, two-light sconce with glass shade. (HA, 2015)



Figure II-309. Light fixture type L18; Painted metal, two-light sconce with glass shade. (HA, 2015)



Figure II-310. Light fixture type L19; Wall-mounted bracket with painted finish and hanging single-lamp and shade. (HA, 2015)



Figure II-311. Light fixture type L20; Non-original, painted metal, wall mounted can light. (HA, 2015)



Figure II-312. Original wall sconce type used in family bedrooms. (HA, 2015)



Figure II-313. Various light fixtures advertised in the 1913 Mitchell Vance Company's Catalogue 18 which are similar in style to those used at Merestead.

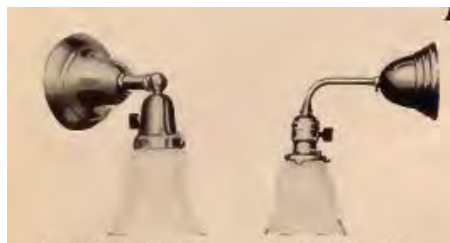
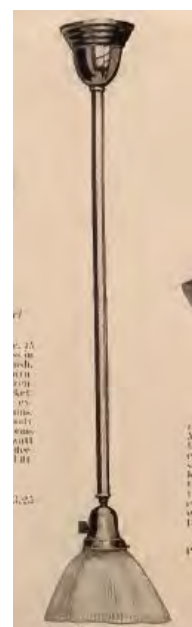


Figure II-314. Various light fixtures advertised in a circa 1900 catalogue entitled “Electric, Gas, and Combination Lighting Fixtures,” by Sears, Roebuck and Company that are similar to those used at Merestead.

SERVANT'S CALL BELL SYSTEM

Description

Merestead house was built at a time when the domestic service industry was widespread and was designed to be equipped with a servant's call bell system. This system included call buttons located in rooms used by the family and connected back to annunciated boxes in the servant's hall and pantry. Additional annunciator boxes may have been located elsewhere but since removed. The system allowed the family or guests to request the servant's in a specific room. Although the system is no longer needed, it is an important and significant feature that tells the social history of the house.

Conditions

The servant's call bell system appears to be visually in good condition. Some of the buttons when pressed still ring in the pantry.

Recommendations

The servant's call bell system should be retained and maintained.



Figure II-315. Original servant's call annunciator box in Pantry (109). (HA, 2015)



Figure II-316. Original servant's call annunciator box in Servant's Hall (118). (HA, 2015)

COLLECTIONS

The collections include all of the loose furniture, artwork, and household items that have been collected during the Sloane and Patterson periods and remain in the estate buildings. These include examples of W & J Sloane furniture, artwork by both locally and nationally significant artists, silver utensils by Tiffany Co., as well as more everyday items such as early twentieth century steamship trunks, dollhouse, bathroom accessories, etc. In some of the farmstead buildings and carriage house there are early carriages, sleds, tools, as well as random postcards and early tobacco wrappers. Together, these collections represent an important aspect of the estate and elevate the buildings from mere architectural examples to important social and historical artifacts. The majority of the collection items, or at least those in Merestead house, have been carefully kept and catalogued by county curator Virginia Carnes and their condition assessed by A. M. Art Conservation, LLC., in 2009. The challenge comes with a potential change of use for the buildings from historic interpretation to one where they could be rented out or lived in. The care and long term preservation of the collections needs to be balanced with the value they bring to the architectural character and social history of the estate. It would not be an understatement to suggest that without the collections, the house loses much of its character and interpretive value. With the collections, the house offers a unique look into how the wealthy lived for much of the twentieth century and particularly into the lives of family. Although addressing the collections is not part of the scope of work for the Historic Structure Report, Harboe Architects would like to emphasize the collections high historic significance and need for it to be retained and conserved for future research and enjoyment.



Figure II-317. Various collection items from the house ranging from artwork, to furniture, to period doll houses. (HA, 2015)

STRUCTURAL

Description

The structural system for the house consists of a stone rubble foundation, multiple wythe brick masonry bearing walls, and wood stud partition walls. The floors are typically supported on 3"x 12" wood joists except for the basement which has a concrete slab.

Conditions

The structural system should be assessed by a licensed structural engineer to determine its integrity. A couple of locations are of potential concern. The dining room floor joists for instance, were infested by termites during a localized event in which many of the joists were damaged. The joists were since reinforced by sistering on new joists, part of the subflooring was replaced, and additional wood posts were added in the basement. Wood posts were also added at the north porch to support the balcony above. The porches structural integrity should be assessed and the original wood supports in the wood stave columns either replaced or reinforced so that the shoring can be removed.

Recommendations

A licensed structural engineer should be hired to assess the structural integrity of the house.



Figure II-318. Additional wood posts used to support north servant's porch. (HA, 2015)



Figure II-319. Additional wood posts used to support north porch. (HA, 2015)



Figure II-320. Additional wood posts installed in the basement to reinforce dining room floor. (HA, 2015)



Figure II-321. Termite damaged floor joists under the dining room. (HA, 2015)



Figure II-322. Termite damaged floor joists under the dining room. (HA, 2015)

MECHANICAL/ELECTRICAL/PLUMBING

Description/Condition

The Manor House is fed with a single phase overhead electrical service that originates from Byram Lake Road and is routed through the trees along the east side of the property. It was reported that the overhead lines are prone to damage during storms. The primary service terminates at a utility owned pole mounted transformer located behind the Manor House where it is transformed to single phase 200A, 120/240V. The service is routed underground from the pole to the basement where it terminates at a utility meter and 200A main disconnect switch. The existing overhead service is in poor condition. Many of the customer utility poles are leaning over. The trees near the overhead lines are overgrown making the lines prone to damage during storms.

The existing electric service is adequate for the way the building is currently operated, however it does not have the capacity to support the proposed building use and renovations. The building has an 8kW propane generator that backs up selected loads in the building. Building personnel mentioned that the generator is old and not reliable.

The majority of the electric panelboards are original to the building and are live front type. Live front panelboards have energized copper bus work that is exposed when the panel door is opened. This type of panel is extremely dangerous and is no longer manufactured. There are two main live front distribution boards in the basement and two smaller panelboards located on the second floor. A smaller panel with button “screw fuses” was installed at some time when additional circuits were needed. Panels with screw type fuses are also outdated.

The majority of the wiring in the building feeding the panelboards as well as the receptacles and light fixtures has a cloth insulation and appears to be original. Based on our visual observations the insulation on the wiring is dry, brittle, beyond its useful life and poses an unsafe condition.

The building also has a limited amount of receptacles which is not uncommon for a building of this age. The quantity and location of the existing receptacles do not meet current code requirement for the intended use of the building. Many of the original receptacles are two prong non-ground receptacles which also do not meet current code.

The majority of the existing light fixtures are decorative incandescent fixtures. As previously mentioned the branch wiring feeding the light fixtures is in poor condition and should be replaced.

The Manor House has a gravity fed domestic water from two water storage tanks located east of the Manor House in the old apple orchards. The water storage tanks are filled from the Pump House located at the Carriage House Site. Sanitary for the Manor House goes to a septic system located north of the building. The existing domestic water

service also serves multiple fire hose cabinets located within the building. Currently the Manor House is heated by two fuel-oil fired steam boilers. Each boiler serves cast iron radiators throughout the building and one of the boilers serves steam coils in the forced air system. The building has no air conditioning at this time.

Recommendations

We understand the scope of the renovations to the Manor House is not yet finalized, the following items should be considered as part of the renovation plans.

- Upgrade the existing single phase overhead electric service by replacing it with a new three phase underground service for better reliability.
- Replace the existing live front knife switch panelboards with new circuit breaker panels with spare circuits to accommodate future branch circuits.
- Provide new circuit breaker panelboards
- Replace all branch wiring for existing equipment and lighting to remain
- Replace all ungrounded receptacles and branch wiring. Install additional receptacles to support the proposed building use.
- Install new lighting (normal, emergency and exit signs) and receptacles as required.
- Provide wiring and telephone/data systems to support the proposed renovations.
- Provide the power, conduit and back boxes to allow the client to install a security system.
- Provide power and wiring to support the new HVAC systems.
- Install a fire alarm system consisting of smoke detectors, carbon monoxide detectors, manual pull stations and audio visual devices.
- The fire hose cabinets should be disconnected from the domestic water service.
- Provide a fire protection sprinkler system. New buried water storage tank(s) and a fire pump could be provided to supply the fire-fighting needs of the building.
- Replace two steam boilers with new steam boiler to refeed the existing radiation. Remove the existing air handler and ductwork in the Cellar ceiling. Provide new air handlers with cooling and heating coils in the Cellar and Attic to provide HVAC for the entire building. The existing ductwork concealed within the walls shall be reused to avoid disruption to the First and Second Floors as much as possible. Condensing units shall be located to minimize disruption.



Figure II-323. Overhead electric service. (OLACE, 2015)



Figure II-324. Electric Service Equipment. (OLACE, 2015)



Figure II-325. Merestead house panelboard. (OLACE, 2015)

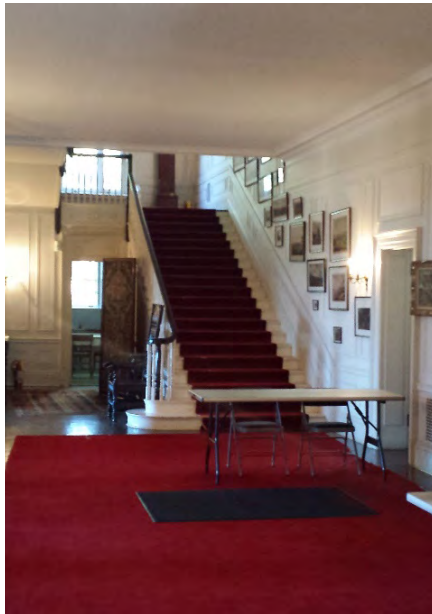


Figure II-326. Original HVAC grilles in wall.
(OLACE, 2015)

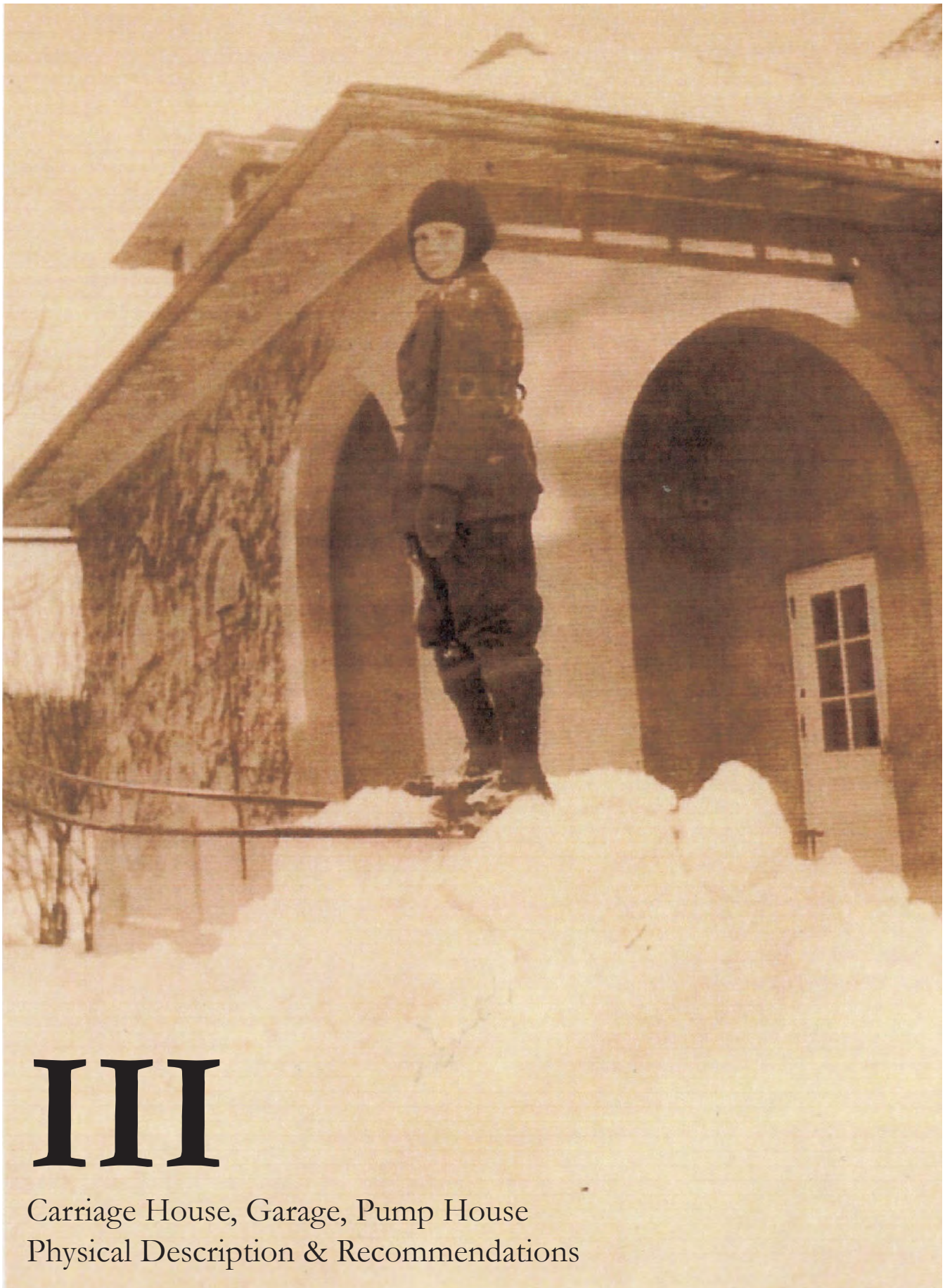


Figure II-327. Original radiators. (OLACE, 2015)

(Endnotes)

- 1 Stephen Calloway and Elizabeth Cromley, *The Elements of Style: A Practical Encyclopedia of Interior Architectural Details from 1485 to the Present* (New York: Simon and Shuster, 1996), 85.
- 2 , Charles Edward Hooper, *The Country House. A Practical Manual of the Planning and Construction of the American Country Home and its Surroundings* (New York: Doubleday, Page and Company, 1906), 138.
- 3 , R. A. Briggs, *The Essentials of a Country House* (London: B.T. Batsford, 1911) 29.
- 4 John and Martha Cullam, interview by Gigi Carnes, May 29, 2003, Merestead archives.
- 5 Virginia Carnes, “National Registry ‘Upgrade’ Summary for Merestead” Merestead archives. Per a discussion with Peter Pennoyer, author of *The Architecture of Delano and Aldrich*, the thistle and rose is not elsewhere used in Delano and Aldrich’s work and was added specifically for this house.
- 6 Briggs, *The Essentials of a Country House*, 35.
- 7 Hooper, *The Country House*, 152.
- 8 Ibid., 152.
- 9 Ibid., 164.
- 10 Andy Diem, interview with Virginia Carnes, July 29, 2003, Merestead archives.
- 11 Herbert David Croly, *Houses for Town or Country* (New York: Duffield & Company, 1907), 200.
- 12 Ibid., 197. Unlike many period kitchens, Merestead’s kitchen walls did not appear to be tiled. Author Herbert Croly advocated for white vitrified tile up to six feet with oil-cloth above which could be easily cleaned.
- 13 Tom Comito, interview by Bob Score and Mark Kasprzyk, September 2, 2015, Harboe Architects P.A. project files.
- 14 Charles E. White Jr., “Where Does Your Servant Live?”, *House Beautiful*, v. 33 (1913): 136.
- 15 Gordon Ogilvie, letter to Virginia Carnes, June 15, 2004, Merestead archives.
- 16 www.pavementinteractive.org/article/pavement-history/
- 17 Tom Comito, “Merestead As I Know It,” January 2000, 10.
- 18 “A Study of Home Garden-Making on a Large Scale: Illustrated with Pictures of an Estate Planned by Rollin Saltus,” *The Craftsman*, vol. 22 (April-September, 1912): 400.
- 19 Comito, Tom, “Merestead As I Know It,” (working paper, Westchester County, 2000). The report is an unpublished document by long-time caretaker Tom Comito containing a valuable construction chronology for most buildings and landscape elements.
- 20 Andy Diem, phone interview by Mark Kasprzyk, September 28, 2015, Harboe Architects project files.
- 21 F. N. Vanderwalker, *Interior Wall Decoration*, (Chicago: Frederick J. Drake, 1924), 389.
- 22 The difference between the two styles being that Georgian profiles have a Roman origin and are derived from the circle where Federal style profiles have a Greek influence and are derived from ellipses and parabolas (cite).
- 23 *Sweet’s Indexed Catalogue of Building Construction* (New York: Architectural Record Co., 1906), 756.
- 24 Cyril M. Harris, *Dictionary of Architecture & Construction*, (New York: McGraw-Hill, 2000), 84.
- 25 Andy Diem, interview with Virginia Carnes, July 29, 2003, Merestead archives.

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III

Carriage House, Garage, Pump House
Physical Description & Recommendations

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PART III

CARRIAGE HOUSE

HISTORY & USE

The Carriage House was designed by the New York architectural firm Delano and Aldrich during the spring of 1907 and likely constructed shortly thereafter. It was continuously used for the stabling of horses and carriages up until around the 1940s; Presumably its decline as a stable coincided with the general displacement of horse driven vehicles by automobiles during the era and specifically with the reduction of staff, most notably the Ogilvies.¹ The building has a stable area, central carriage storage and turnaround space, as well as an apartment. During most of that time, the carriage house was operated and lived in by chauffeur, John Ogilvie, his wife and three boys: Jack, Gordon, and James. Gordon Ogilvie contacted county archivist Virginia Carnes during the early 2000s and provided much of the information on the social and construction history of the building and estate. At various times, additional grooms would also live in the building, either sleeping in the harness storage cases or in a bedroom created in the loft for Patrick McGovern.² The Ogilvie's stayed in carriage house apartment until around 1942 or 43 when John Ogilvie died due to an infection from an injury incurred while working. Both of his children left Merestead in the 1930s and his wife would depart shortly after John Ogilvie's death. It is unclear who, if anyone, occupied the Carriage house full-time during the Sloane and Patterson periods after the Ogilvie's left. According to the current and longtime site manager Tom Comito, the Ogilvie's may have been the last family to live full time in the Carriage house although the apartment was used occasionally by Patterson's relatives.³

After Mrs. Patterson passed away in 2000, Westchester County took full possession of Merestead estate and decided to upgrade the kitchen, bathroom, and possibly the enclosed porch and laundry area. This work was completed in 2001-2002 and included replacing all of the kitchen appliances, installing new kitchen base and wall cabinets, new bathroom fixtures, new bathroom vanity, and new light fixtures.⁴ Much of the interior woodwork was also refinished around this time. County employee and Merestead archivist, Virginia Carnes moved into the house and lived there for approximately eight years.

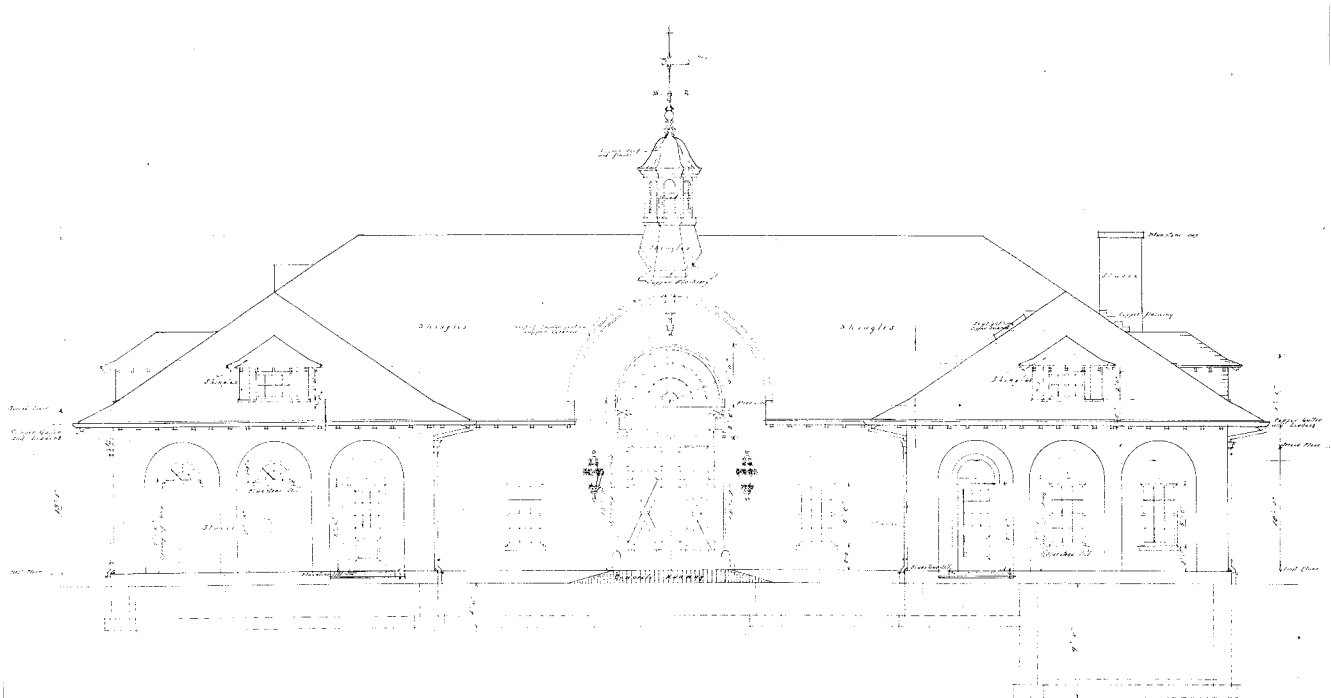


Figure III-1. North Elevation of Carriage House from Delano & Aldrich's construction drawings. (Merestead archives)

LEVEL OF SIGNIFICANCE

The Carriage House is of primary significance given its design by the well-known architecture firm Delano and Aldrich, its excellent historic integrity, and social historical value in depicting life for a servant's family during the early twentieth century.

GENERAL DESCRIPTION

The Carriage House was designed by Delano and Aldrich concurrently with Merestead house. It is located south of the house on the other side of Byram Lake Road, likely to keep the stable smells at bay, especially considering it had a manure pit. In addition, both the Sloane's and the architects may have thought it preferable to separate what is essentially a support building from the grounds in the vicinity of the house. Delano and Aldrich's plan for the carriage house reflects their rational Beaux Arts education and subdivides the building into three distinct parts reflecting their function. The general plan is essentially symmetrical and consists of two projecting end wings—the east wing housing the stable area and the west wing the groom/chauffeur's apartment -- with a large open central carriage storage and turn-around space in the middle. This rational and symmetrical division of space was articulated on the exterior. At the front, or north elevation, the two protruding wings were given lower roof heights which died into the larger, central hipped roof. A cupola was centrally placed on the larger roof and carried the exterior composition to its apex. Below the cupola, the main carriage doors are articulated with a curved roof and fan light. The two wings have their own entries which are protected by covered porches. All of the exterior walls are clad with stucco and broken by arched niches, similar to a blind arcade. The stucco provides a clean and uniform appearance while the arches provide a sense of rhythm to what would otherwise be a rather austere exterior wall surface. This breaking down of large expanses of a single material also occurred at the roof where dormers were used both as an architectural element as well as functionally to provide light. At the south elevation, the entry to the carriage room was distinguished by the large doors, surmounting fanlight, and cross gabled roof.

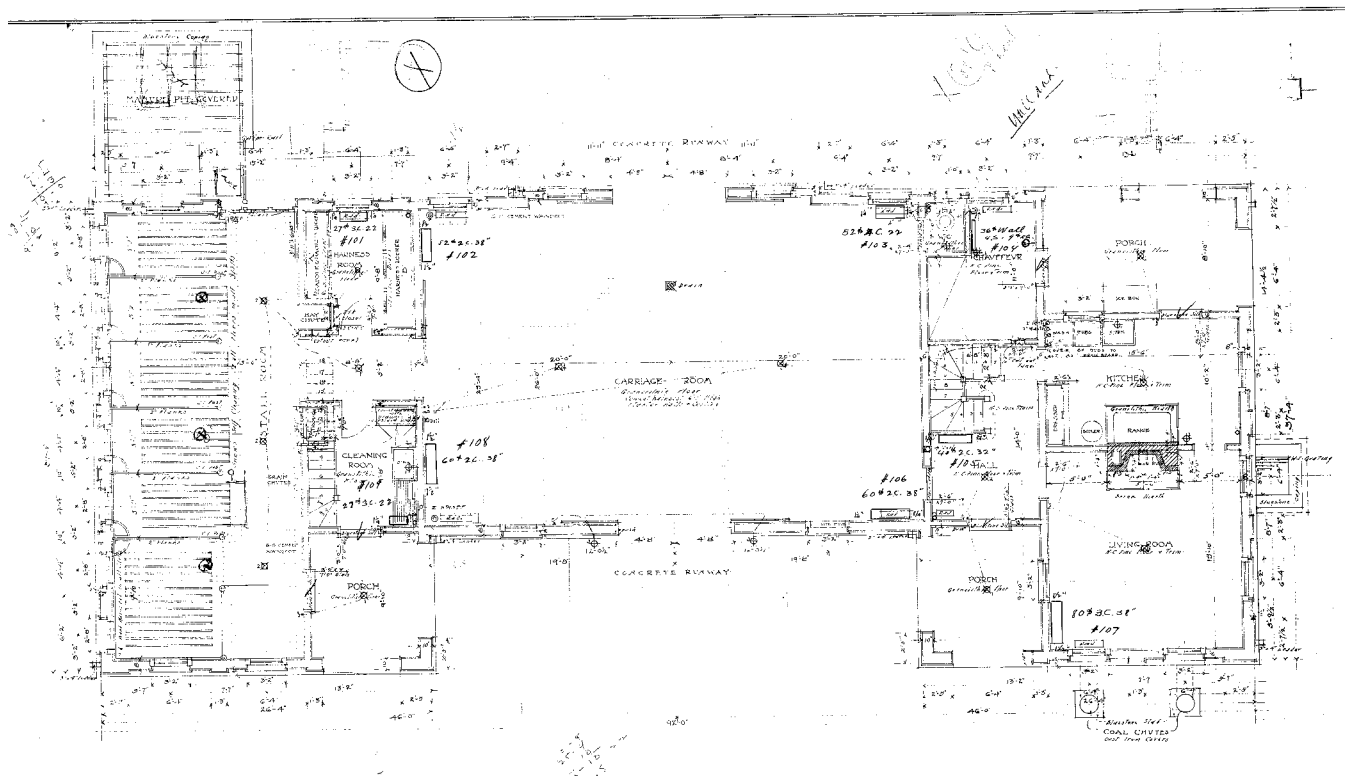


Figure III-2. Original historic drawing of Carriage House ground floor plan. (Merestead archives)).

The interior of the carriage house is divided into the following three areas:

CARRIAGE ROOM

The carriage room is a large (26' x 40') open space in the center of the structure used to store as well as turn around the carriages; Gordon Ogilvie remembers that three carriages were kept in the building: a four wheel express wagon, a two-wheel Buckboard, and a formal carriage.⁵ According to a period country house manual, the carriage house should be planned so that, "the desired carriage should be easily pulled into free space and the whole turnout ready to pass through the door without effecting any fancy figures or trying to stand on its head."⁶ The carriage room links the apartment wing to the west with the stable area to the east. A small room is located off the southwest corner of the carriage room and may have once been used as a toilet. The space appears on the construction drawings with door access to both the carriage room as well as a chauffeur's room to the west. The door to the chauffeur's room however, is not existent and may never have been installed based on physical evidence. Currently the carriage room is being used for storage of miscellaneous house artifacts such as shutters, cast-iron gate, wood gates to the service court, as well as other items. Although the room finishes have not been maintained, the space retains a high level of material and architectural integrity.

Above the carriage room and stable wing is a large open attic space that was used to store hay, sleds, and other equipment. This space also had two large wood bins with screens over them that held oats and bran for the horses.⁷ A section of the attic was enclosed to create a bedroom for groomsman Patrick McGovern.⁸ The bedroom had two small closets on either side of the fan lite and was heated by cast-iron radiators. This bedroom is now seriously dilapidated due to ongoing water leaks. Numerous other artifacts such as travel trunks, cast-iron bedframes, and sleds dating from the Sloane period are still stored in the attic space.



Figure III-3. Carriage room. (HA, 2015).



Figure III-4. Attic space. (HA, 2015).



Figure III-5. Attic space looking toward the south elevation fan light. (HA, 2015).



Figure III-6. Groom's bedroom and north elevation fan light in attic. (HA, 2015).



Figure III-7. Historic sleigh in attic. (HA, 2015).

APARTMENT

The apartment comprises the west wing of the structure and has three floors. The basement is only about half excavated and contains a central area where the mechanical equipment is located as well as space for coal storage. In addition, there is a “Provision Closet” in the southwest corner that Gordon Ogilvie recalled was used by his mother to store her preserves and his father’s beer.⁹

The ground floor originally contained only the Stair Hall, Living Room, and Kitchen. It was expanded when the southwest porch was enclosed and converted into a dining room sometime in the early 1920s by the Ogilvie’s (historic photographs of a relatively young Gordon Ogilvie, perhaps ten years old, show the house and enclosed walls in the background).¹⁰ The living room is the largest and most formal of the first floor spaces and the only room to have a fireplace along with wood base, chair, and picture molding. Gordon Ogilvie, who was born in this room in 1911, recalled that it once held a china cabinet, piano, bookcase, and during Christmas, the Christmas tree.¹¹ Although the room was well furnished and the most formal, Ogilvie stated that it wasn’t used much, especially during the winter.¹² One possible reason which was mentioned by Ogilvie, was that the fireplace smoked badly and therefore hardly used.¹³ Without the fireplace, the room would have been cold in comparison to the kitchen which

contained the coal fired range and uninsulated hot water tank. The current kitchen dates from the early 2000s but during the Ogilvie period, it had a cabinet in one corner, a range and boiler against the fireplace wall, and a sink with wood countertop on the opposite wall. Adjacent to the sink were two washtubs.¹⁴ The dining room was originally an open porch and contained an ice-box along the outside kitchen wall. Ogilvie recalled that a man came around on Saturday mornings to deliver the ice.¹⁵ Off of the enclosed porch there was another room, labelled “Chauffeur” on the original construction drawings, that was used by the Ogilvie’s as a den and later as a laundry room.¹⁶



Figure III-8. Gordon Ogilvie in-front of enclosed southwest porch, circa 1920s. (Merestead Archives).



Figure III-9. Front stair entry. (HA, 2015).



Figure III-10. Kitchen. (HA, 2015).



Figure III-11. Shed addition off enclosed porch. (HA, 2015).



Figure III-12. Living Room. (HA, 2015)



Figure III-13. Enclosed porch. (HA, 2015)

The second floor of the apartment contains the stair hall, three bedrooms, and a bathroom. These upstairs apartments were not fondly remembered by Ogilvie who noted that he used to cry when he had to go upstairs to sleep in the summer because the rooms were so hot. His room was the smallest, located in the southeast corner and had an access door to the loft area over the carriage room and stable wing.¹⁷ The only space on this floor that was drastically remodeled was the bathroom; All of the toilet fixtures have been replaced, the floor and walls tiled, a new vanity installed as well as new sconce lights. The original construction drawings and interviews with Gordon Ogilvie indicate that the tub location and orientation was changed and a new wall was installed next to it during the 2001-02 remodeling. Originally the bathroom had a free-standing sink and bathtub on pedestals.¹⁸ The bathroom skylight is an original element that was detailed in Delano and Aldrich's drawings and likewise recalled by Ogilvie.



Figure III-14. Second floor stair hall. (HA, 2015)



Figure III-15. Bathroom. (HA, 2015)



Figure III-16. Bathroom. (HA, 2015)



Figure III-17. Second floor bedroom. (HA, 2015)

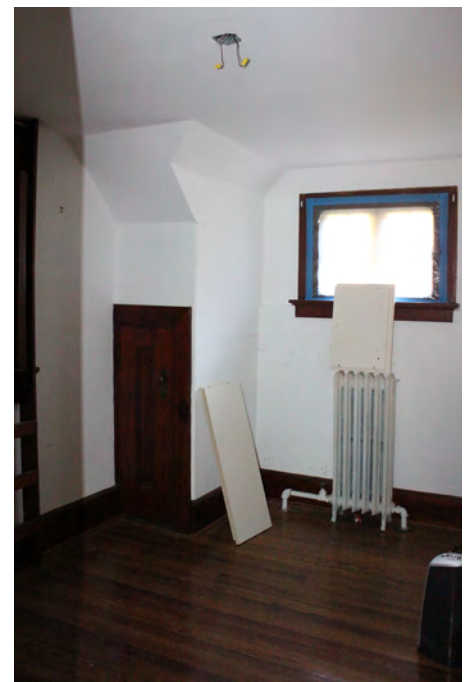


Figure III-18. Second floor bedroom. (HA, 2015)

STABLE

The stable area is located in the east wing and contains six horse stalls, a harness room, and cleaning room. Very little has changed from the Ogilvie period and if Gordon Ogilvie is correct, was not used much since the 1940s. The harness cleaning room still contains its wood and glass cabinets and harnesses while the cleaning room has its original sinks, ship's ladder stair to the loft space above, and a shower that was later installed for the groomsmen.¹⁹ The cleaning room, as the name suggests, was used to clean the harnesses after every use.²⁰ The horse stall area is the largest in the wing. Ogilvie recalled that all of the stalls were filled at one point and that the largest box stall was reserved for Mr. Sloane's favorite horse, Benares.²¹ The stalls have wood and cast iron partitions and many still have their side padding.



Figure III-19. Stable room. (HA, 2015)



Figure III-20. Stable room. (HA, 2015)



Figure III-21. Cleaning room. (HA, 2015)



Figure III-22. Cleaning room ship's ladder. (HA, 2015)



Figure III-23. Harness room. (HA, 2015)

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

SITE

Description

The carriage house is located to the south of Merestead house, on the other side of Byram Lake Road. The building currently sits in a bucolic setting although it would have been much more cluttered when the carriage house was occupied. Its remote distance from the house is likely due to keeping the stable smells at bay (especially since it contained a manure pit) and keeping the immediate landscape around the house less congested. The landscape around the carriage house will be dealt with in more detail in AKRF's *Cultural Landscape Report* but one feature worthy of note on the site is a stone marking the gravesite of William Sloane's favorite horse, Benares. Although faded with, one can still make out the horse's name and date of death.

Condition

Refer to the *Cultural Landscape Report* by AKRF, Inc.

Recommendation

Refer to the *Cultural Landscape Report* by AKRF, Inc.



Figure III-24. Stone marker for Benares' grave. (HA, 2015)



Figure III-25. Benares' name is barely visible on the stone along with the date 1917. (HA, 2015)

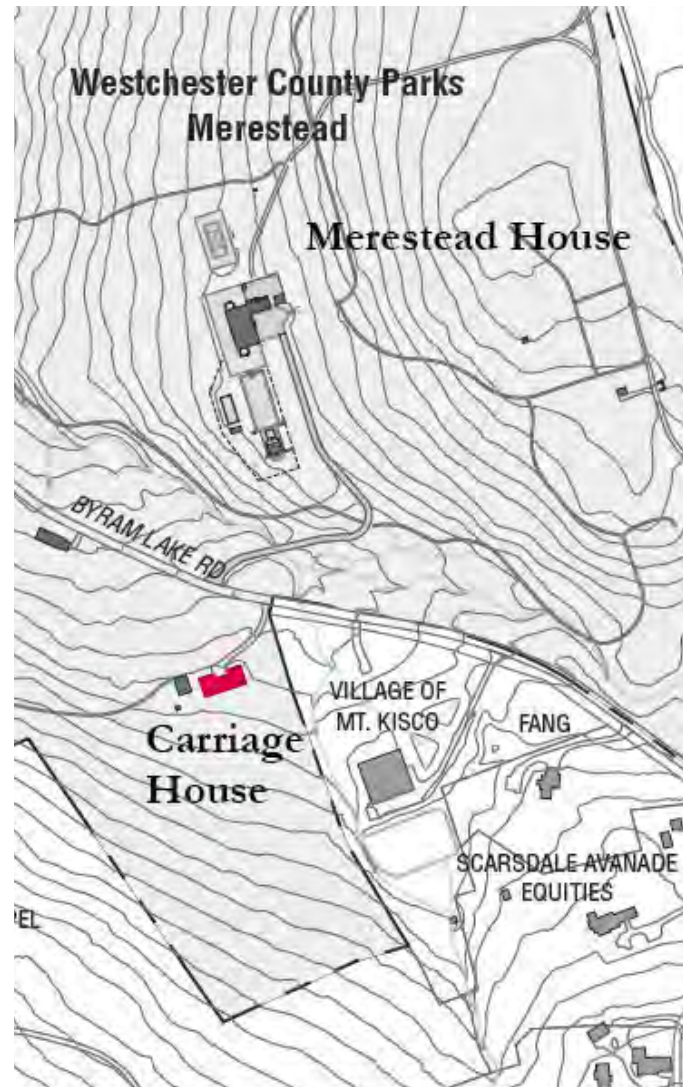


Figure III-26. Site map showing the location of the Carriage house in relation to Merestead house. (AKRF, INC/HA, 2016)

CONCRETE PAVING

Description

The two covered porches to the stable and apartment wing both have raised concrete floor slabs. Control joints were originally tooled into the concrete slabs and are visible in historic photographs. At the southwest corner of the apartment wing, there was also an open porch with a raised concrete slab but this space was enclosed before the early 1920s and the concrete has since been covered with 12" x 12" tiles. The historic construction drawings called for the floor to be a Granolithic concrete which was a high density and wear resistant concrete floor topping.

The paving in-front of the north and south carriage room entry doors, as well as adjacent to the manure pit, is concrete with a square grid tooled into it, likely to provide better traction for the horses. The paving was also noted on the original construction drawings to be Granolithic concrete.

Condition

The concrete appears to be in good condition with only minor chips and cracks and some biological staining.

Recommendations

Mock-up different cleaning products to determine the gentlest means possible to effectively clean the surface.



Figure III-27. Concrete slab at east porch to stable wing. (HA, 2015)



Figure III-28. De-laminated concrete at porch column base. (HA, 2015)



Figure III-29. Concrete paving in front of north elevation carriage room doors. (HA, 2015)



Figure III-30. Concrete paving in front of south elevation carriage room doors. (HA, 2015)

WALLS & PORCH CEILINGS

Description

The walls and porch ceilings consist of what appears to be unpainted stucco. This stucco was applied on the walls over brick masonry and terra cotta. The walls are visually broken by arched recessed niches which often contain window openings and there is a protruding base running along the perimeter. The dormer walls are clad in wood shingles. At the south elevation of the apartment wing, what was once an open porch has been filled in with vertical wood board partitions and fixed windows. This alteration was completed relatively early and appears in Gordon Ogilvie's historic photographs from the early 1920s.

Condition

The stucco walls are typically in poor condition. Typical conditions include:

- *Cracks/Spalls:* There is extensive cracking throughout and select areas of spalling along the base and on either side of the south central doorway. Stucco areas with significant cracks may also be delaminated which will lead to further spalling. The cracks appear to be partly due to the age of the stucco, but also because of lack of maintenance and water infiltration. The roof is currently missing most its perimeter copper gutters and downspouts which allows rain runoff to saturate the ground adjacent to the base. The excess ground water eventually penetrates the stucco and wicks up the walls causing further damage during freeze/thaw cycles.
- *Biological Growth:* In addition to the cracks and spalled areas, there is moderate biological growth on the stucco, particularly at the base.
- *Vines:* Vines are growing on many portions of the exterior stucco. These vines hold and collect water which can penetrate the semi-porous stucco, causing further deterioration.



Figure III-31. Cracks in stucco. (HA, 2015)



Figure III-32. Cracks in stucco. (HA, 2015)



Figure III-33. De-laminated stucco at base. (HA, 2015)



Figure III-34. Missing stucco near carriage room doors. (HA, 2015)



Figure III-35. Wood shingles on dormer walls. (HA, 2015)



Figure III-36. Wood partition in-fill walls at enclosed porch. (HA, 2015)

The wood shingles appear to be in fair condition. They are all believed to be original and due to their age, they are quite weathered and nearing the end of their useful life. Many of the shingles near the bottom of the dormers are split, displaced, or missing.

The wood partition walls are in fair condition and have moderate paint failure as well as select areas of wood rot near the bottom of the boards.

Recommendation

Prior to undertaking any repairs, a materials conservator should be hired to analyze the properties of the existing stucco so as to create a visually and historically accurate mix design and determine if it was ever painted. In addition, a hands-on condition assessment, which includes sounding the existing stucco, should be undertaken to map out locations and patterns of deterioration.

- *Cracks/Delamination/Spalls:* All of the exterior stucco should be sounded to determine its stability. Isolated cracks larger than 1/16" wide should be routed-out and patched with stucco that matches the color and texture of the original. If the stucco is delaminated, it should be removed and the area re-patched. If not, then only the cracks should be patched unless the proximity and quantity make this unrealistic. In that case, the badly cracked stucco should also be removed and re-stuccoed. Areas where the stucco has spalled off and missing should be re-stuccoed.
- *Biological Growth:* There are various cleaning products that can remove biological growth from stucco. Mock-ups should be undertaken to determine the gentlest means possible to effectively clean the surface.
- *Vines:* All vines should be removed from the exterior.

DOORS & DOOR HARDWARE

Description

Most of the doors and door hardware appears to be original except the door to the lean-to shed on the south elevation. Following are the typical door types:

Board & Batten Wood Barn Doors

Pairs of large, painted wood, sliding board-and-batten doors are located at the north and south elevation and provide access to the carriage room. The door leafs are each 4'-8" wide and 10'-7" high and are believed to be original. The hardware consists of a metal top track which is anchored to the wall (called Coburn Hanger on original construction drawings), metal door hangers with wheels, metal inset pulls, and a large metal hook and eye to secure the door shut. In addition, there is a metal anchor attached to the floor which has a wheel that rides along a metal track attached to the bottom inside face of the doors. This bottom track appears to act as guide for the bottom of the doors.

Six-lite Single Paneled Wood Doors

There are three painted wood, six-lite, single paneled doors to the stable wing and apartment wing. The doors were shown on the historic construction drawings as nine-light doors but this was apparently changed or the original doors replaced since historic photographs from around 1920 show six-lite doors. The hardware consists of bronze or

brass locksets, with round knobs and rectangular back plates, and butt-hinges with ball finials. Deadbolts have been installed above some of the locksets for added security. The hinges have been overpainted.

Eight-lite Single Paneled Wood Door

On the west elevation, a small lean-to shed was constructed over the back apartment entry. The door and shed are not original but may still be from the Ogilvie period. The lockset consists of round metal knobs and back plates. It appears that the lites are part of a single panel that could be removed and possibly replaced with a screen; Turn-latches at the inside face of the door keep the glazed panel in place.

Painted Wood Screen Door

The doorway to the apartment wing has a painted wood screen door. The door appears to be original based on historic photographs. The screen door has a bronze or brass knob on the exterior side and a lever handle on the interior with a rectangular backplate. Two types of hinges are used on the door, painted metal butt hinges and a later surface mounted spring hinge. Neither of the hinge types are likely original however, for an early photo of another screen door appears to show a different type of surface mounted spring hinge. In addition, the existing spring hinge does not correspond to the location shown in a historic photograph or ghost marks for earlier surface mounted hinges on the existing screen door. The screen door appears to have aluminum mesh which is likely not original; Bronze or copper mesh would have been typical for the period.

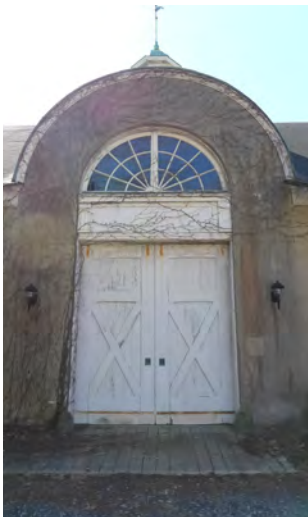


Figure III-37. Board-and-batten carriage room doors with fan lite above. (HA, 2015)

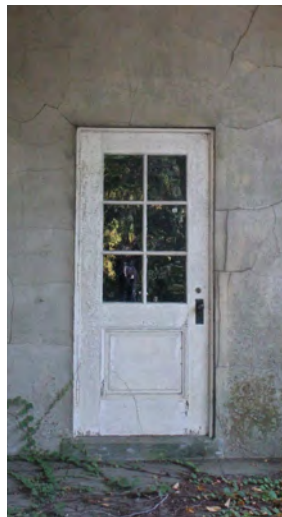


Figure III-38. Six lite, single paneled door to porch. (HA, 2015)



Figure III-39. Eight lite door to shed adjoining enclosed porch. (HA, 2015)

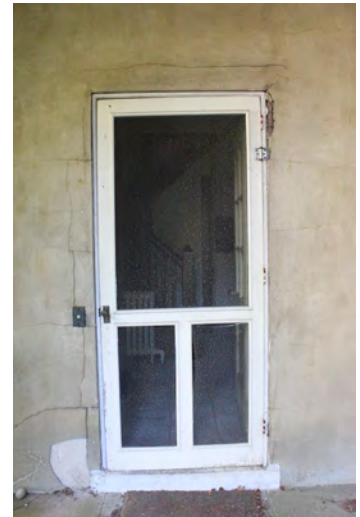


Figure III-40. Screen door. (HA 2015)

Condition

The door conditions were only visually observed and the doors were not individually assessed as to their functionality. If a restoration of the Carriage House is planned to be undertaken, a complete condition assessment of the doors and hardware should be conducted.

The doors generally appear to be in fair-to-good condition with some exceptions. Typical conditions include:

- All of the doors are painted and the paint is starting to fail because weathering and age. More protected doors, such as those sheltered by the porch roofs, appear to be in better condition than the unprotected doors.
- The eight-lite door to the lean-to shed on the west elevation is in poor condition. Here the paint has almost completely failed, the inset panel is displaced and partially popped out of the door, many of the stile and rail joints have opened up causing the door to sag. The open joints appears to have been an ongoing issue for there are metal reinforcement straps attached to the top hinge side stile and rail joint.
- There are select areas of wood rot.
- The window and door to the stable wing on the south elevation has been boarded up on the exterior.

The hardware visually appears to be in fair-to-good condition. A couple of doorknobs are missing but the most typical conditions include overpainting, finish wear, and surface corrosion.

Recommendation

A thorough condition assessment should be conducted for all of the doors and hardware and the exterior paint finish should be analyzed by a conservator to determine the original paint finish. This paint finish assessment should be undertaken by a trained conservator with experience working on National Register buildings to determine the original paint colors. Typical recommendations include:

- Doors with loose joints should be carefully disassembled and rebuilt.
- Rotted wood sections should be carefully cut out and either repaired with a wood Dutchman or, if only a small area, an epoxy wood filler.
- Since most of the paint is nearing the end of its useful life, it should be stripped and the doors repainted the original paint color.
- Weatherstripping should be added to all the exterior doors.
- The existing glazing putty should be removed and all the glass reglazed.
- Reseal around the perimeter of the door frames.
- Remove plywood from doors that have been boarded up and assess condition of doors.
- Replace aluminum screen mesh with bronze.

Hardware recommendations include:

- Provide new historic replica knobs where missing. Interior knobs can be salvaged from the backside of closet doors if the same type.
- Strip paint off all hardware.
- Remove surface corrosion and restore original hardware finish.

WINDOWS & WINDOW HARDWARE

Description

The windows are a combination of double-hung sash, casement windows, and fixed windows. All the windows are true divided lite wood windows and appear to be exterior glazed. Bluestone sills are used throughout.

The majority of the windows appear to have removable exterior screens and some still retain their storm windows. The storm windows are 2/2 sash and likewise have true divided lites.

The window types are as follows:

6/6 Double-Hung

Located at grade level apartment spaces, carriage room space and harness room. The windows and frames are painted on the exterior but have a resinous finished on the interior. The hardware consists of painted metal finger sash lifts and metal sash lock.

Two-lite Casement

There is only one two-lite casement at the south elevation of the apartment wing.

Nine-Lite Fixed Sash

Nine-lite fixed window sash are located above the in-fill wood wall partitions at the enclosed southwest porch.

Fan Lites

Located at all of the horse stalls in the stable wing.

Large casement fan lites are located above the sliding barn doors on the north elevation. The hardware consists of a metal turn latch, butt hinges with ball finials, and a sliding head and foot bolt.

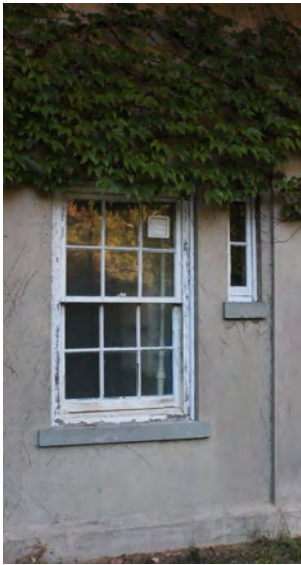


Figure III-41. 6/6 double-hung window. (HA, 2015)



Figure III-42. Nine-lite windows. (HA, 2015)

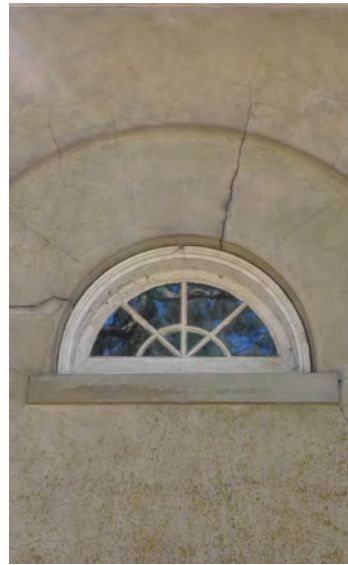


Figure III-43. Fan lite to horse stables. (HA, 2015)



Figure III-44. Fan lite transom at north elevation. (HA, 2015)



Figure III-45. Multiple-lite casement windows and flanking fixed windows at south elevation. (HA, 2015)



Figure III-46. Four-lite casement at dormers. (HA, 2015)



Figure III-47. Four-lite storm window. (HA, 2015)

Eighteen-Lite Arched Top Casements and Nine-Lite Fixed Windows

A pair of eighteen-lite, arched top casement windows and flanking nine-lite fixed windows are located at the south elevation above the central carriage room doors. The casement windows have a hoist beam above and provided the primary means of moving sleighs, hay, and other large items into the attic space. The hardware consists of a metal turn latch, butt hinges with ball finials, and a sliding head and foot bolt. The casements lite also includes a surface mounted sliding door bolt.

Four-lite Casements

Located at the second floor dormers. The hardware consists of a metal turn latch and butt-hinges. In the loft area above the stables, the casements have sliding foot bolts, and in the apartment, they have sliding rod hold-opens.

Screen/Storm Windows

Many of the 6/6 double-hung windows have either wood framed screens or 2/2 true divided lite storm windows. Historically the screens and storm windows would have been changed out seasonally and the two types would likely not have been used at the same time. The remaining screens and storm that haven't been installed may be stored in the building or estate or may be missing. Both the screens and storm windows are attached with metal hooks

that attach to the top of the window frames. The 4/4 casements have interior screens with latches at the sides and bottom. The screens appear to have aluminum mesh which is not original; Bronze or copper mesh would have been typical for the period.

Condition

The window conditions were only visually observed and not individually assessed as to their functionality. If a restoration of the Carriage House is to be planned, a complete condition assessment of the windows and hardware should be conducted.

The windows generally appear to be in fair-to-good condition. The majority of the exterior window paint is severely deteriorated, with the sills and windows on the south elevation typically in the worst condition. In addition, the sills are weathered and have moderate UV damage. One of the windows on the south elevation to the stable wing has been boarded up. Most of the glass has a noticeable distortion indicating that it is cylinder glass and likely original. All the glass is set with exterior glazing putty and the putty is typically in poor condition with erosion and missing putty.

Recommendation

A thorough condition assessment should be conducted of all the windows and hardware. The exterior paint finish should be analyzed by a conservator to determine the original paint finish. Typical recommendations include:

- Strip existing paint finish and re-paint windows and frames the historic paint color.
- Provide weather stripping.
- Re-seal around the perimeter of the frames.
- Replace aluminum screen mesh with bronze.

Hardware recommendations include:

- Strip paint off all hardware.
- Remove surface corrosion and restore original hardware finish.

ROOF & CUPOLA

Description

Asphalt Roof

The original roofs over the majority of the carriage house had wood shingles with copper flashing. This roof was covered with asphalt shingles in 1995 by Tom McGrath, who was involved with re-roofing many of estate's buildings during the 1980s and 1990s. According to long-time site superintendent, Tom Comito, the asphalt shingles were installed directly over the wood shingles and an even nailing surface was obtained by cutting the tabs off the wood shingles.²² Presumably, the asphalt shingles were installed over both the wood shingles and the copper flashing.

Cupola

The octagonal cupola is wood framed with painted wood pilasters marking each of the corners and wood louvers in-between. It is capped by copper dome, finial and weather vane.

Flat Seam Copper Roof

The curved roof above the north carriage house doors consists of flat seam copper sheathing.

Condition

Asphalt Roof

The asphalt shingled roof is over 20 years old and nearing the end of its serviceable life. As Tom Comito also acknowledged, it was installed over the existing wood shingles rather than removing everything down to the rafters to save money. These wood shingles are still partly visible in some locations and likely account for the wavy appearance along the roof edge. In addition, there is an area of localized roof damage at the south east corner, above the manure pit. The roof may have been hit by a tree limb which ripped off a section of both the asphalt and wood shingles as well as some of the decking.



Figure III-48. Asphalt shingle roof. The underlying wood shingles are partly visible at the roof edge and account for some of the waviness. (HA, 2015)



Figure III-49. Cupola. (HA, 2015)



Figure III-50. Flat seam, curved copper roof. (HA, 2015)



Figure III-51. Impact damage to asphalt shingles. (HA, 2015)

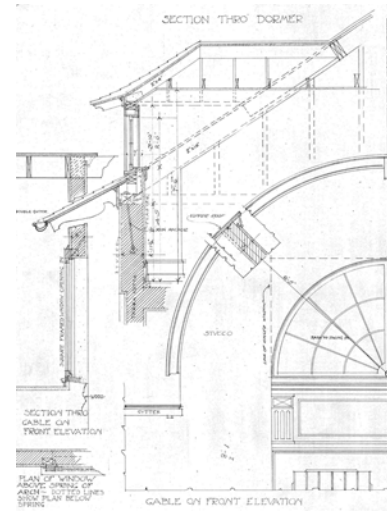


Figure III-52. Original design details for dormer and curved roof. (HA, 2015)

Cupola

The cupola was only observed from grade but it also appears to be in poor condition; The paint has essentially failed, the wood is weathered, and some of the wood fascia trim has fallen off. Tom Comito had concerns about the cupola as far back as 2000 and indicated that it is, “weak and becoming unstable.”²³ An up-close examination should be conducted by a structural engineer to assess its structural integrity.

Flat Seam Copper Roof

The flat seam copper roof over the north doors to the carriage room was reported to be in poor condition by Tom Comito in 2000 and has not been repaired since.²⁴ In fact, even in 2000, Mr. Comito noted that it was regarded by former site superintendent, Harris Cullam, as the location of an “old leak.”²⁵ Continual water infiltration has since caused extensive damage to the plaster walls and ceiling in the former groom’s room.

Recommendation

Asphalt Roof

- The asphalt shingle roof, concealed wood shingle roof, and decking should be removed down to the existing rafters. Document and save some of the wood shingles for archival purposes. New decking and preferably, a wood shingled roof should be installed. The new wood shingles should match the species and size of the originals.
- Provide new copper flashing.

Cupola

- The cupola should be inspected by a structural engineer from a lift to determine its structural and material integrity. Structural repairs should be made as required.
- Missing, rotted, and badly weathered wood should be removed and replaced in-kind.

Flat Seam Copper Roof

- Remove existing roof and decking. Inspect underlying structural members and replace as necessary. Provide new curved decking and flat seam copper roof.

EXTERIOR TRIM**Description**

Painted wood soffits, scrollwork rafter tails, and fascia boards mark the underside of the roof overhang and transition to the stucco wall surface. A shorter fascia band follows the curved roof above the main carriage room entry. At south elevation's gabled center bay, there are profiled painted wood brackets instead of rafter tails. The brackets likewise about a painted wood fascia.

Painted wood spandrel panels are located between the large sliding barn doors and fan lights above on both the north and south elevations. Both spandrels have flat recessed center panels flanked by pilasters.

Conditions

Overall, the exterior trim under the roofline appears to be in good condition. Observable conditions include failing paint and biological growth.

The spandrel panels appear to be in fair-to-good condition with the northern panel typically faring better than the southern. Both panels show signs of paint failure and as well as areas of wood rot, especially on skyward facing surfaces. The panels should be assessed up-close to determine the exact location and extent of rot.

Recommendations

- A paint finish assessment should be undertaken by a trained conservator with experience working on National Register buildings to determine the original paint colors.
- An up-close physical assessment of the spandrel panels should be undertaken to determine the wood's condition.
- Rotted sections or woodwork should be cut-out and replaced by a Dutchman or, if the rot is extensive, the element should be replaced in-kind. Small areas of rot can be removed and area patched with wood epoxy.
- Prep and paint all woodwork their original paint colors.



Figure III-53. Painted wood spandrel panel on north elevation. (HA, 2015)



Figure III-54. Missing and damaged copper gutters. (HA, 2015)

GUTTERS & DOWNSPOUTS

Description

The carriage house was originally constructed to have copper gutters, conductor heads, and rectangular section downspouts that connected to an underground drainage system.

Conditions

The copper gutters and downspouts are in poor condition. Only about half of the gutters and none of the downspouts remain. Most of the gutters that do remain are typically coming loose from the building and many are bent. This has been the condition for at least the past sixteen years for Tom Comito in his “Merestead As I Know It,” and was a concern as far back as 2000. The missing gutters and downspouts are likely a significant reason for the stucco damage. Instead of rainwater being carefully collected and drained away from the building, the water is oversaturating the ground adjacent to the carriage house and penetrating the stucco. Once in and behind the stucco, the water expands when frozen, causing the stucco to crack and eventually spall. Cracked and spalled areas provide additional means of water infiltration making a bad situation worse.

Recommendations

- Remove existing gutters and hangers.
- Provide new copper gutters based on the size and profile of original gutters.
- Provide new copper conductor heads and downspouts that are similar in size and profile to those shown in historic photographs.
- Excavate around the perimeter of the building and install a new underground drainage system.

EXTERIOR LIGHT FIXTURES

Description

Carriage Lantern

Metal carriage lanterns with a black painted finish are located on either side of the north board-and-batten doors. The lanterns are believed to be original; Similar lanterns are shown in the same location on the historic construction drawings.



Figure III-55. Carriage lantern. (HA, 2015)



Figure III-56. Pendant light fixture at west porch. (HA, 2015)



Figure III-57. Missing pendant light fixture at east porch. (HA, 2015)

Pendant Light Fixture

A metal pendant light with a black painted finish is located at the west porch to the apartment wing. The pendant has a single lamp, a clear glass enclosure, and is hung by a chain from the ceiling mounted base plate. This fixture is missing at the east porch except for its base plate which was modified to accept a single light socket and lamp. Ceiling fixtures were originally intended for the porches and the remaining pendant light is believed to be original.

Neither fixture type can be seen in the historic photographs.

Conditions

The exterior of the carriage lamps appear to be in good condition. The finish is slightly faded and there are small areas of chipped paint but otherwise the fixtures appear to be sound.

The remaining pendant light at the west porch appears to be in fair-to-good condition. The paint is missing on about half of the fixture body.

Electric service has been shut off at the carriage house so none of the fixtures could be tested to determine if they still worked.

Recommendations

- Conduct an up-close assessment of all the fixtures to determine the type and extent of any damage as well as their approximate age.
- Refinish the metal fixtures.
- Provide a new custom pendant fixture for the east porch to match that at the west porch.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The interior of the Carriage House retains excellent historical integrity in terms of its original configuration and materials. Part of this has to do with it having so few occupants over the years while another reason is the minimal maintenance. Depending on the long-term programming, two different long-term restoration opportunities could be appropriate. If the rooms are to be used for concerts or living spaces, then restoring the walls back to a serviceable condition with historically appropriate finishes is advisable. This would likely be the case for the apartment and carriage room. However, if rooms (specifically the stable area and perhaps carriage room) are intended to only be used for historical interpretation, then leaving the walls as they could be an appropriate option. These spaces have likely not been changed since the 1940s and may have early or original finishes. They provide a unique opportunity to look back in time without subsequent layers of remodeling or restoration which can cloud history as well as reveal it.

FLOORING**Description***Concrete Flooring*

Concrete flooring was used throughout the carriage area, stable wing, and in the loft or attic space. The original construction drawings call for it to be a Granolithic floor and it was often scored in a square grid pattern in areas trafficked by horses. The grid likely provided a slip-resistant surface for the horses and the Granolithic concrete was both durable and easy to clean. The harness room and cleaning room had smooth concrete floors as did sections of the carriage room flooring.

Wood Strip Flooring

Pine strip flooring (approximately 2 3/8" wide) was used throughout the apartment wing. The original construction drawings called it "North Carolina pine," which is classified by the wood industry as a southern yellow pine. The flooring appears to be plain sawn and has a resinous finish. It is not known if the resinous finish is original.

Ceramic Tile Floor

A ceramic tile floor was installed in the stair hall, kitchen, enclosed porch, laundry area, and bathroom in the apartment wing in 2001-02. The tiles are approximately 12" x 12" and may have been installed directly over the wood floor.

Brick Hearth

A brick hearth is located in the Living Room of the apartment wing. The bricks appear to be the same used on the chimneypiece surround. The hearth is believed to be original.



Figure III-58. Concrete paving in carriage room. (HA, 2015)



Figure III-59. Resinous finished wood strip flooring. (HA, 2015)



Figure III-60. Tile floor in bathroom. (HA, 2015)



Figure III-61. Scratches in wood strip flooring. (HA, 2015)



Figure III-62. Brick hearth. (HA, 2015)

Condition*Concrete Flooring*

The concrete flooring, although soiled, appears to be in good condition.

Wood Strip Flooring

The wood flooring appears to be in good condition. There are minor scratches and worn finish throughout the apartment rooms, although sections of the floor appear to be worse in some of the upstairs bedrooms.

Ceramic Flooring

The ceramic floor appears to be in good condition. It is moderately soiled due to a lack of maintenance.

Brick Hearth

The hearth appears to be in good condition. The most noticeable issues is soot residue from previous fires.

Recommendation*Concrete Flooring*

- Clean; Mock-ups of different cleaning products should be performed on heavily soiled and stained areas to determine the most effective yet least aggressive product.

Wood Strip Flooring

- Further investigation is needed to determine the original floor finish.
- Strip and refinish wood floors. Rooms with deep scratches or gouges should be sanded and then refinished. Finish is to match original finish if it can be determined otherwise it should be selected by client and architect.

Ceramic Flooring

- To properly restore the apartment wing, the ceramic tiles should be removed from the first floor stair hall, kitchen, and enclosed porch since these are more visible and public spaces. Prior to removing the tiles however, inspection openings should be made in various areas to verify if the earlier, presumably the wood strip flooring is below. The existing wood flooring should be inspected and restored.

Brick Hearth

The bricks should be cleaned.

WALLS & CEILINGS**Description**

Three types of wall surfaces and one type of ceiling surface are used throughout the Carriage House. These types will be described below.

Cement Wainscot

The carriage room, stable wing corridor, cleaning room, and horse stall room have a 6'-0" high cement wainscot. The wainscot has a slightly protruding cement cap molding with a beveled edge. The cement appears to have been unpainted but this should be confirmed through further investigation.

Plaster

The majority of the walls and ceilings are painted plaster. Some of the plaster walls and ceilings in the kitchen and upstairs bathroom, which were remodeled in 2001-2002, may have been replaced with gypsum board. Further investigation is required to clarify.

Ceramic Tile

A ceramic tile wainscot was installed in the upstairs bathroom during the 2001-02 remodeling.

Vertical Wood Planks

The groom's bedroom walls are finished with vertical wood planks on the unfinished side of the attic. The room was remembered by Gordon Ogilvie and therefore likely predates 1933 when he left Merestead.

Condition*Cement Wainscot*

The cement wainscot appears to be in fair condition. Typical conditions include:

- Cracks.
- Cement patches that don't match the color of the original cement.
- Missing cap molding.
- Spalls. There are small spalled areas in the carriage room near the floor by the sliding entry doors.



Figure III-63. Cement wainscot and plaster walls and ceilings in carriage room. (HA, 2015)

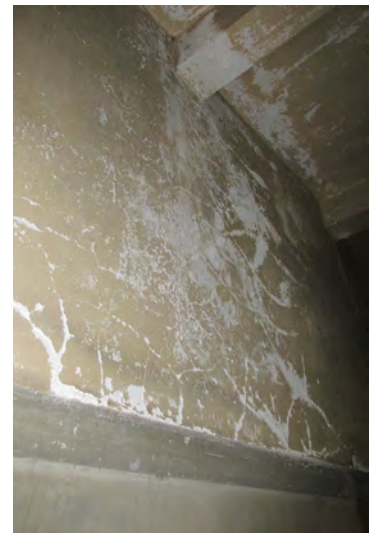


Figure III-64. Cracks in plaster. (HA, 2015)



Figure III-65. Interior plaster walls and ceiling. (HA, 2015)



Figure III-66. Plaster damage in groom's bedroom. (HA, 2015)



Figure III-67. Plaster wall in attic space. (HA, 2015)



Figure III-68. Tile walls in bathroom. (HA 2015)

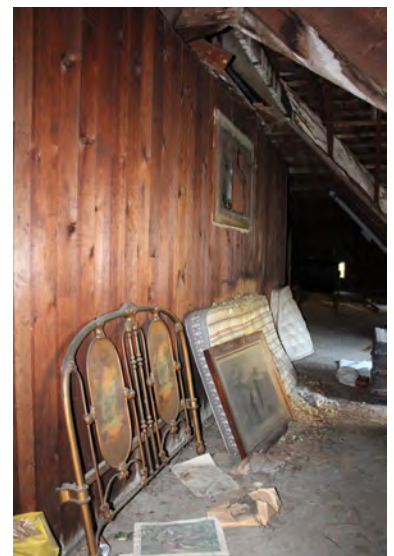


Figure III-69. Wood plank walls at groom's bedroom. (HA, 2015)

Plaster

The plaster in the apartment wing appears to be in good condition. This is likely because the spaces were occupied the longest, heated in winter, and partly remodeled in the early 2000s. The plaster in the carriage room and stable wing however, is typically in fair condition. These spaces have been out of use since the 1940s and therefore not maintained as well as the apartment. In addition, the carriage room and stable spaces are utilitarian in nature and were only minimally heated which likewise contributed to their poorer condition. The plaster in the groom's bedroom above the carriage room has completely failed due to ongoing water leaks. Here the plaster is mostly missing or damaged. Besides the groom's bedroom, typical plaster conditions include:

- Cracks
- Failed paint coating (e.g. weathered, peeling paint, alligatoring, etc.).
- Select areas of spalled/missing plaster.

Ceramic Tiles & Vertical Plank Walls

The ceramic tiles wainscot and the vertical wood plank walls appear to be in good condition.

Recommendation

The following recommendations assume restoring the walls back to their historic appearance. If they were to be left alone for interpretive purposes then they could be maintained as they are.

- Investigate the original material properties of the cement and plaster as well as original paint finishes. The assessment should be conducted by a trained material and finish conservator whose portfolio demonstrates their expertise working on similar National Register historic properties.
- Cracks larger than 1/16" wide and areas of missing plaster should be patched in-kind. The replacement plaster should match the material properties of the original.
- Prep and paint the plaster the historic paint colors as determined by the finish analysis.
- Although the groom's bedroom is located in the loft space and does not directly contribute to the architectural character of the building, it is historically important in representing how and where lower servant's had to live. It should be restored back to its original configuration if economically feasible.

INTERIOR DOORS & HARDWARE**Description***Board & Batten Wood Barn Doors*

Resinous finished, sliding wood board-and-batten doors are located at the entry to the stable wing from carriage room. The hardware consists of a metal top track, metal door hangers with wheels, and metal inset pulls. All of the hardware is similar to the exterior carriage room doors. The doors and hardware are believed to be original.

Two-Paneled Wood Doors

Resinous finished, two-paneled doors provide access to the storage space in the northwest bedroom and loft space accessible from the southeast bedroom. Because the doors are positioned either in a wall that engages a sloped roof (northwest bedroom) or positioned higher up (southeast bedroom), they are typically shorter than standard doors. The door in the southeast bedroom even has a wood sill and stool. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate and two butt hinges with ball finials. The backplate has a skeleton keyhole. The doors and hardware appear to be original.

Three-Paneled Wood Doors – two types

Wood swing doors with three vertical panels are the predominant type used in the building, particularly in the apartment wing. These doors typically have a resinous finish except on the kitchen side, which were painted during the last remodeling. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate and three butt hinges with ball finials. The backplate has a skeleton keyhole. The door and hardware are believed to be original.

Another three-paneled door is located in the upstairs, southwest bedroom. It has a resinous finish but has a different configuration of panels with two vertical panels above a single lower panel. This door provides access to a closet and is relatively short since the adjacent roof slope limits its height. The hardware consists of a bronze or brass

lockset with round knob and rectangular backplate and two butt hinges with ball finials. The backplate has a skeleton keyhole. The door and hardware are believed to be original.

Four-Paneled Wood Doors – note two types (grooms bedroom has vert panels)

A resinous finished four-paneled wood door is located at the east groom's bedroom in the loft space. The panels are configured with two upper panels and two lower panels. The hardware is similar as the hardware on other doors and consists of a bronze or brass lockset with round knob, rectangular backplate (although without keyhole), and two butt hinges with ball finials. The door and hardware are believed to date from when the groom's bedroom was constructed.

Resinous finished four-paneled wood doors also provided access to the closets in the groom's bedroom. Unlike the other four-paneled door, these panels are stacked vertically. This door is believed to date from when the groom's bedroom was constructed. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate (without keyhole) and two butt hinges with ball finials. The door and hardware are believed to date from when the groom's bedroom was constructed.

Four-lite Single Paneled Door

A four-lite, single paneled, painted wood separates the enclosed porch from the former chauffeur's room in the southwest portion of the house. The hardware consists of a black finished metal lockset with round knob and rectangular backplate and three butt hinges with ball finials.



Figure III-70. Board-and batten doors. (HA, 2015)



Figure III-71. Two-paneled door. (HA, 2015)

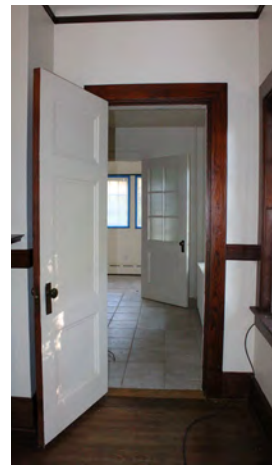


Figure III-72. Three-paneled door. (HA, 2015)

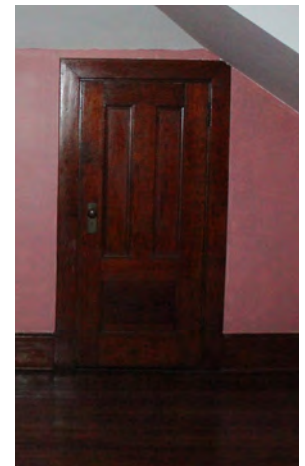


Figure III-73. Three-paneled door. (HA, 2015)



Figure III-74. Four-paneled door. (HA, 2015)



Figure III-75. Four-paneled door. (HA, 2015)



Figure III-76. Six-lite, single-paneled door. (HA, 2015)



Figure III-77. Four-lite, single-paneled door. (HA, 2015)



Figure III-78. Nine lite, two-paneled door. (HA, 2015)



Figure III-79. Single-paneled access door. (HA, 2015)



Figure III-80. Original lockset. (HA, 2015)



Figure III-81. Original lockset with additional deadbolt. (HA, 2015)

Six-lite Single-Paneled Wood Door

A six-lite, single-paneled, painted wood door is located in the kitchen and provides access to the enclosed porch. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate and three butt hinges with ball finials. The backplate has a skeleton keyhole. The door and hardware are believed to be original.

Nine-lite Two-Paneled Wood Doors

A nine-lite, two-paneled painted wood door is located in the west wall of the enclosed porch. The door now leads to the small attached shed but was once the exterior door as indicated in historic photographs. It is original to when the porch was enclosed. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate and two butt hinges with ball finials. The backplate has a skeleton keyhole. In addition, a surface mounted deadbolt lock has been installed above the original lockset. The door and hardware are believed to be original with the exception of the deadbolt, which may have been added later.

Single Panel Wood Access Door

A single-paneled, resinous finished wood door provides access to the attic or loft area from the southeast bedroom. The hardware consists of a bronze or brass lockset with round knob and rectangular backplate and two butt hinges with ball finials. A surface mounted sliding bolt was installed below the backplate. The door and hardware are believed to be early or original.

Conditions

Overall the doors/ hardware are in fair-to-good condition. The doors/hardware in the apartment wing are typically in much better condition than those in the carriage room, stable wing, and groom's bedroom. Typical types of damage include:

- Worn/faded finishes on both the doors and hardware.
- Scratches/nicks.
- Painted surfaces (doors to kitchen).
- Overpaint on hardware.
- Missing hardware elements (typically the door knobs).
- Water damage to a closet door in the groom's bedroom.

Recommendations

- A conservator should be hired to investigate the door and hardware finishes to determine the original finish's appearance and properties.
- If it is desired that a space is to have a restored appearance based on programming needs, the doors finishes should be restored as per the conservator's findings. The door finishes in the apartment wing however, are generally in good condition and could just be maintained.
- Provide salvaged or new hardware elements that match the originals where elements are missing. Some of the salvaged hardware could be obtained from doors that aren't used often and where it won't be readily

visible (e.g. groom's bedroom doors backside of closet doors).

- Remove overpaint on hardware.
- Clean hardware.

WOOD TRIM

Description

Wall Trim

The majority of rooms in the apartment wing have a resinous finished wood base molding with a simple profiled cap and shoe. The Living Room, the most formal room in the carriage house, also has resinous finished chair and picture moldings. Like the base, these moldings do not have complicated profiles and are reflective of the modest quarters in which they are used. The base in the kitchen was painted during the 2001-2002 remodeling.

Door/Window Casings

The door and window casings all appear to be flat stock wood trim, some with a beaded edge, and have resinous finish. The casings were painted in the kitchen during the 2001-2002 remodeling.

Condition

The wood trim is generally in good condition. Like other elements, the trim in the apartment wing appears to be in better condition than in the carriage wing and stable wing.

- Worn/faded finishes, particularly in carriage room and stable wing.
- Scratches/gouges.
- Painted trim (kitchen).
- Water damage to some of the trim in the groom's bedroom.

Recommendation

- A conservator should be hired to investigate the trim finishes to determine the original appearance and finish properties.
- If it is desired that a space should have a restored appearance based on programming needs, the trim finish in the carriage room and stable room should be restored based on the conservator's findings. The existing trim finish in the apartment wing however, appears to be in good condition and can be just maintained.



Figure III-82. Typical base molding. (HA, 2015)



Figure III-83. Chair rail in Living Room. (HA, 2015)



Figure III-84. Picture rail in living room. (HA, 2015)



Figure III-85. Typical window casing. Door casing similar. (HA, 2015)

MILLWORK (Excluding Trim)

Description

Chimney Piece

A Federal Style, resinous finished wood chimney piece with a red brick surround is located in the apartment wing Living Room. The chimney piece appears to be original.

Kitchen Cabinets

Wood base and wall cabinets with a laminate countertop were installed in the kitchen during the 2001-02 remodeling. The cabinet doors have a single recessed panel and the hardware consists of brass pulls with concealed metal cabinet hinges. The cabinets appear to have a clear finish over the wood which contrasts with the darker resinous finish used elsewhere. According to the construction documents, a dresser was designed for the kitchen which was very similar to those in the pantry and kitchen of the main house. It consisted of a base cabinet with swinging doors below and drawer above and divided lite wall cabinets that were supported on curved wood brackets. This cabinet was designed to go on the east wall, adjacent to the doorway to stair hall.



Figure III-86. Chimney piece. (HA, 2015)



Figure III-87. Kitchen cabinetry. (HA, 2015)



Figure III-88. Bathroom cabinets. (HA, 2015)



Figure III-89. Harness room storage cabinets. (HA, 2015)



Figure III-90. Harness room storage cabinets. (HA, 2015)

Bathroom Cabinet

The upstairs bathroom has a wood vanity cabinet and laminate countertop, which were installed during the 2001-02 remodeling. The cabinet doors have a single recessed panel and the hardware consists of brass pulls with concealed metal cabinet hinges. The cabinets appear to have a clear finish over the wood which contrasts with the darker resinous finish used elsewhere.

Harness Storage Cabinets

Wood storage cabinets are located in the harness room of the stable wing and used to store harness, although they also temporarily served as sleeping quarters for two groomsmen. The cabinets have wood drawers along the base, large divided lite sliding doors in the middle, and single panel swinging doors at the top. The wood all has a resinous finish and there is a simple profiled cornice running along the top. Their hardware consists of brass/bronze cabinet latches, butt hinges with ball finials, and recessed pulls.

Condition

The chimney piece and cabinets in the apartment kitchen and bathroom all appear to be in good condition. The harness storage cabinets have not been maintained and have numerous scratches and worn surfaces although they appear to be structurally sound.

Recommendations

- A conservator should be hired to investigate the wood finishes on the historic cabinets to determine the original appearance and finish properties.
- If it is desired that a space should have a restored appearance based on programming needs, the wood should be restored based on the conservator's findings. The chimney piece finish however, appears to be in good condition and can be maintained.

STAIRS**Description***Wood Stairs*

Resinous finished wood stairs with two quarter turns are located in the apartment wing and provide access to the upstairs sleeping quarters. The baluster has square section newel posts with conical caps and square section spindles. The bottom tread and riser extend out beyond the newel posts and are curved. According to the original construction drawings, the stairs are constructed of "N.C. Pine." These stairs were purportedly removed and reinstalled by Gordon Ogilvie's father and a carpenter named Arnie Finch so that a large pine bed could be brought upstairs.²⁶

A second set of wood stairs with a single quarter turn leads from the first floor to the cellar. These stairs have only a simple newel post and intermediate posts with handrail. They are simply framed and without risers, reflective of their utilitarian nature.

Ship Ladder Stair

An iron ship ladder stair was installed in the cleaning room to provide access to the loft space above. The ladder features open bar treads that are bolted to iron stringers and a bent tube handrail. The ladder was painted.

Condition*Wood Stairs*

The wood stairs appear to be in good condition. The tread finish on the main stairs is worn and slightly lighter than that on the balusters and may be an earlier finish; The baluster finish matches the wood trim and doors in the rest of the apartment wing.

Ship Ladder Stair

The ship ladder stair appears to be in structurally good condition although there appears to be surface corrosion throughout and the paint finish is extensively worn.

Recommendations

The wood stairs can be maintained as they are unless programmatic needs create a desire to restore the entire house. In that case, a finish conservator should be hired to investigate the original wood finishes and the stairs refinished accordingly. Likewise, the metal ship ladder stair paint finish should be investigated and re-painted if the area is to be restored. Otherwise it could be left and interpreted as is.



Figure III-91. Wood stairs in apartment wing. (HA, 2015)



Figure III-92. Ship's ladder in stable wing. (HA, 2015)

HORSE STALLS

Description

There are six horse stalls located in the eastern part of the stable wing. Five of the stalls are open, or without a door, while the far northern stall is a box stall. Box stalls were typically reserved for sick animals but at Merestead it was used to house Benares, William Sloane's favorite horse.²⁷ The stalls are constructed with resinous finished horizontal plank sidewalls, with a gap in-between, and run from the exterior wall to a painted iron post with ball finial. Above the wood planks are painted iron grilles and cap rail. The grilles have round vertical pickets. Both the design and configuration of the stall partition walls appears to have been quite standard during the early 1900s and similar designs can be found in period catalogues. The box stall has a resinous finished wood door with painted iron grill. In the corner of each stall there is small corner manger. The stall floors have a sanitary pit with drain and were covered by wood access doors that were called out to be Snow Stall; Snow Stall refers to W.A. Snow Iron Works sanitary floor system.



Figure III-93. Horse stalls. (HA, 2015)



Figure III-94. Horse stall. (HA, 2015)



Figure III-95. 1896 advertisement for Snow's Sanitary Stall Floor found on Amazon.com.

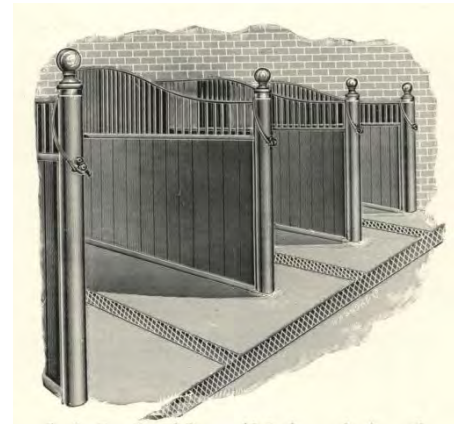


Figure III-96. 1904 advertisement from W.A. Snow Iron Works catalogue.

Conditions

Despite not being in use, or possibly maintained, for over fifty years, the horse stalls appear to be fair-to- generally in good condition. Typical conditions consist of:

- Worn paint finishes and surface corrosion on the iron elements.
- Missing sanitary floor doors.
- Worn finishes on wood partition walls and door.

Recommendation

The horse stalls should be maintained in their current condition if the stable wing is going to be treated as historic interpretive space.

LIGHT FIXTURES

Description

An array of ceiling pendent and wall sconce light fixtures can be found in the Carriage House. Many of these fixtures appear to be the same as those used in Merestead house and, considering that the two structures were built simultaneously, were likely purchased at the same time. Typical fixtures will be described below.

Multiple- Lamp Pendant

A four-lamp pendant with shallow metal saucer dome is located in the carriage room. This fixture is similar to type L10 used in the servant's wing of Merestead house.

Another four-lamp pendant with glass shades and ceiling fan is located in the Living Room and was likely installed in the 2000s when other remodeling work was completed.

Single Light Pendant

A single-light pendant with glass shade is found in the stable wing cleaning room and horse stall room. It was likely used in the harness room too; The current harness room fixture has a bare bulb and socket attached to a metal base, similar to the pendant in the other rooms. This fixture is also similar to type L13 used in the servant's wing of Merestead house.

Another single-light pendant is located in the groom's bedroom. This fixture is hung by a chain and has a glass shade and bronze or brass base. The fixture has a different profiled base, shade, and means of suspension (chain rather than rod or chord) than the pendant light described above.

Surface Mounted Ceiling Light

A surface mounted brass light fixture with cut-glass shade is located in the stair hall and an upstairs bedroom of the apartment wing. The fixtures were likely installed in the 2000s when apartment wing was remodelled.



Figure III-97. Four lamp ceiling fixture. (HA, 2015)



Figure III-98. Ceiling fan and light fixture. (HA, 2015)



Figure III-99. Pendant light fixture. (HA, 2015)

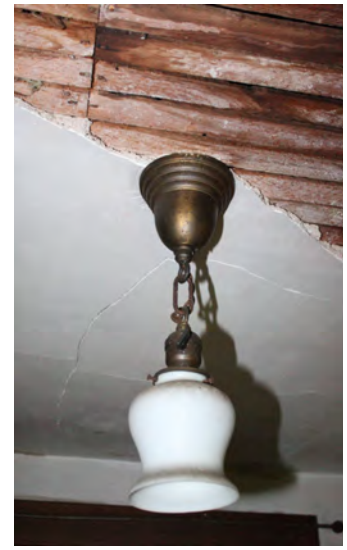


Figure III-100. Pendant light fixture. (HA, 2015)



Figure III-101. Surface mounted ceiling light fixture. (HA, 2015)



Figure III-102. Can lights in kitchen. (HA, 2015)



Figure III-103. Wall sconce. (HA, 2015)



Figure III-104. Wall sconce. (HA, 2015)



Figure III-105. Wall sconce. (HA, 2015)



Figure III-106. Wall sconces in bathroom. (HA, 2015)

Round Can Lights

Round can lights were installed in the kitchen ceiling when the room was remodeled in 2001-2002.

Wall Sconce

Decorative metal wall sconces, which imitate historic candle brackets, are located in the upstairs bedrooms. The back plates are quite decorative and features inscribed foliated ornament and painted floral ornament. At the bottom of the fixture is a push button switch. These sconces are unlike anything used at Merestead house and it is not known if they are original. Small lamp shades or deflectors have been attached to some of the fixtures. The shades do not appear to be original.

A single-light, bronze or brass wall sconce is located in the groom's bedroom and is the same as type L4.

A single-light, bronze or brass wall sconce with foliated ornament is located in an upstairs bedroom. The original candlestick has been removed and replaced with a socket and A-lamp. Sections of the fixture appear to be painted and there is a small shade attached to the fixture. The shade does not appear to be original.

Brass goose neck wall sconces with a single lamp and glass shade are mounted on either side of the medicine cabinet in the apartment wing's upstairs bathroom. The fixtures were installed when the room was remodeled in 2001-2002.

Conditions

The light fixtures were only cursorily assessed and a thorough condition assessment of each fixture should be conducted if Carriage house is to be restored or remodeled. Typical observed conditions include:

- Missing light fixtures.
- Missing lamps.
- Missing shades.
- Worn metal finishes.
- Worn decorative paint finishes

Recommendations

The majority of the light fixtures are either early or original and contribute to the architectural and historic integrity of the house. Their conditions should be individually assessed and the fixtures restored. The more modern fixtures should be replaced with historic replicas based on types used in the Carriage house or Merestead house.

MECHANICAL/ELECTRICAL/PLUMBING**Description & Conditions**

The Carriage House Building is currently fed with an overhead electric service that appears to have been installed as part of the recent renovation of the residence portion of the building. During this renovation new electric panels and some new branch wirings were installed in only the residence portion of the building. There is limited electrical devices and lighting in the carriage room and the stables. The residence portion of the building has a residential style fire alarm system.

Currently the Carriage House Building is supplied with domestic water through a 1" water service. The water service is gravity fed from two water storage tanks located in the southwest corner of the Carriage House Site. The water storage tanks are filled from the Pump House located in the northwest corner of the Carriage House Site, which houses two ground water filled cisterns. There is an existing propane fired domestic water heater in the basement that serves the residence portion of the building. Sanitary for the Carriage House goes to a septic system located in the northwest corner of the Carriage House Site.

In the basement of the residence portion of the building is an oil fired hot water boiler. Located throughout the building are cast iron radiators which are used for heating. It is believed that only the radiators in the residence portion of the building are active. There are no air conditioning systems in the building.

Recommendations

Converting the Carriage House into studios will require the following work to be performed:

- Upgrade the existing overhead electric service from the street to the Carriage House.
- Provide new telephone service from the street to the Carriage House
- Provide new electric panelboards, branch wiring to support new lighting (normal, emergency and exit signs) and receptacles
- Provide wiring and telephone/data systems to support the proposed renovations.
- Provide the power, conduit and back boxes to allow the client to install a security system.
- Provide power and wiring to support the new HVAC systems.
- Install a fire alarm system consisting of smoke detectors, manual pull stations and audio visual devices. The main fire alarm panel can be sized to also accommodate the devices in the Carriage House Garage.
- Verify existing piping materials for the domestic water distribution and sanitary systems within the residence portion of the building and replace as necessary.
- Replace the existing domestic water heater.
- Investigate the possibility of providing a new domestic water service to the building fed from the public water supply located in Byram Lake Road. If connection to the public water supply is not feasible provide a domestic water treatment system in accordance with Westchester County Department of Health requirements.
- Replace the existing hot water boiler with one sized to handle the heating load of the entire building and upgrade/modify existing radiators as required.
- Provide two split direct expansion air conditioning systems for the building. One to serve the residence portion of the building and the other to serve the studio area.

MISCELLANEOUS ELEMENTS/COLLECTIONS

Besides the general building elements and materials described above, the Carriage house contains other smaller elements and collection items that are either unique to the function of the building, stand-alone elements that are not used elsewhere, or important historical artifacts that contribute to the material and social history of the time period as well as the estate. These elements typically retain excellent historic integrity and contribute to the architectural and historic character of the building. Some of these building or collection items are:

- Cast iron sink and wood countertop in the stable wing cleaning room and horse stall room.
- Window ventilators in the horse stall space.
- Feeding bins and chutes.
- Blanket hanging rods and brackets.
- Early sleighs.
- Steamer trunks and contents.
- Iron bedframes.



Figure III-107. Original sink in cleaning room. (HA, 2015)



Figure III-108. Oat and grain shoot in stable. (HA, 2015)



Figure III-109. Original sleigh. (HA, 2015)

All of these items should be catalogued and their condition assessed. Important artifacts (e.g. sleigh) could be displayed and would provide an important means of historic interpretation.

GARAGE

HISTORY & USE

Around 1914, William Sloane again hired Delano and Aldridge to design a garage just to the west of the Carriage House. The location of the garage and time period in which it was built both make historical sense. By the 1910s, horse driven vehicles were being replaced by automobiles, especially for recreational use among the wealthy. John Ogilvie, who was hired around 1910, served as both the head groom as well as chauffeur who drove both for the family and occasionally the servants if they needed to get into town. He and his family lived in the nearby Carriage House and it was both convenient and practical to build the garage nearby. John Ogilvie's son, Gordon, remembered some of the cars kept in the garage and noted that Mrs. Sloane's green Brewster was typically on the left hand side, a 1920 Pierce Arrow in the middle, and a model-T station wagon on the other end.²⁸ Later, Mrs. Sloane kept her 1937 Buick in the garage which remained there after she passed away until it was given to and removed by Andrew Diem, Mrs. Patterson's son-in-law, in 1980.²⁹

LEVEL OF SIGNIFICANCE

The garage is an important historical feature to the estate and demonstrates how modern technology was changing the composition of the country house estate. It retains excellent historic and architectural integrity and should be preserved.



Figure III-110. Gordon Ogilvie sitting on car runner in-front of garage, circa 1920s. (Merestead Archives)

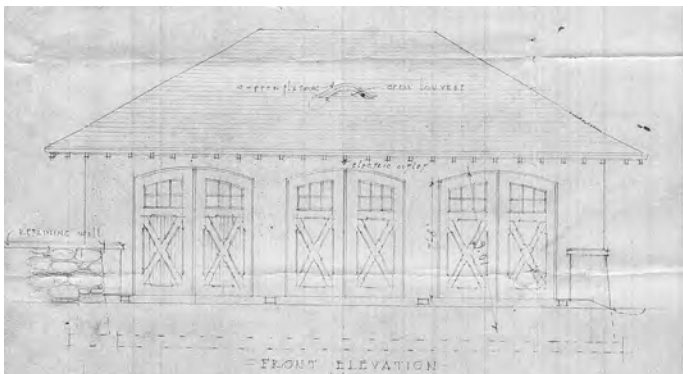


Figure III-111. Original elevation drawing of garage. (Merestead Archives)

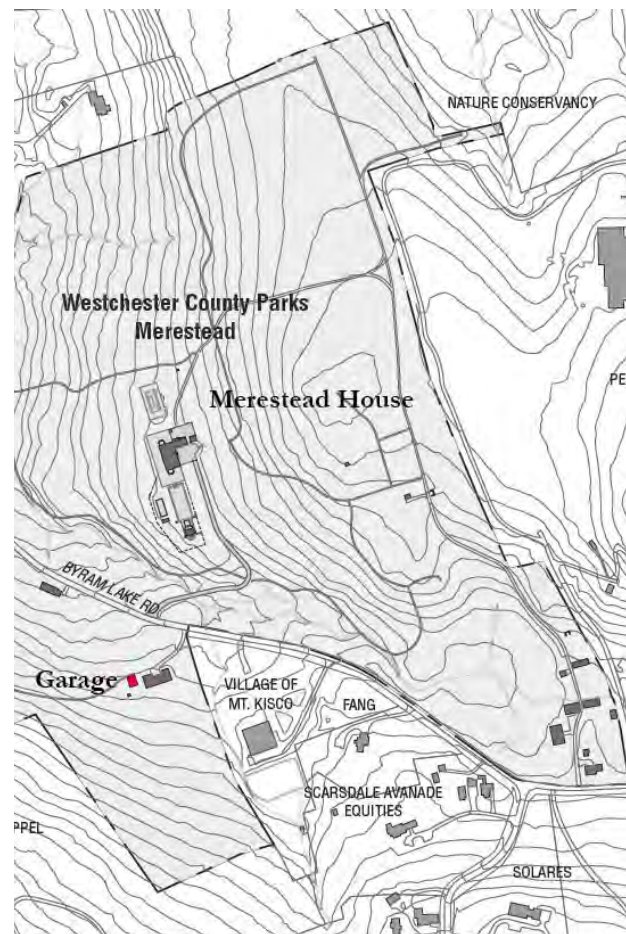


Figure III-112. Site plan showing the location of the garage. (AKRF, INC/HA, 2015)

DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

Given the size of the garage, the following exterior and interior narratives covering the garage's description, condition, and recommended treatments will be condensed rather than describing each building element separately.

EXTERIOR

Description

Walls

The rectangular three-car garage (measuring 34' wide by 22' deep) was constructed into the side of a hill adjacent to the Carriage House. Its walls consist of a tall coursed rubble stone base around three of the walls with unpainted stucco walls above. The stone base corresponds in height and construction to an adjacent retaining wall that projects from the garage's southeast corner. The architects seemed to have used similar materials as the Carriage House in order to unify the two structures into a more cohesive composition.

Roof

Above the walls is an asphalt-shingled hipped roof with painted wood decorative rafter tails. Originally, the roof had wood shingles but it was likely re-roofed several times for Gordon Ogilvie recalled that he installed one of the wood shingled roofs.³⁰ The roof has a small eyebrow opening on the east elevation that had wood louvers. The current asphalt shingled roof was installed in 1995 and directly over the wood shingles. There are currently no gutters or downspouts but both the original construction drawings (which shows perimeter copper gutters that drained into two 3" x 4" copper downspouts located on the west elevation) and remaining copper downspout brackets suggest otherwise.



Figure III-113. East elevation of garage. (HA, 2015)



Figure III-114. East and north elevations of garage. (HA, 2015)



Figure III-115. South and west elevations of garage. (HA, 2015)



Figure III-116. Stone retaining wall. (HA, 2015)



Figure III-117. Cracks in stucco. (HA, 2015)



Figure III-118. Door hardware. (HA, 2015)



Figure III-119. 6/6 double-hung window. (HA, 2015)

Doors

The garage doors face east, towards the Carriage House, and consist of three pairs of large painted wood board-and-batten doors with an arched top and six clear glass lites per door leaf. Two of the doors have locksets consisting of bronze or brass knobs with rectangular back plates and all of the doors have three butt hinges per leaf. The butt hinges also appear to be bronze or brass and have ball finials. Copper or bronze door stops are anchored into small exterior stone pedestals.

Windows

On the other three sides, painted wood 6/6 double-hung windows provide light into the interior. The windows on the north and west elevations appear to have their original 12-lite storm windows that are attached similarly to those on the house and carriage house in that they are hung from top clips.

Light Fixture

A single lamp light fixture is located above the center door on the north elevation and appears to be original.

Condition

Overall the garage appears to be in fair-to-good condition.

Walls

The stone base does not show any signs of disrepair and the mortar seems to be intact. The stucco wall also looks sound at first glance but when it is observed more closely there are extensive cracks, particularly near the top of the wall. None of the stucco has spalled off but it should be fully sounded to determine if there are any areas of delamination.

Roof

The painted wood rafter ends and fascia have areas of flaking or missing paint but otherwise appear to be sound. The roof likewise does not show any significant disrepair except for moss growth on its eastern slope. All of the copper gutters and downspouts have been removed. The remaining metal brackets on the west elevation are moderately corroded. This corrosion may eventually cause the iron to expand and damage the surrounding stucco and backup masonry. The small eyebrow louver on the east side of the roof is missing some of its louvers.

Doors

The doors appear to be in fair condition. The paint is typically starting to fail on the exterior, especially at the bottom rail, while on the interior the paint color has faded. All of the doors appear to be sagging slightly and rub on the paving when operated. This appears to be due to the hinges being pulled from the jambs because of the weight of the door and loose stile and rails joints. Some of the joints have been reinforced with metal brackets. There is some water staining on the interior of the doors.

The hardware appears to be in fair-to-good condition. The bronze has patinized and is now a dark green color. Some of the door knobs appear to be loose and the far northern pair of doors are missing their lockset. The exterior door stops are missing their rubber bumpers.

Windows

The windows appear to be in fair condition. All of the windows have some paint failure, especially on the sills, and there are some open joints. The exterior glazing putty appears brittle and missing in some areas. Each window should be operated and inspected more closely to determine how well they still function.

Light Fixture

More investigation should be undertaken to confirm the appearance of the original light fixtures and assess their functionality.

Recommendations

Walls

- The walls should be completely sounded to determine if any of the stucco is delaminated. Areas of delamination should be removed and patched with stucco that matches the existing.
- Cracks larger than 1/16" should be cut-out and patched with stucco that matches the existing.
- Remove stucco in areas with extensive cracks and patch with stucco that matches the existing.

Roof

- Remove existing roof and decking. Save some of the wood shingles under the exiting roof for the house archives and to match new shingles. The most historically appropriate roofing would be to install wood shingles that match the wood species and size of the existing.
- Provide new copper gutters and downspouts.
- Excavate and provide new underground drainage system.

Doors

- A finish conservator should analyze the existing paint finishes to determine the original paint color.
- Doors with loose joints should be carefully disassembled and rebuilt.
- Rotted wood sections should be carefully cut out and either repaired with a wood Dutchman or, if only a small area, an epoxy wood filler.
- The doors and frames should be prepped and painted to match the historic paint color.
- Remove existing glazing putty and reglaze all glass lites.

Windows

- A finish conservator should analyze the existing paint finishes to determine the original paint color.
- Remove existing glazing putty and reglaze all glass lites.
- All windows, window frames, and screen frames are to be prepped and painted to match the historic paint.

INTERIOR

Description

The interior of the garage is a single, large open space. It was used primarily to store and work on the family's automobiles and included cabinetry for tool storage, a gasoline pump, and a water pump to wash the cars. Below is a description of the basic interior elements:

Floor

The floor consists of a finished cement layer over a concrete slab. In the center of the floor is a 3'-0" x 7'-0" pit with drain.

Walls

The walls are cement/stucco with a curved profile where it meets the floor. The walls may have been painted. There is a resinous finished crown molding running along the perimeter.

Ceiling

The ceiling consists of wood tongue-and-groove wood boards. A wood framed access door is located in the northern portion of the ceiling and provides access to the loft space above.

Millwork

Tool storage was provided along the north wall where there are two large resinous finished wood cabinets with pairs of upper and lower doors which frame a central workbench. The cabinets and bench are original and appear on the historic construction drawings.

Light Fixtures

Two hanging pendants with glass shades provide lighting for the interior. The fixtures are attached to surface mounted hard conduit running north-south along the ceiling. Additional hanging single lamp lights are located near the southern and northern end of the garage and likewise attached to surface mounted conduit at the ceiling. It is not known if any of the light fixtures are original and they do not appear on the original construction drawings. Based on their design however, they likely pre-date the 1950s.

Misc.

A Gilrert & Barker Mfg. Co. gas pump is located along the wall between the middle and north pair of doors, exactly as shown on the original construction drawings. The pump sits on a concrete slab that appears to have been installed by Ogilvie in 1928, for his name and the date are inscribed into the concrete.

A swinging hose arm is attached to the ceiling and fed from a water pipe that runs down the wall between the middle and southern pair of doors. Like the gas pump, the original construction drawings call for water supply in this area. The swinging arm is attached to a rubber hose and intended to be used to wash the vehicles and garage.

Hot water pipes were installed on the back wall (west) of the garage and even ran under the driveway to the Carriage house.³¹ The pipes provide heat to the garage making it easier to start the cars in winter while the underground pipes helped melt snow along the path.³²

Condition

The interior of the garage appears to have been only minimally maintained since it was last actively used. There is considerable debris and staining on the floor and all of the interior paint and resinous finishes are very faded. In addition, there is damage to some of the cabinet doors along the south wall. The condition of the heating pipes and electric fixtures is not known. Despite these rather minor conditions, there doesn't appear to be any significant damage to the interior wall surfaces and the garage retains much of its historic and architectural integrity.



Figure III-120. Interior of garage, looking south. (HA, 2015)



Figure III-121. Interior of garage, looking north. (HA, 2015)



Figure III-122. Hot water pipes along west wall. (HA, 2015)



Figure III-123. Cabinets and work bench along south wall. (HA, 2015)



Figure III-124. Roof hatch and pendant light. (HA, 2015)



Figure III-125. Pendant light fixture. (HA, 2015)



Figure III-126. Interior side of garage doors. (HA, 2015)



Figure III-127. Ceiling mounted hose arm. (HA, 2015)



Figure III-128. Gas pump. (HA, 2015)



Figure III-129. Gas pump. (HA, 2015)



Figure III-130. “Ogilvie” and “1928” inscribed into concrete pad under gas pump. (HA, 2015)

Recommendations

More analysis is required to determine the original wall and ceiling finishes. This should be conducted by a trained finish conservator with experience working on significant historic properties. The historic finishes should be restored and all historic artifacts, such as the gas pump, cabinetry, and hose arm, should be retained where possible. The large open space affords many programmatic opportunities besides as storage space which should not interfere with the retention of historic elements.

MECHANICAL/ELECTRICAL/PLUMBING

Description & Conditions

The Carriage House Garage does not have electrical, telephone, water or mechanical services.

Recommendations

If the garage is to have a function other than a garage, such as an office or studio, the following work is required:

- Provide an underground electrical feeder from the Carriage House to feed the Carriage House Garage.
- Provide telephone service from the Carriage House to feed the Carriage House Garage.
- Provide new electric panelboards, branch wiring to support new and receptacles.
- Provide wiring and telephone/data systems to support the proposed renovations.
- Provide the power, conduit and back boxes to allow the client to install a security system.
- Install a fire alarm devices consisting of smoke detectors, manual pull stations and audio visual devices in the Carriage House Garage that can be connected to the panel in the Carriage House.
- The Garage occupants will use the existing facilities in the Carriage House Building, so no plumbing recommendations are offered at this time.
- Provide a split direct expansion air conditioning system for the building with a propane fired furnace for space heating.

PUMP HOUSE & SPRING HOUSE

HISTORY & USE

A pump house and attached spring house are located south of Byram Lake Road and to the west of the Carriage House and Garage. These two structures show up on a 1906 drawing entitled, “Plan of Reservoirs for the Property



Figure III-131. Pump house and reservoir building looking northwest. (HA, 2015)



Figure III-132. Reservoir building and pump house looking northeast. (HA, 2015)

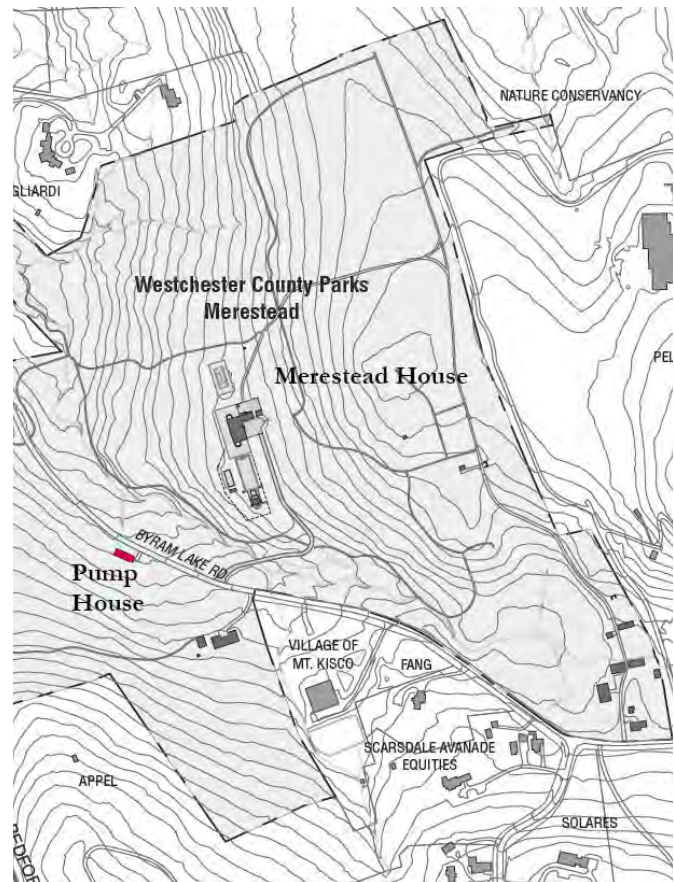


Figure III-133. Location of pump house. (AKRF, Inc./HA, 2015)

of William Sloane Esq. Mt. Kisco, N.Y.,” and part of the water supply system for the estate. The taller building contains the water pumps while the lower structure covers two supply pools that are fed by three artesian wells. Water is pumped from these pools to another reservoir located up the hill to the east of the house. From there, water is gravity fed to the house. Currently there are three pumps in the pump house: the original Gould triplex pump that is powered by a Nash 1 cylinder gas engine; a Gould Triplex piston pump installed around 1926; and a Burkes 1 ½ hp submersible pump installed in 1982.³³

LEVEL OF SIGNIFICANCE

The pump house and spring house are original features to the site and retain much of their historic integrity. Although perhaps not as architecturally significant given the structure’s utilitarian function, the buildings and their equipment are important service structures that demonstrate the historic and current operations of the water systems. The buildings should be restored and equipment retained even if they eventually no longer are in operation.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

Description

The pump house is a small structure with a square footprint that houses the water pumps. A concrete foundation supports the four walls which are clad in horizontal wood siding. There is a doorway on the east wall with an exterior painted wood board-and-batten door followed by a four-lite single panel painted wood door behind. A pair of nine-lite casement windows are located on the north and south elevation. The exterior hipped roof has asphalt shingles that were installed over earlier wood shingles in 1994 by Tom McGrath.³⁴ Below the roof edge there is a painted wood fascia board and wood rafter ends. A brick chimney engages the south elevation wall and roof. Stepped copper flashing was used at the intersection of the roof and chimney.

The spring house is a lower rectangular structure, but essentially clad the same as the pump house. It has painted wood siding on the gable end walls with an asphalt shingled roof over an earlier wood shingle roof. The roof is gabled, unlike the pump house, and there are two vent structures with gabled roofs located equidistantly along the ridge line.

Condition

The exterior of the pump house and spring house is in fair condition. Typical conditions include damaged and missing wood siding, significant loss of brick mortar in the lower half of the chimney, and worn asphalt shingles. The roof over the spring house is in poor condition, and large areas of the shingles are missing, exposing the nailers and earlier wood shingles below. The main, and perhaps original, door to the pump house is missing its knob but the backplate and mortise box remain.



Figure III-134. Siding damage and loss of masonry mortar. (HA, 2015)



Figure III-135. Missing and loose asphalt shingles. (HA, 2015)



Figure III-136. Exterior doors to pump house. (HA, 2015)



Figure III-137. Casement windows and screen at pump house. (HA, 2015)

Recommendation

The pump house and spring house are original features to the site and the exterior should be restored, as feasible, to maintain its material integrity and prevent future degradation. Priority should be placed on painting the exterior woodwork, repointing the chimney, and replacing the roof. The woodwork should be painted the original paint color as determined by a trained finish conservator. A round knob should be reattached to the lockset and the entire door hardware stripped and its original finishes restored.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

Description

The pump house interior is a single room with a concrete floor and horizontal painted wood bead board siding on the walls and ceiling. The pumps are located on concrete curbs. There are various shelves and small wood cabinets located on most of the walls used for storing tools and maintenance products. A wood door is located on the west wall and provides access to the long open reservoir space. The reservoir consists of two 10' x 50' x 5 1/2' pools. The wood roof framing in the spring house has been left exposed.

Condition

The interior of the pump and spring house appears to be in good condition. There aren't any signs of significant structural or water damage.

Recommendation

Provide routine maintenance.



Figure III-138. Interior of the pump house. (HA, 2015)

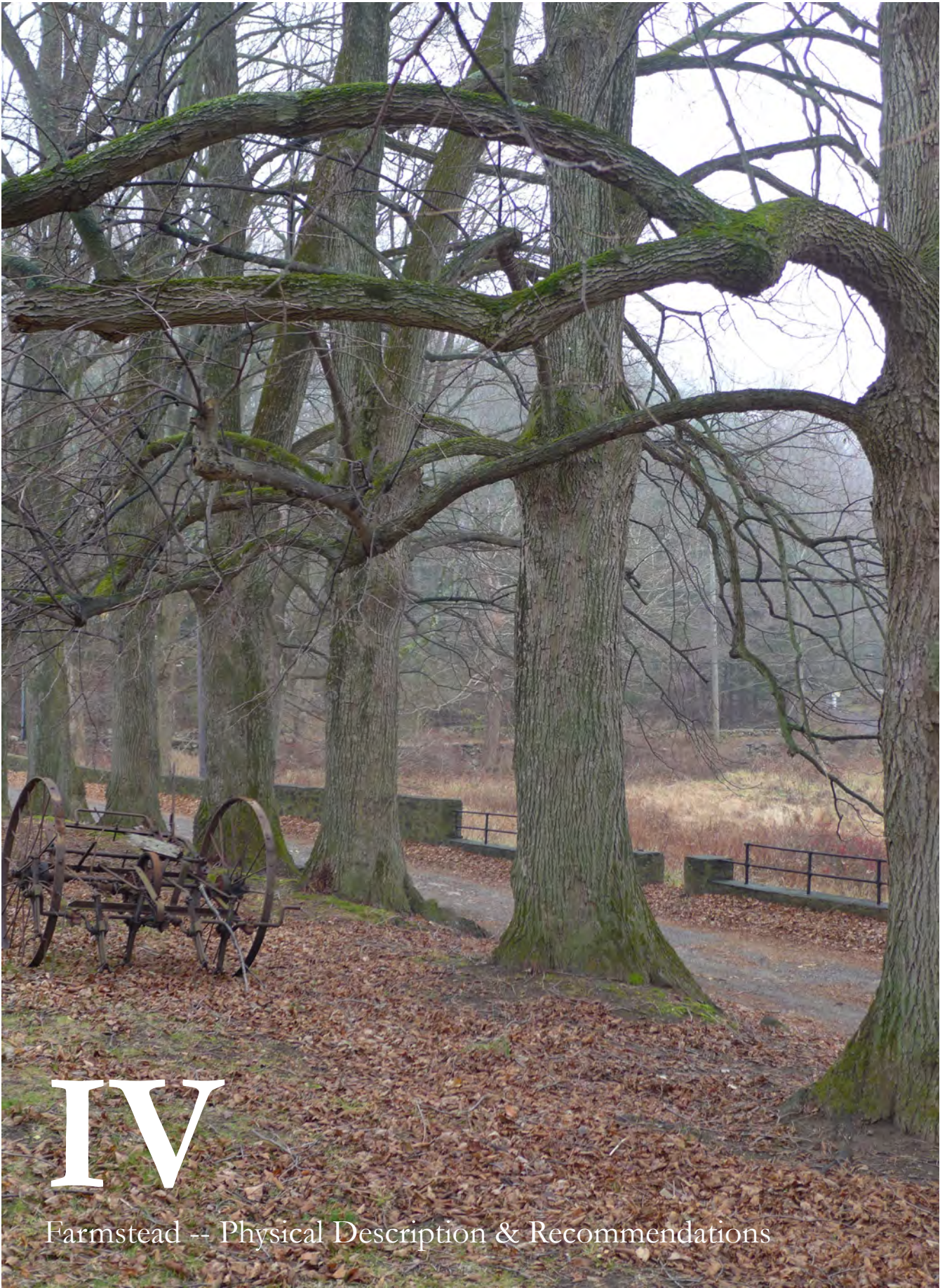


Figure III-139. Interior of reservoir building. (HA, 2015)

(Endnotes)

- 1 Gordon Ogilvie, letter to Virginia Carnes, June 26, 2004, Merestead Archives.
- 2 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 3 Tom Comito, “Merestead As I Know It,” January 2000, Merestead Archives, 6.
- 4 Tom Comito, email to Mark Kasprzyk, February 16, 2016, Harboe Architects project files. Tom Comito provided the dates for the restoration while the scope was visually ascertained.
- 5 Gordon Ogilvie, letter to Virginia Carnes, June 26, 2004, Merestead Archives.
- 6 Charles Edward Hooper, *The Country House. A Practical Manual of the Planning and Construction of the American Country Home and its Surroundings*, (New York: Doubleday, Page and Company, 1906), 250.
- 7 Gordon Ogilvie, interview with Virginia Carnes, June 10, 2004.
- 8 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 9 Gordon Ogilvie, interview with Virginia Carnes, June 10, 2004.
- 10 Ibid.
- 11 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 12 Ibid.
- 13 Gordon Ogilvie, e-mail to Virginia Carnes, January 20, 2005.
- 14 Delano & Aldrich, “First Floor Plan,” *Stable for William Sloane Esq.* construction drawing 102, April 22, 1907. Gordon Ogilvie also recalled this arrangement in his letter to Virginia Carnes, dated June 26, 2004.
- 15 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 16 Ibid.
- 17 Gordon Ogilvie, interview with Virginia Carnes, June 10, 2004.
- 18 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 19 Ibid.
- 20 Ibid.
- 21 Ibid.
- 22 Comito, “Merestead As I Know It,” 6.
- 23 Ibid.
- 24 Ibid.
- 25 Ibid.
- 26 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 27 Hopper, *The Country House*, 250, and Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 28 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008, and Gordon Ogilvie, letter to Virginia Carnes, July 14, 2004. The date for the Pierce Arrow came from Andy Diem, interview with Virginia Carnes, March 28th (no year).
- 29 Andrew Diem, e-mail to Mark Kasprzyk, September 28, 2015.
- 30 Gordon Ogilvie, e-mail to Virginia Carnes, September 29, 2008.
- 31 Ibid.
- 32 Ibid.
- 33 Comito, “Merestead As I Know It,” 13.
- 34 Ibid., 12.

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IV

Farmstead -- Physical Description & Recommendations

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PART IV

FARMSTEAD

The farmstead lies at the east end of the Merestead estate and is comprised of nine structures: the farm house, cow barn, horse barn, dairy house, chicken house, garage (bull barn), two root cellars, and a small garden shed. Some of the buildings pre-date Sloane's purchase of the property, such as the farm house and horse barn, while most of the others were built during the Sloane period. The farmstead was an active farm up until World War II when a labor shortage constricted the number of available help. It was around this time that the farm animals began to be sold off so that by the 1950s there were none left.¹

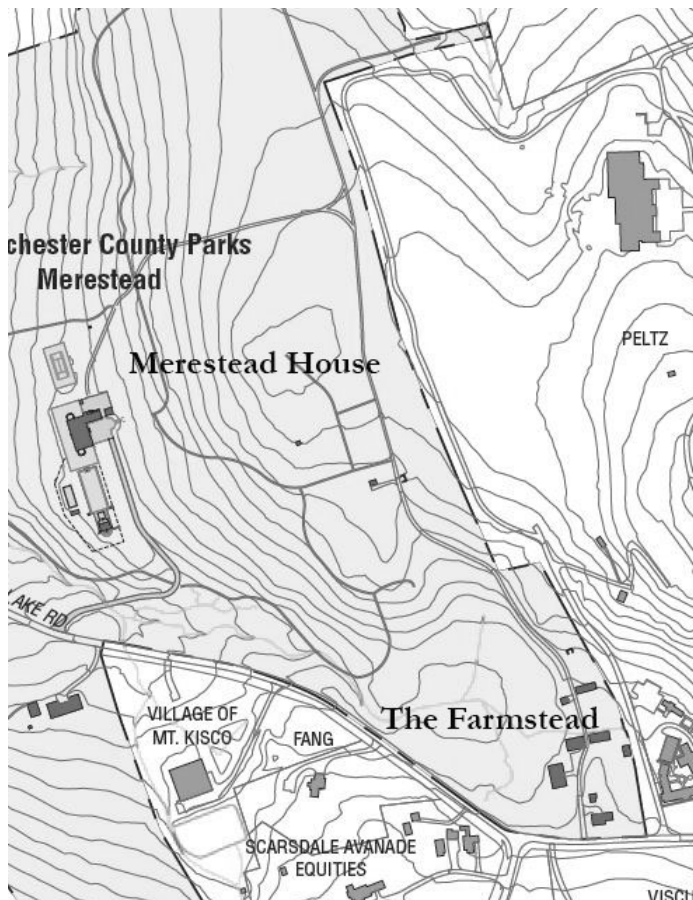


Figure IV-1. Site plan showing the farmstead's location on the estate. (AKRF, Inc/HA, 2016)

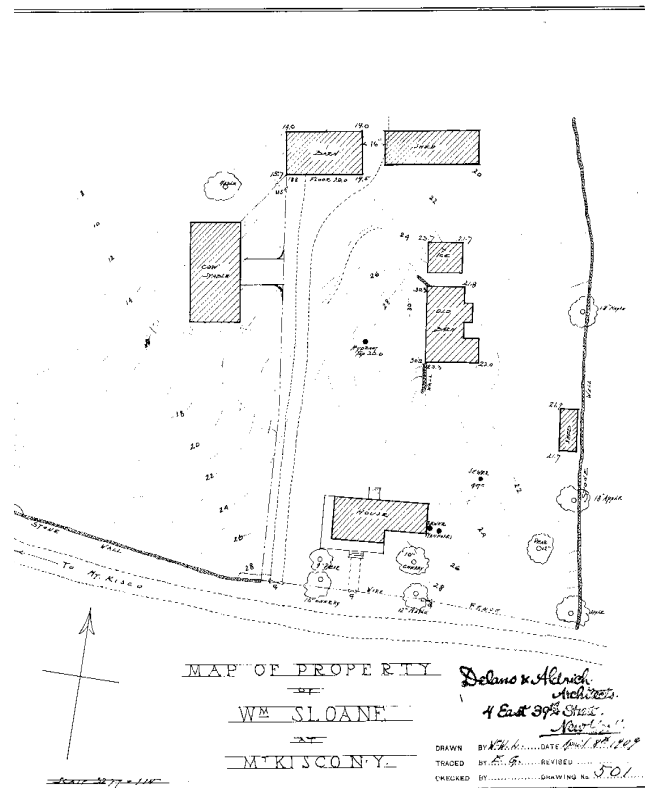


Figure IV-2. Delano & Aldrich 1909 map of farmstead. (Merestead Archives)

FARM HOUSE

HISTORY & USE

The Farm House pre-dates the Sloane family's ownership and was likely constructed in the early-to-mid-19th century based on its timber frame construction; however, it is possible that the oldest section of the house dates from the late 18th century. With limited documentation available, it is difficult to determine an accurate construction date for the farmhouse. Prior to the Sloane's purchase of the farm, the house consisted of only the western section that is spanned by the porch on the south elevation. The east addition was constructed by 1915, after William Sloane purchased the property (drawings for the addition are dated 1909). Although connected, the original house and addition were occupied by two different families each with its own kitchen and bathroom. The house continued to be occupied by the site superintendent into the early 2000s but currently sits vacant.

LEVEL OF SIGNIFICANCE

The Farm House still retains a high level of historic integrity. A majority of the house's material from the period of significance (Sloane/Patterson ownership) is still extant and in relatively good condition.

GENERAL DESCRIPTION

The farm house is divided into two sections, the original 19th century house, which measures roughly 35 feet long by 28 feet wide, and the early 20th century addition, which measures roughly 27 feet long by 20 inches wide. Both sections have simple gable roofs that run in the east-west direction. The original house was likely a simple Colonial or Greek Revival structure. It is two rooms by two rooms wide with a center stair hall. Based on limited documentation and onsite investigation, the south gable and dormers were added in the early 20th century when the house was renovated and the addition was constructed. The addition has a kitchen and living room on the first floor and three bedrooms and a bathroom on the second floor.



Figure IV-3. South elevation of the farmhouse showing 19th century section with porch to the left and smaller 20th century addition to right. (HA, 2015)



Figure IV-4. North elevation of farmhouse. (AKRF, Inc/HA, 2016)



Figure IV-5. East elevation of 20th century addition. (AKRF, Inc/HA, 2016)

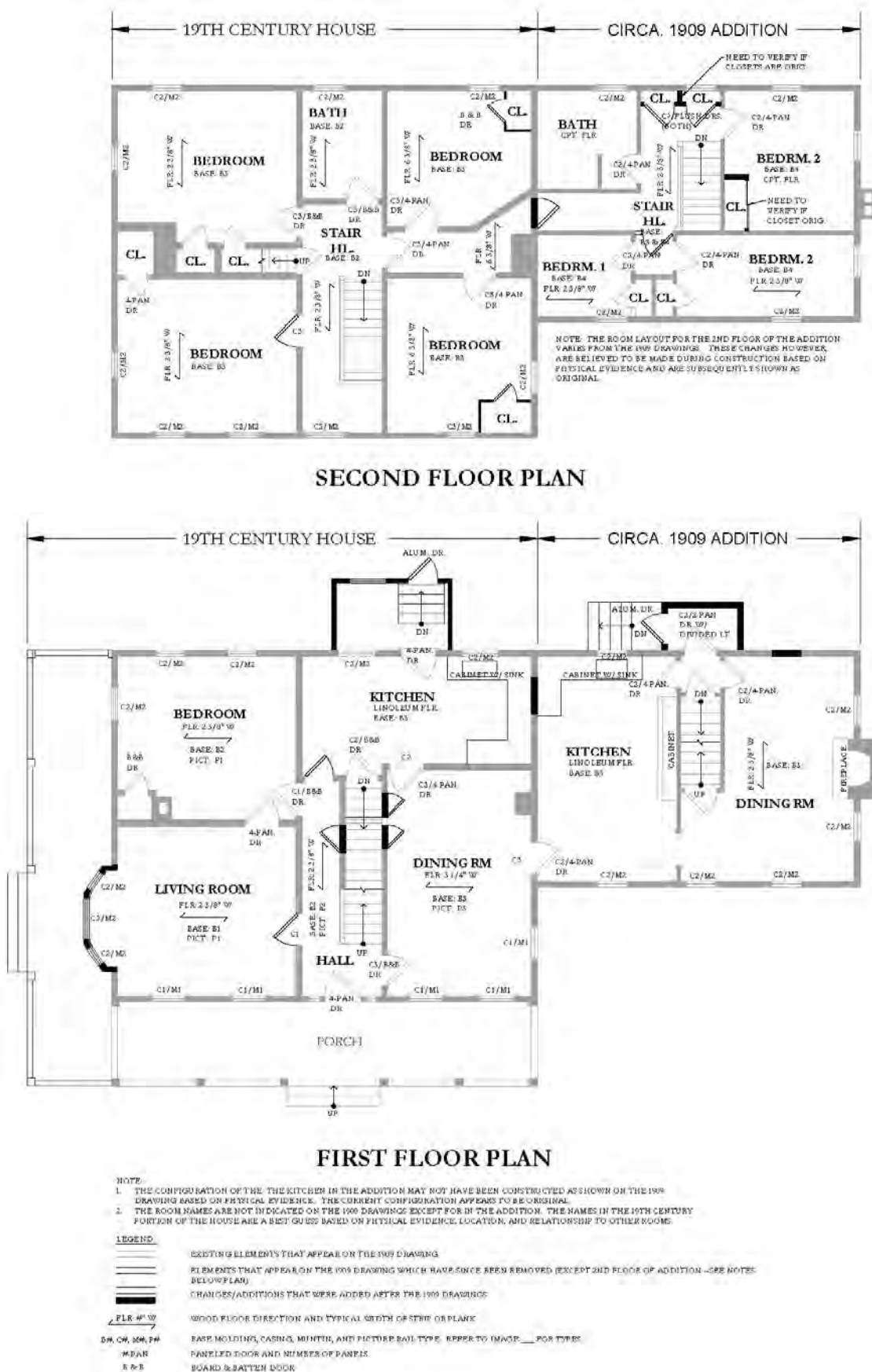


Figure IV-6. First & Second floor plans showing believed alterations and information regarding flooring, doors, and trim. (AKRF, Inc/HA, 2016)



Figure IV-7. Stairhall, looking north.
(AKRF, Inc/HA, 2016)



Figure IV-8. Historic stair, looking north.
(AKRF, Inc/HA, 2016)



Figure IV-9. Stairhall, looking south.
(AKRF, Inc/HA, 2016)



Figure IV-10. Former caretaker Edward Cullam and wife in salon/living room of 19th-century section of house circa 1950.
(Private collection from Ancestry.com)



Figure IV-11. Salon/living room in 19th-century section of house, looking northwest.
(HA, 2015)



Figure IV-12. First floor room in 19th century section house, looking southwest. (HA, 2015)



Figure IV-13. Kitchen in 19th century section of house, looking east. (HA, 2015)



Figure IV-14. Room in 19th-century section, looking south. (HA, 2015)



Figure IV-15. Kitchen in 20th-century addition, looking north. (HA, 2015)



Figure IV-16. Dining room in 20th-century addition, looking north. (HA, 2015)



Figure IV-17. Second floor stair hall in the 19th century section of the house, looking south. (HA, 2015)



Figure IV-18. Second floor stair hall in the 19th century section of the house, looking north. (HA, 2015)



Figure IV-19. Second floor bedroom in the 19th century section of the house, looking northwest. (HA, 2015)



Figure IV-20. Second floor bedroom in the 19th century section of the house (HA, 2015)



Figure IV-21. Second floor bedroom in the 19th century section of the house. (HA, 2015)



Figure IV-22. Second floor bathroom in the 19th century section of the house, looking north. (HA, 2015)



Figure IV-23. Second floor bedroom No. 2 in the 20th century addition, looking east. (HA, 2015)



Figure IV-24. Second floor bathroom in the 20th century addition, looking north. (HA, 2015)



Figure IV-25. Basement room in the 20th century addition. (HA, 2015)



Figure IV-26. Basement in the 19th century section of the house, looking east. (HA, 2015)



Figure IV-27. Attic in the 19th century section of the house, looking west. (HA, 2015)

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

WALLS

Description

The basement foundation walls are fieldstone set in mortar and approximately 1'-6" thick. The upper level consists of a heavy timber structure on the original house and a wood plank-frame structure on the addition. The house is sheathed in wood clapboard siding that is painted white.

Condition

The basement foundation walls are generally in good condition. There are some open mortar joints and cracks in the mortar. The walls are moderately soiled.

The clapboard siding is in fair condition. While there are some damaged and missing clapboards and wood trim elements, most of the siding is intact. The paint is significantly cracking and peeling throughout the entire exterior of the house. Ivy is growing on the east side of the house and could likely cause damage to the wood siding.



Figure IV-28. Paint failure on clapboard siding. (HA, 2015)



Figure IV-29. Rotted and loose clapboard siding. (HA, 2015)

Recommendations

The basement foundation walls should be cleaned. Damaged and missing mortar should be replaced with new mortar that matches the original mix and color.

Damaged clapboard siding and wood trim should be repaired where possible. If damage is too severe, new replacement wood siding and/or trim may be necessary. All exposed exterior wood elements should be prepared and painted. The ivy should be removed from the house and surrounding area in order to prevent any further growth and damage to the exterior walls of the house.

It is recommended that in the future as funds become available paint finish analysis should be conducted on the exterior surfaces of the house in order to determine the historic paint colors.

DOORS & WINDOWS

Description

The main entry to the house is on the south side and accessed via the front porch. The wood paneled door has a bronze mortise lockset and hinges and is flanked by sidelights on each side. The door, sidelights and frame are all painted white to match the adjacent wood siding. An aluminum storm door with a white factory finish has been installed on the outside of the main door.

Additional storm doors are located on the north façade and provide access to enclosed porches on both the original house and addition. The doors are metal (likely aluminum) with glass lights and have a white finish. The door on the original (west) portion of the house is at ground level and has a painted wood frame with a transom above. The door on the addition (east) is raised above ground level and accessed via concrete steps.

Access is provided from the exterior to the basement of the original portion of the farm house through a wood plank door on the north side of the house. The door has metal strap hinges and a rim lockset. Concrete steps lead down to the basement door from ground level. The opening is covered on the exterior with plywood panels. Wood cellar doors would have likely covered the opening originally.

A wood paneled door with wood frame is located on the east side of the house and provides access to the basement. The door is painted white and has a bronze mortise lockset. The steps down to the door are covered with a wood frame lean-to structure with asphalt shingle roof and vertical wood board siding. A wood plank door with a metal pull has been removed from the opening. At the time of the survey the door was leaning against the side of the adjacent chimney.

The majority of windows on the farm house are wood double-hung windows with clear glass panes. The frames, sashes and muntins are painted white. The second floor windows are 6-over-6 and the first floor windows are 2-over-2. Basement windows in the addition are 2-over-2 wood windows painted white. There are exterior aluminum storm windows on all of the double hung windows. A wood framed bay window on the west side of the house was added in the early 1900s. It has a center 6-over-6 double-hung wood window and two 4-over-4 double hung wood windows on the sides. The windows are covered on the exterior with aluminum storm windows. There is a small asphalt shingle roof over the bay.

Additional windows include a small 4 pane wood window in the gable end on the west façade and a fanlight above the center window on the south façade. There are also small window openings in the foundation wall on the southeast side and north side of the original house. The opening on the southeast side is filled with fiberglass insulation and the north opening is covered with plywood. The first and second floor windows on the south side of the farmhouse have wood shutters that are painted green. Quarter round wood louvers are located in the gable end on the east side of the house on either side of the chimney.

Condition

The main entry door, sidelights and frame appear to be in good condition.

The storm doors on the enclosed porches on the north side of the house appear to be in fair/good condition.

The wood plank basement door is in fair condition. There is some separation of the frame members and some damage at the threshold. Wood cellar doors at the top of the steps were likely in poor condition and removed. Plywood panels now cover the opening.

The wood paneled basement door located on the east side (addition) of the house and provides access to the basement. The door and frame appear to be in good condition. The lean-to structure covering the opening is in poor condition. There is damage to the vertical wood board siding on the south side of the structure and at the base. The paint finish is significantly worn and peeling. The wood plank door has been removed from the opening. It is in fair condition. The paint is almost entirely worn away on the door.

The windows are in fair condition. All of the windows have several layers of paint on them and some of the windows have been painted shut. The paint is chipping off. Damaged wood sashes and glass panes are minimal. The storm windows are in poor condition.

Recommendations

The main entry door, sidelights and frame should be prepared and painted.

All damaged frame components on the storm doors should be repaired.

The wood plank basement door is in fair condition. There is some separation of the frame members and some damage at the threshold. Wood cellar doors at the top of the steps were likely in poor condition and removed. Plywood panels now cover the opening.

The windows should be removed, the paint stripped, windows re-glazed, and sash re-painted.

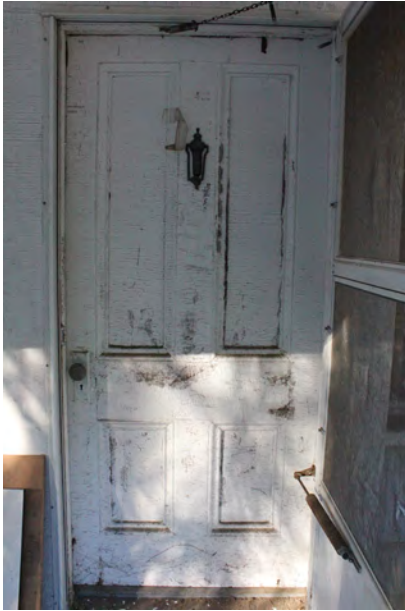


Figure IV-30. Four-paneled wood front entry door to 19th century section with wide Greek Revival sticking profiles. (HA, 2015)



Figure IV-31. Four-paneled wood basement door to 20th century addition with narrower sticking profiles. (HA, 2015)



Figure IV-32. Four-paneled wood basement door to 20th century addition with narrower sticking profiles. (HA, 2015)



Figure IV-33. 2/2 double-hung window in 19th century section of the house with aluminum storm window. (HA, 2015)



Figure IV-34. 6/6 double-hung window with fan lite above and aluminum storm window. (HA, 2015)



Figure IV-35. 6/6 and 4/4 double-hung windows in bay addition of 19th century section of the house. (HA, 2015)

PORCHES

Description

There is a covered porch that runs the full length of the first floor of the south façade on the original portion of the house. The porch has a wood deck that is supported on concrete blocks. Wood posts support an asphalt shingle roof. The underside of the roof has a tongue-and-groove wood ceiling that is painted white. Wood railings with vertical wood slats run between the posts. All exposed wood elements are painted white.

Two small enclosed porches on the north side of the house were added sometime after 1915. These porches are wood frame structures clad in wood clapboard siding with no foundations. The porch on the addition is raised up on four wood posts and has concrete steps that lead up to a door on the west side of the porch.

Condition

The front porch (south side of the original farmhouse) is in poor condition. There is significant damage at the southeast corner of the porch. The porches on the north side of the house are in fair/poor condition.

Recommendations

The front porch requires significant repair. Damaged wood elements should be repaired. Wood elements that are severely damaged should be replaced with new wood elements. New foundation supports are required under the porch.



Figure IV-36. Porch on 19th century section of the house, looking west. (HA, 2015)



Figure IV-37. Rotted and missing wood at southeast corner of porch. (HA, 2015)



Figure IV-38. Close-up of rotted and missing wood at southeast corner of porch as well as added CMU corner support. (HA, 2015)

ROOF

Description

The roof over both sections of the house is a gable roof that runs in the east-west direction. It is sheathed in asphalt shingles. Originally, the roof was likely wood shingles. The wood soffit and fascia are painted white. There is a small gable as well as two dormers on the south side of the house. These elements were likely added after Sloane purchased the farm in 1906. Wood gutters are built in to the soffits and coated with an asphaltic paint on the inside. Sheet metal downspouts are located at the corners.



Figure IV-39. Roof on 19th century section of the house (HA, 2015)



Figure IV-40. Loose and damaged soffit boards. (HA, 2015)

Condition

The roof is in fair condition. There are some damaged asphalt shingles.

Recommendations

The roof is close to the end of its useful life and will likely need to be replaced in the near future. While the original roof was likely wood shingles, asphalt shingles would be a more economical option unless a period restoration is determined to be desirable. The built in soffit gutters need to be repaired and recoated or lined with metal. The downspouts need to be reinstalled at all locations where they are currently missing. Any damaged wood trim at the eaves should be repaired and painted.

CHIMNEYS

Description

There are two existing chimneys on the house, one at the east gable end and one set back roughly five feet from the west gable end. Another chimney that was located at the east side of the original house was partially removed and capped off below the roof. The chimney is still visible in the attic. The chimneys are brick. The west chimney is painted white above the roofline and has metal flashing where it intersects with the roof. The east chimney has a stone foundation (matching the adjacent foundation walls) from the ground up to sill plate. From there up to the top, the chimney shaft is brick. At the top, the brick steps out to form a wider cap.

Condition

The chimneys are in fair condition. There is ivy growing on the chimney on the east side of the house.

Recommendations

All ivy should be removed from the east chimney. Any loose or open mortar joints should be repointed with a mortar that matches the mix of the existing mortar.



Figure IV-41. Chimney at west side of 19th century section of the house. (HA, 2015)



Figure IV-42. Chimney at east elevation of 20th century addition. (HA, 2015)



Figure IV-43. Chimney at eastern portion of the 19th century house section. Chimney was capped off below the roof line. (HA, 2015)

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

FLOORS

Description

The floors consists of both strip and plank wood flooring throughout the house with the exception of the two

kitchens, which have linoleum floors, and the bedrooms in the addition, which have carpet. The wood flooring appears to be oak and varies in width from 2 3/8" to 6 3/8". The wider plank flooring is believed to be the oldest whereas the 2 3/8" strip flooring was likely added during the Sloane period, possibly when the addition was constructed.

Conditions

The wood flooring is in fair condition. The finish on the flooring is significantly worn and there are several scratches and gouges on the floor throughout the house. There is some water staining on the floor around the toilet in the bathroom of the original house. The linoleum flooring in both kitchens appears to be in fair condition. Damage includes scratches, scuff marks, water damage, buckling and cracking. The concrete floors in the basement appear to be in fair to good condition. There are some cracks, staining, as well as significant soiling. The carpet in the bedrooms and bathroom on the second floor of the addition is worn, stained, and soiled.

Recommendations

All wood floors should be cleaned, stripped and refinished. Linoleum floors in the kitchens are to be removed. If wood floors exist under the linoleum, they should be restored. New flooring could also be added depending on the program for reuse of the farmhouse.



Figure IV-44. Wood strip flooring (3 1/4" wide strips on left and 2 3/8" wide strips) on right in 19th century section of the house. (HA, 2015)



Figure IV-45. Wood plank flooring (6 3/8" wide) in upstairs bedrooms in 19th century section of the house. (HA, 2015)



Figure IV-46. Linoleum flooring in kitchen of 19th century section of the house. (HA, 2015)

WALLS

Description

The walls on the first and second floors are plaster on lath. The plaster walls in the original 19th century farmhouse are covered in wallpaper except in the kitchen and bathroom. In the early 20th century addition, the plaster walls are painted. The walls in the two enclosed porches on the north side are painted wood beadboard. Walls in the basement are exposed fieldstone along the exterior perimeter and plaster on lath for interior walls. The fieldstone walls are parged and painted white in the basement of the 20th century addition.

Conditions

The painted plaster walls are in fair condition. The walls are moderately soiled and paint is peeling off the plaster. The walls that have wallpaper on them are in fair condition; however, the condition of the wallpaper is poor. The wallpaper is significantly faded and stained, and it is peeling off of the wall. There are large sections of wallpaper missing. There is a large opening in which plaster and lath have been removed in the east wall in the northeast bedroom of the original 19th century portion of the house. There are also large cracks in the wall above the mantel in the living room and west wall in the kitchen in the 19th century portion of the house. The painted wood beadboard walls in the porches on the north side of the house are in fair condition. The walls are soiled and the paint is peeling. The basement walls are in fair condition. The walls are significantly soiled. The paint on the parged walls is worn and peeling.

Recommendations

All damaged plaster and lath should be repaired and/or replaced as needed. The source of leaks in the wall should be resolved prior to repairing water damaged plaster. All plaster containing mold should be removed and replaced. All loose paint should be removed and walls repainted. All lead paint should follow the required procedures for removal and disposal. Damaged wallpaper should be removed. Historic wallpaper patterns should be matched for replacement paper. Additional research on the wallpaper is needed. Replicating the historic wallpaper will depend on the future programmatic needs for the house.

In addition to repairs and/or replacement, it is also recommended that a materials and finish assessment be made by a conservator to better understand changes to the house.



Figure IV-47. Plaster crack in plaster above salon/living room mantle piece in 19th century section of the house. (HA, 2015)



Figure IV-48. Plaster crack in plaster above salon/living room mantle piece in 19th century section of the house. (HA, 2015)

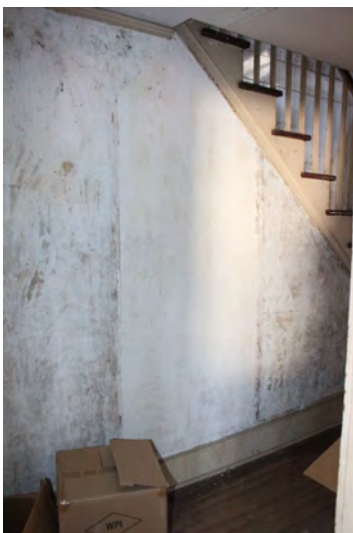


Figure IV-49. Location of earlier door in 19th century house. (HA, 2015)



Figure IV-50. Cracks in plaster wall. (HA, 2015)



Figure IV-51. Cracks in plaster wall. (HA, 2015)

CEILING

Descriptions

The ceilings throughout the first and second floor of the house are painted plaster. In the basement and attic the ceiling is the exposed underside of the structure.

Conditions

The painted plaster ceilings are in poor to fair condition. The paint layers are peeling and there are several locations where there is water damage, including what appears to be mold growth. There are also multiple locations where the plaster is cracked or missing.

Recommendations

All damaged plaster and lath should be repaired and/or replaced as needed. The source of leaks in the wall should be resolved prior to repairing water damaged plaster. All plaster containing mold should be removed and replaced. All loose paint should be removed and walls repainted. All lead paint should follow the required procedures for removal and disposal.



Figure IV-52. Patches in ceiling plaster and peeling paint in 19th century section of the house. (HA, 2015)



Figure IV-53. Peeling paint in 19th century section of the house. (HA, 2015)

DOORS

Description

There are generally three types of doors: wood paneled doors, wood plank doors, and flush wood doors. The paneled doors date from different periods with the oldest having wide Greek Revival profiled panel trim whereas later doors have narrower, more Federal style trim. Some of the panels have been in-filled on one side to appear flush, such as at the main entry doors. Most of the doors are painted white. The room side of the doors in the southeast bedroom of the 20th century addition have light blue painted panels (match the walls) and white painted stiles and rails.

Most of the doors generally have one of two types of locksets, mortise or rim locks, with the rim locks likely being the elder. The oldest latch hardware however, may be the iron standard bar set latches, such as the one used on the door to the attic. This latch type was popular during the late 18th and early 19th century and may or may not be original to the house. Despite the iron latches, most of the hardware appears to be bronze and some has been painted. Ornately patterned butt hinges with decorative pin ends are found on the second floor and were likely installed during the late-19th century when such styles were popular. Many of the doors have wood wall mounted doors stops that are the same as those used at Merestead house and were likely installed when the addition was made.



Figure IV-54. Four-paneled door with wide sticking profiles. (HA, 2015)

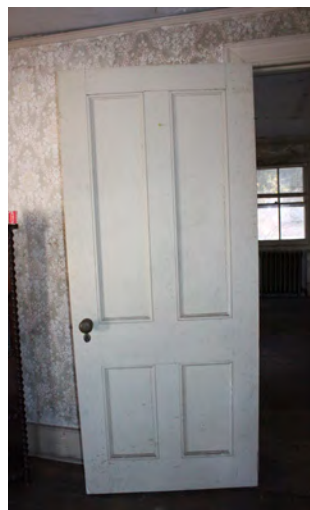


Figure IV-55. Four-paneled door with narrower sticking profiles. (HA, 2015)

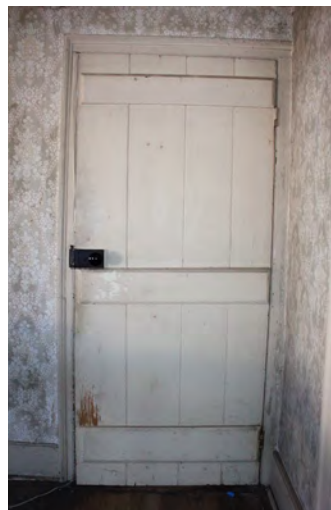


Figure IV-56. Board and batten door. (HA, 2015)



Figure IV-57. Six lite, two-paneled door. (HA, 2015)



Figure IV-58. Horizontal rim lock, likely from last quarter of the 19th century. (HA, 2015)



Figure IV-59. Rim lock, likely from the last quarter of the 19th century. (HA, 2015)

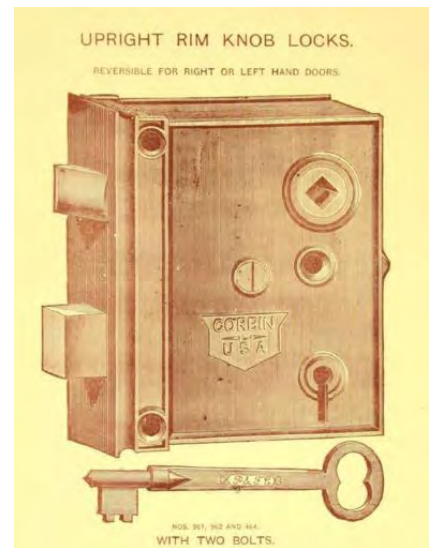


Figure IV-60. Upright rim lock from 1880 catalogue (Chase A. Strelinger *Illustrated Catalogue of Builder's Hardware*, 1880, pg. 63)



Figure IV-61. Lockset with bronze knob, rosette, and skeleton key escutcheon plate. Lockset likely dates from early 20th century. (HA, 2015)



Figure IV-62. Iron Suffolk latch in 19th century section of house. The Suffolk style latches could be the earliest in the house. (HA, 2015)

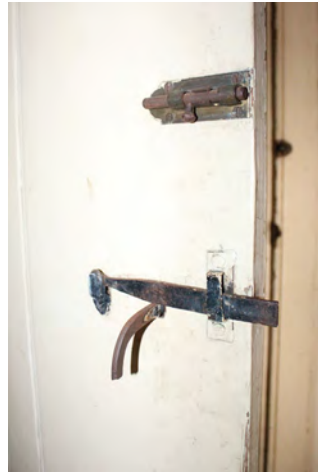


Figure IV-63. Iron Suffolk latch in 19th century section of house. (HA, 2015)

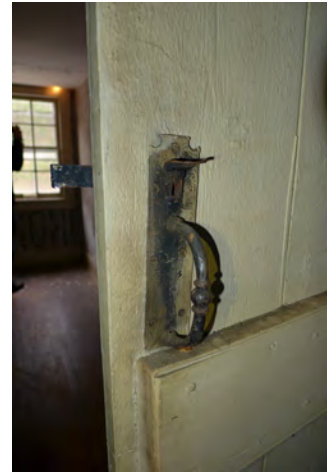


Figure IV-64. Iron Suffolk latch in 19th century section of house. (HA, 2015)



Figure IV-65. Iron Suffolk latch in 19th century section of house. (HA, 2015)



Figure IV-66. Metal butt hinge with ball finials in 19th century section of house. (HA, 2015)



Figure IV-67. Decorative metal loose set butt hinge with acorn tipped pin ends. Hinge likely dates from last quarter of the 19th century. (HA, 2015)

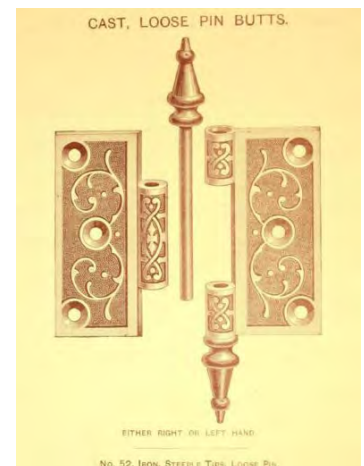


Figure IV-68. Decorative loose pin butt hinge from 1880 catalogue. (Chase A. Strelinger *Illustrated Catalogue of Builder's Hardware*, 1880, pg. 4)

Conditions

The doors appear to be in good condition. There are some scratches and gouges as well as scaling and peeling paint on the doors. The hardware appears to be in relatively good condition. The locksets and hinges all appear to be functional although many of the hinges have multiple layers of paint on them.

Recommendations

Doors and frames should be refinished. Any damaged wood should be repaired.



Figure IV-69. Staircase in 19th century section of the house. (HA, 2015)



Figure IV-70. Staircase baluster at second floor of the 19th century section of the house. (HA, 2015)



Figure IV-71. Staircase in circa 1909 addition. (HA, 2015)



Figure IV-72. Stairs to attic in 19th century section of the house. (HA, 2015)



Figure IV-73. Stairs to basement in 19th century section of the house. (HA, 2015)

STAIRS

Description

There are four staircases throughout the house. The main stair ascends from the main hall on the first floor of the original (19th century) part of the house to a second floor hallway. The stair has wood risers that are painted white and wood treads that have a resinous finish. A wood handrail with wood spindles runs up the open side of the stair and continues around the opening on the second floor. There is a decorative wood newel post at the end of the railing on the first floor.

Conditions

The main stair is in fair to good condition. The paint on the risers and the finish on the treads are worn. The treads are sagging in the middle due to age and use. The wood handrail, spindles, and newel posts are in good condition. There are some small nicks, scratches and chipped paint. The stairs in the addition appear to be in good condition. The carpet on the stairs is worn. It should be noted that the carpet was not pulled up to investigate the condition of the wood treads and risers. The stairs to the basement and to the attic appear to be in good condition.

Recommendations

Damaged wood elements should be repaired or replaced. The stairs are to be stripped and refinished.

WOOD TRIM

Description

The wood trim includes all window and door casings, baseboards, picture rails, and wainscoting. There is no single profile for each element but rather variations suggesting that the trim was added during different construction or remodeling campaigns. All wood trim has been painted white, except for the wainscoting in the bathroom in the addition which is stained. The earliest trim is distinctive with its wide Greek Revival style profiles (based on oval rather than circle) and likely dates from around the mid-19th century when the style was popular.

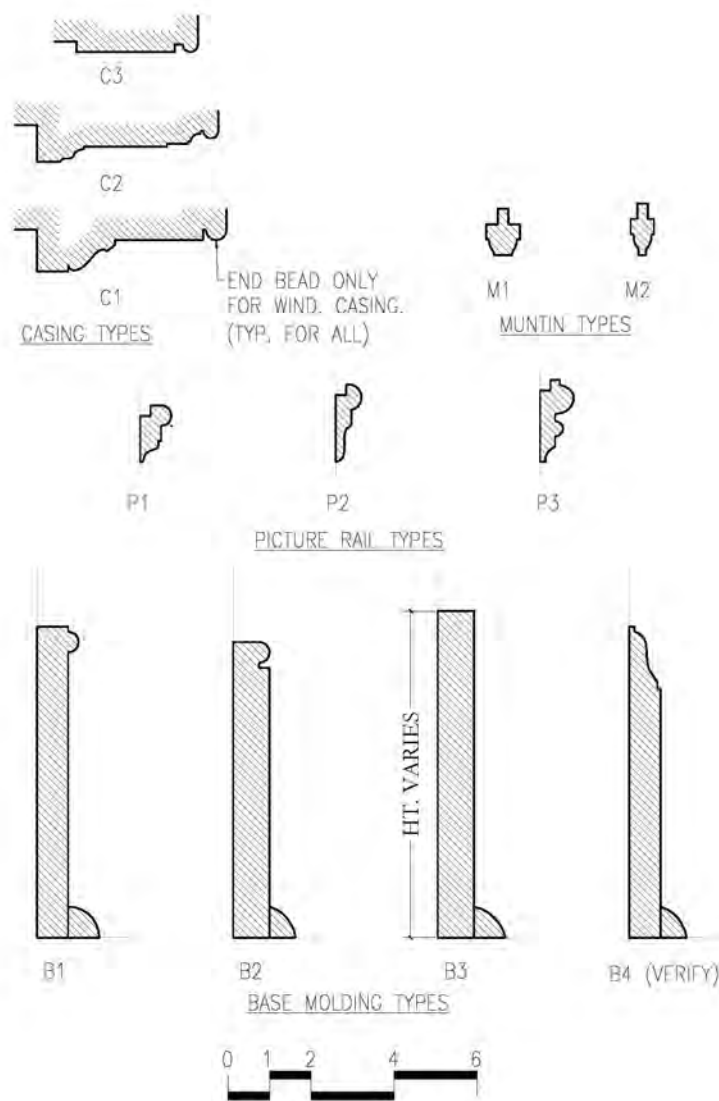


Figure IV-74. Typical wood trim types found throughout the house. Refer to plans (Figure 6) for locations. Note that the trim profiles are approximate and intended to show the general size and profiles. (HA, 2015)

Conditions

The wood trim appears to be in good condition. There are multiple layers of paint on the trim.

Recommendations

All wood trim is to be stripped and repainted or refinished depending on desired finish treatment. Damaged and missing trim is to be replaced with new trim that matches the dimensions and profile of the existing adjacent wood trim.

CABINETS

Description

The base and wall cabinets in the kitchen in the 19th century portion of the house are not original. These cabinets have flush doors with simple, round metal pulls and are painted white. There is a laminate countertop above the base cabinets. Similar base cabinets with flush doors and metal pulls are located on the northwest side of the kitchen in the 20th century addition. Those cabinets are also painted white and have a red laminate countertop. The cabinets on the east wall of the kitchen appear to be original to the construction of the addition around 1910. The wood base cabinets are painted white and have a wood countertop with a stained finish. Below the countertop are three drawers with bronze pulls and below the drawers are three cabinets with double doors. The doors are paneled and have bronze latches. The upper cabinets have wood doors with clear glass lights and bronze latches. There are six panes of glass in each door leaf divided by thin wood muntins.



Figure IV-75. Kitchen cabinets in 19th century section of the house. Cabinets believed to date from the 1960s when the kitchen was remodeled. (HA, 2015)



Figure IV-76. Original kitchen cabinets in circa 1909 addition. (HA, 2015)

Conditions

The cabinets in both kitchens appear to be in fair to good condition. There is minimal damage including worn and chipped paint, scratches, and moderate soiling. Countertops appear to be in good condition with some minor scratches, gouges, and staining.

Recommendations

The cabinets on the east wall of the addition kitchen are original and should be retained. All other cabinets can be removed based on future programmatic needs.

FIREPLACES

Description

There is only one functioning fireplace in the house. It is located on the east wall of the 20th century addition. This fireplace is constructed of brick. The brick on the face of the fireplace surrounding the opening is beige. Around the brick is a decorative wood mantelpiece that is painted white. There is another faux fireplace in the living room of

the 19th century portion of the house. The wall protrudes slightly and there is a decorative wood mantel; however, there is no opening for a fireplace in the wall. There is a chimney that rises from the basement to the roof in the wall behind and to the west of the mantel. Although assumptions could be made, it is unclear what this chimney was used for. Another chimney located on the east side of the 19th century portion of the house was originally used to exhaust a kitchen stove. This chimney is no longer in use and has been capped off just below the roof.

Conditions

The fireplace and faux fireplace appear to be in good condition. The mantels on both have some minor nicks, scratches, and chipped paint.

Recommendations

The fireplace mantels are historic and should be retained. The mantels should be stripped and refinished.



Figure IV-77. Mantel piece in salon/living room in 19th century section of the house. It is not known if the mantel piece is original and no fireplace appears to ever have been constructed based on thickness of the wall and lack of foundation in the basement. (HA, 2015)



Figure IV-78. Mantel piece in Dining Room of circa 1909 addition. (HA, 2015)

STRUCTURAL FRAMING

Description

The structural wood framing is exposed in both the basement and the attic. The original 19th century farmhouse was constructed using heavy timber braced frames. Large hand hewn timbers support the first floor and are visible overhead in the basement. The floor structure is supported on the exterior stone walls as well as wood posts. The round posts still have bark on them. These posts are supplemented with metal columns that were added in the early 1990s. The framing in the attic includes the roof rafters, purlins, posts, floor and wall framing. The large attic timbers in the western portion of the roof are hand hewn and have mortise and tenon joints that are held together with wood pins. Unlike the 19th century house, the early 20th century addition has light framed construction, although it is not certain whether it is platform or balloon framing.

Although the circa 1909 addition is known, the older portion of the house may have also been added onto based on the attic structure. Roughly from the cross gable to the west, the attic has a knee wall frame where the horizontal timber runs above the attic floor rather than aligning with the floor structure. According to *A Building History of Northern New England*, these knee-walls emerged during the Greek Revival (roughly 1830s-50s) and allowed for a deep Greek entablature on the exterior or to provide additional height in the attic.² The knee wall ends just to the east of the cross gable and appears to mark the termination of the original second floor roof. Whether this is also the end of the original house is not known and more investigation is certainly needed to ascertain the construction chronology.



Figure IV-79. Heavy timber floor beams in 19th century section of the house. Termite damage has caused significant damage to some of the members. (HA, 2015)



Figure IV-80. Another image showing the heavy timbers and termite damage. (HA, 2015)



Figure IV-81. Wood post in basement of 19th century house. The wood post essentially consists of a tree branch that was minimally hewed. (HA, 2015)



Figure IV-82. Early heavy timbers in 19th century section of the house showing how they were only moderately hewed. (HA, 2015)



Figure IV-83. Heavy timber knee wall in western half of 19th century attic. The knee wall may represent the oldest portion of the house and was made popular during the advent of the Greek Revival style in the mid 19th century. (HA, 2015)



Figure IV-84. The knee wall ends just east of the large cross gable marking a change in construction between the western and eastern portions of the 19th century house. This change in construction suggests that the house likely was added onto several times. (HA, 2015)

Conditions

The wood posts in the basement are rotted below the concrete flooring according to caretaker, Tom Comito. The supplemental steel posts appear to be in good condition. There is some termite damage on the wood floor joists in the basement. There is some loss of section on structural wood members in the attic as well. It is not clear if this is from termite damage or rotted wood.

Recommendations

Wood structural members damaged by termites and rot should be repaired and reinforced where necessary. If damage is too extensive to be repaired, the structural member may need to be replaced. A structural analysis of the house should be conducted in order to determine its structural integrity.

The structure also gives clues regarding the house's age. To better understand the construction chronology of the 19th century house, a more thorough analysis of the different framing methods and materials should be conducted. This may include making selective inspection openings in the walls and ceiling as well as mapping out the existing structural framing to see what and where framing methods and materials may have changed.

LIGHTING

Description

Lighting in the house is a mix of what appears to be historic and modern fixtures. The wall sconces and ceiling mounted fixtures in the original 19th century portion of the house likely date from the early 20th century renovation. They appear to be bronze with frosted glass shades and some of them have been painted white. The sconces are similar to those found in the manor house at Merestead. The brass fixtures in the 20th century addition are likely not original to that part of the house. Additionally, there is a fluorescent fixture in the kitchen of the original house. There is also track lighting in the kitchen and living room of the addition that likely date from the 1980s or 90s. There is a bronze and glass pendant fixture in the kitchen as well. It is unknown when this was installed.

Conditions

The light fixtures appear to be in relatively good condition. Some of the sconces and ceiling fixtures have multiple layers of paint on them. Many of the fixtures in the house are missing light bulbs. The ceiling fixture in the living room is hanging on a wire from a hole in the ceiling.

Recommendations

Fixtures determined to be historic should be restored and rewired for modern use. Non-historic lighting, such as the track lighting, may be removed. Lighting in the house will depend on future programmatic needs.



Figure IV-85. Late 19th or early 20th century light fixture in 19th century section of the house. (HA, 2015)



Figure IV-86. Late 19th or early 20th century light fixture in 19th century section of the house. (HA, 2015)

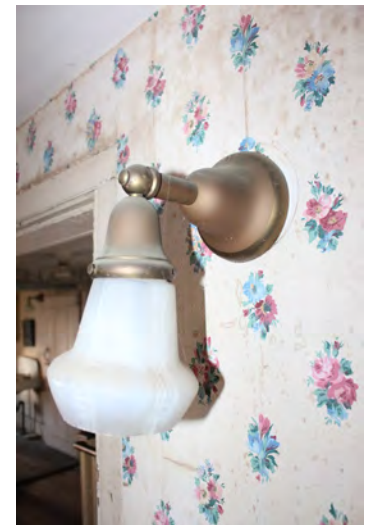


Figure IV-87. Early 20th century sconce. The fixture is very similar to those in Merestead house. (HA, 2015)



Figure IV-88. Pendant fixture in circa 1909 addition. (HA, 2015)



Figure IV-89. Spot lights in circa 1909 addition. (HA, 2015)

PLUMBING FIXTURES

Description

Originally there was likely no indoor plumbing in the farmhouse. The sinks in both kitchens are not original. The fixtures in the bathroom in the original 19th century portion of the house appear to be from the early 20th century, likely around the same time as the addition. The bathroom in the addition was more recently renovated in the 1980s. There is also a small sink in the basement of the addition that appears to be original to that part of the house.

Conditions

The plumbing fixtures appear to be in fair to good condition. There is some rust staining and moderate soiling. It is uncertain if the fixtures are still functional since water has been shut off to the house.

Recommendations

The fixtures in the bathroom of the original portion of the house are historic (likely from the time of the 1910 renovation) and should be cleaned and retained if possible. All other plumbing fixtures can be replaced based on future programmatic needs.



Figure IV-90. Early 20th century bathroom sink in 19th century section of the house. (HA, 2015)



Figure IV-91. Early 20th century bathtub in 19th century section of the house. (HA, 2015)

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the farmhouse:

- Roof configuration, wood fascia, and soffits.
- Brick chimneys.
- Clapboard siding.
- Wood, divided light windows and window hardware.
- Wood shutters.
- Wood panelized entrance door with side-lites.
- Front porch.
- Fieldstone foundation.
- Original areas of interior plaster ceilings and walls.
- Wood staircases in main house and addition from first floor to second floor.
- Paneled and board-and-batten wood doors and door original and historic door hardware.
- Early 20th century light fixtures.
- Wood trim.
- Mantel piece in 1909 addition.
- Original and early 20th century wood strip and plank floor boards.
- Wood timber-frame construction.
- Early 20th century plumbing fixtures.

COW BARN



Figure IV-92. East elevation of the cow barn. (HA, 2015)



Figure IV-93. South elevation of the cow barn. (HA, 2015)



Figure IV-94. West elevation of the cow barn. (HA, 2015)

HISTORY & USE

The Cow Barn was designed by the architects Delano and Aldrich and completed around 1910 for the Sloane family's Merestead estate. The barn was constructed near an existing barn and farm house that was purchased by Sloane in 1906. With its upper threshing floor accessed by a ramp and lower level for cattle husbandry, the Cow Barn is typical of the Raised Barn archetype that was popular for dairy farming in the 19th and early 20th century. The upper level of the barn would have been used for hay and grain storage. The cows were kept in the lower level of the barn where they were fed and milked. William Sloane was listed in a publication of "Owners of Pure-Bred Live Stock in New York" in 1913 as owning 17 purebred Jersey cows. The barn was utilized for raising livestock until the 1940s. Today it is used for storage.

LEVEL OF SIGNIFICANCE

The Cow Barn still retains a high level of historic integrity. A majority of the barn's original material is still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

A simple rectangle in plan, the Cow Barn measures roughly 64 feet 6 inches long by 36 feet wide by 43 feet 3 inches high (at roof peak). It follows the design of many typical dairy barns of its time and appears to be based on the vernacular Raised Barn type that can be found throughout the Northeastern and Midwestern United States.

WALLS

Description

The lower level is constructed of 1'-6" thick walls of fieldstone set in mortar. The upper level consists of a large wood plank-frame structure sheathed in wood clapboard siding that is painted white.

Conditions

The stone foundation walls appear to be in good condition. There is some moderate soiling on the surface of the walls and some areas where ivy is growing, which could possibly damage the mortar joints. The clapboard siding is in fair condition. The paint is worn and peeling.

Recommendations

The stone foundation walls should be cleaned with the gentlest means possible that still removes soiling on the surface. Any loose mortar should be removed and replaced to match the existing mortar.

The clapboard siding should be prepared and painted. Any damaged siding and wood trim should be repaired where possible. If damage is too severe, wood siding and trim should be replaced and painted to match the existing adjacent elements. All ivy should be removed from the barn and the area immediately around it prior to painting.



Figure IV-95. Fieldstone foundation wall. (HA, 2015)



Figure IV-96. Painted clapboard siding (HA, 2015)

RAMP

Description

On the east side of the barn is an earthen ramp supported on each side with battered fieldstone walls. Metal pipe railings with connection fittings are installed on the top of the ramp walls on each side.

Conditions

The ramp is in fair condition. There is missing and failing mortar in the stone retaining walls on either side of the ramp. The concrete skim coat on the top of the retaining walls is cracking and spalling. There is some surface corrosion on the metal pipe railings as well as multiple locations where the pipe is loose or has detached from the metal fittings.

Recommendations

Loose and missing mortar on the stone retaining walls should be replaced. The walls should be cleaned with the gentlest means possible that still removes soiling on the surface. Damaged concrete on the top of the wall should be removed and replaced to match the existing adjacent. The metal pipe railing should be cleaned, surface corrosion removed, and reset in the existing fittings.



Figure IV-97. Ramp to cow barn. (HA, 2015)



Figure IV-98. Fieldstone ramp walls and metal railings with connection fittings. (HA, 2015)

DOORS & WINDOWS

Description

The ramp leads up from ground level to a pair of large sliding wagon doors that provide the only access to the upper level of the barn. The wagon doors are stile and rail with diagonal wood bracing and two four pane clear glass lights near the top in each door leaf. These doors have been painted white to match the surrounding clapboard siding. Additional doors are located on the north (1), south (1), west (3), and east (2) facades and provide access to the lower level of the barn. The stile and rail wood doors on the north, south, and west facades are painted white and have 8 pane glass lights with wire reinforced glass in the upper panels. The three doors on the west side are sliding doors and have an interior metal track above each door. The others are hinged on the frames. The lower panel of each door is made up of vertical wood boards with wood cross bracing over the panel. On the east façade are two wood doors on the north side of the ramp that are painted white. The door adjacent to the ramp is similar to the other stile and rail doors, but is narrower with a 6 pane glass light. The other door is paneled with beadboard and has three wood rails.



Figure IV-98. Main barn swinging doors on east elevation. (HA, 2015)



Figure IV-99. Metal strap reinforcing at main barn doors. (HA, 2015)



Figure IV-100. Board and batten door to lower level. (HA, 2015)



Figure IV-101. Six-lite board and batten door to lower level. (HA, 2015)



Figure IV-102. Multi-lite windows to the lower level. (HA, 2015)

Windows are located at both the lower and upper levels of the barn. The upper windows are narrow with wood sashes and frames that are painted white. The windows have three panes of glass divided by thin wood muntins. These windows are located directly below the roof eaves. There are two of this type of window on the east façade (flanking the large, sliding doors), three on the west facade, and one each on the south and north facades of the barn. The north and south windows have fixed wood louvers above them. The lower windows are 4-over-8 with wood sashes and frames that are painted white. There is a small, two pane window with wood frame and sash on the north façade. All windows on the lower level of the barn have stone sills.

Conditions

The wagon doors are in poor condition. There is some damage at the bottom of the doors. There are also several metal straps holding parts of the doors together as well as locations of past Dutchman repairs. The paint has significantly faded and peeled. The other doors are in fair condition. Issues include significant soiling, faded and peeling paint, cracked wood elements, and ivy growing on and around the doors and frames.

The windows are in poor/fair condition. Issues include significant soiling, faded and peeling paint, cracked wood elements, damaged mullions, missing window putty, and ivy growing on and around the windows and frames. There are also a couple locations where glass panes are cracked or broken. The stone sills are in fair to good condition. Some of the sills have some small cracks and spalls.

Recommendations

The doors and windows should all be prepared and painted. Any damaged wood elements on the doors, windows, and frames should be repaired where possible. If damage is too severe, wood elements should be replaced and painted to match the existing adjacent elements. All ivy should be removed from the doors and windows prior to painting. Cracked and broken glass should be replaced with new panes of glass. Loose panes of glass should be removed and reset with new window putty prior to painting the doors and windows.

VENTS

Description

Through wall vents are located in the stone walls and are covered with metal grills on the exterior.

Conditions

The metal grills are corroded. In some locations the ivy is growing into the vents.

Recommendations

The metal grills should be removed, cleaned and reinstalled in the walls. All corrosion is to be removed and the grills are to be painted prior to reinstallation.



Figure IV-103. Corroded metal vent in fieldstone walls. (HA, 2015)



Figure IV-104. Corroded metal vent in fieldstone walls. (HA, 2015)



Figure IV-105. Photo of roof showing cupola and ridge vents. (HA, 2015)



Figure IV-106. Roof cupola. (HA, 2015)

ROOF

Description

The roof of the barn is a Dutch slice-hip roof with octagonal cupolas at each ridge end and a monitor that runs along the center of the ridge. The cupolas have wood louvers and are used to vent the lower level of the barn. The monitor also has louvers that vent the upper level of the barn. The roof is covered with asphalt shingles over wood board sheathing that is supported on 2"x6" wood rafters spaced 1'-4" on center. The rafter tails are exposed at the eaves and painted white.

Conditions

Based on observation from the ground, the roof appears to be in fair to good condition. According to Tom Comito, it was last re-roofed in 1995. There is some biological growth on the asphalt shingles. Additionally, some areas of the floor in the upper level of the barn were observed to be wet, which may be the result of a leak in the roof. The cupolas and roof monitor appear to be in good condition.

Recommendations

The roof is at the end of the average lifespan for an asphalt shingle roof and will likely need to be replaced in the near future. An up close inspection of the roof's condition is recommended.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The interior of the cow barn consists of two floors: a lower floor where the cows were kept and a large, open upper floor used as for threshing and storage. The cow barn area was further subdivided into a root cellar, feed room, calf pens, and bull pen.



Figure IV-107. Upper level of the cow barn. (HA, 2015)

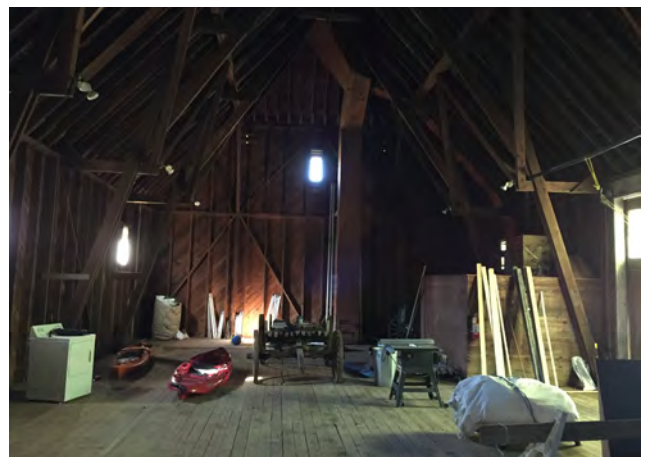


Figure IV-108. Upper level of the cow barn. (HA, 2015)



Figure IV-109. Lower level of the cow barn. (HA, 2015)



Figure IV-110. Lower level of the cow barn. (HA, 2015)

FLOOR

Description

Upper Level: The floor in the upper level of the barn is unfinished wood boards. This appears to be the original threshing floor of the barn.

Lower Level: The floor in the lower level of the barn is concrete. There are cast iron gutter covers that lead to the floor drains. An 8" deep gutter runs the length of the cow stalls on the west side of the barn. The gutter is covered with wood boards.

Conditions

Upper Level: The floor appears to be in good condition. The wood is showing its age and is worn with random scratches, nicks, and stains but considering this was a utilitarian building, these incidental conditions are to be expected on a hundred year old floor.

Lower Level: The concrete floor appears to be in good conditions. There is some staining and a few cracks. The most noticeable condition is the significant amount of debris and dirt that has collected on the floor.

Recommendations

Upper Level: The existing wood plank floor is to remain.

Upper Level: Cracks larger than 1/8" wide should be patched with new concrete and the floor should be cleaned.



Figure IV-111. Wood strip flooring at upper level. (HA, 2015)



Figure IV-112. Concrete floor in lower level. (HA, 2015)

WALLS

Description

Upper Level: The walls are exposed wood wall framing members with diagonal wood board sheathing.

Lower Level: The bottom portions of the walls (from the floor to the window sills) are faced with a smooth finished concrete. This was likely done to make the bottom of the walls easier to clean. The top portions of the walls are painted plaster. There are also partial height concrete walls surrounding the bull pen and calf pens.

Conditions

Upper Level: The wood framing and sheathing appear to be in good condition.

Lower Level: The concrete and plaster walls are in fair-to-good condition. The paint finishes are significantly worn and there are isolated areas of plaster damage.

Recommendations

The walls should be maintained as-is until a program has been decided for the building.

CEILING

Description

Upper Level: The ceiling is the exposed wood roof structure and underside of wood roof decking.

Lower Level: The ceiling throughout the lower level is a tongue and groove wood ceiling. In the main space it is painted white. In the feed room and other storage rooms on the northeast side of the barn, the ceiling has a resinous finish.



Figure IV-113. Exposed roof structure on upper level. The walls are likewise not clad but rather reveal the structural framing and backside of wood sheathing. (HA, 2015)



Figure IV-114. Tongue-and-groove wood ceiling in lower level. (HA, 2015)

Conditions

Upper Level: The exposed wood roof structure and decking appears to be in good condition.

Lower Level: the tongue-and-groove wood ceiling appears to be in good condition. The paint is severely worn and is starting flake off and there are a few random loose/displaced boards.

Recommendations

Spalls and openings in the concrete and plaster walls should be patched but otherwise the walls should be maintained until a program has been determined for the building.

STRUCTURAL ELEMENTS

Description

Upper Level: The structure in the upper level of the barn is all exposed including the wood plank-framed bents, purlins, rafters, and wall structure.

Lower Level: The lower upper level floor structure is supported on exposed 4-1/2" diameter cast iron columns. The inside of the columns are filled with concrete according to the original floorplans. The columns at the cow stalls are 3-1/2" diameter cast iron columns filled with concrete.

Conditions

Upper Level: The framing members were not assessed in regards to their structural integrity. No major observable conditions were evident.

Lower Level: The columns appear to be in good condition. The paint is severely worn and there may be areas of minor surface corrosion.

Recommendations

A structural engineer should be hired to assess the structural integrity of the framing members.



Figure IV-115. Structural wood framing in upper level. (HA, 2015)



Figure IV-116. Iron column in lower level. (HA, 2015)

DOORS & WINDOWS

Description

There are four types of doors in the lower level of the Cow Barn. There are four cast iron doors that access the bull pen and three calf pens. These doors are mounted on two large hinges with metal straps and have metal latches to lock closed. The feed room and adjacent storage room are accessed through wood stile and rail paneled doors with wood frames. The small toilet room on the northwest side of the lower level has a flush hollow core wood door painted white. This door was added in the 1960s when the toilet room was constructed. The door to the root cellar on the northeast side of the barn is a solid door faced with wood beadboard and painted gray. The door is hung on three hinges with large, decorative metal straps on the side of the door facing the large room with the cow stalls.

There is a window on the south feed room wall. The wood framed window has two fixed wood sashes divided by a center wood post. Each sash is divided into 6 panes by thin wood muntins.



Figure IV-116. Painted metal cow stall door in lower level. (HA, 2015)



Figure IV-117. Painted bead board wood door in lower level. (HA, 2015)



Figure IV-118. Painted four-panel wood door in lower level. (HA, 2015)

Conditions

The doors all appear to be in fair-to-good condition. There is some surface corrosion and paint failure on the metal pen doors. The wood at the bottom of the beadboard door is split in many locations and the paint is severely worn. The other wood doors are slightly sagging and likewise have significant paint failure.

The windows appear to be in good condition although the paint is severely worn.

Recommendations

The doors & windows should be maintained as-is until a program has been decided for the building.

COW STALLS

Description

There are 10 cow stalls located in the lower level of the barn. The stalls are located along a concrete feeding trough. There are rounded, concrete walls (roughly 3 foot high) at each end of the row of stalls. The stalls are divided by 3-1/2" iron pipe columns and curved iron pipe rails that are attached to the columns with threaded metal fittings. Iron pipes are mounted approximately 5' above the finished floor and run between the columns. These pipes originally supported the cow stanchions. The stanchions are no longer there.



Figure IV-119. Cow stalls in lower level. (HA, 2015)



Figure IV-120. Concrete feeding trough. (HA, 2015)

Conditions

The cow stalls appear to be in good condition.

Recommendations

The cow stalls should be maintained.

VENTS**Description**

There are two vents – one at the north and one at the south end of the barn – that lead from the lower level up to the cupolas via wood “ducts”.

Conditions

The vents appear to be in good condition.

Recommendations

The vents should be maintained.

GRAIN BIN**Description**

There is a large wood-framed and wood clad grain bin on the upper level of the barn, directly to the north of the wagon doors.

Conditions

The wood grain bin appears to be in good condition.

Recommendations

The wood grain bin should be maintained.



Figure IV-121. Wood grain bin on upper level. (HA, 2015)



Figure IV-122. Writing on grain bin door. (HA, 2015)

LIGHTING**Description**

Interior spotlights and a circuit breaker panel were installed in the upper level of the barn around 1963. At the time of installation it was intended to be used as performance space since there was no longer an active dairy farm on the site. The spotlights are mounted on the wood trusses. Lighting in the lower level of the barn is achieved with ceiling mounted fixtures that are simple sockets with exposed incandescent bulbs. Most of the bulbs are burnt out. The

surface mounted fixtures, switches, and conduit appear to be a later addition (perhaps when the spotlights were added on the upper level). There are some abandoned fixtures and openings in the ceiling where cloth insulated wires are visible. These are likely part of the original lighting for the barn.



Figure IV-123. Bare bulb ceiling light in lower level. (HA, 2015)



Figure IV-124. Spot lights in upper level. The spot lights are believed to have been added for Margaret's daughter, Frances, who used the upper level as a performance space.. (HA, 2015)

Conditions

There is currently no electric supplied to the barn and the operation of the light fixtures could not be assessed. Some of the lower level porcelain socket bases are missing there lamps.

Recommendations

The light fixtures should remain until a program has been determined for the building.

PLUMBING

Description

All of the plumbing fixtures are located on the lower level. There is a large, double basin painted metal sink on the south wall behind the cow stalls. This sink is likely original or an early addition to the barn. In addition, there is also an original small porcelain sink in what appeared to be a coat or storage room. A small bathroom with a sink and toilet was added in the northwest corner of the lower level of the barn in the early 1960s. The water was shut off in the barn before 1979.



Figure IV-125. Early or original sink in lower level. (HA, 2015)



Figure IV-126. Early or original metal utility sink in lower level. (HA, 2015)

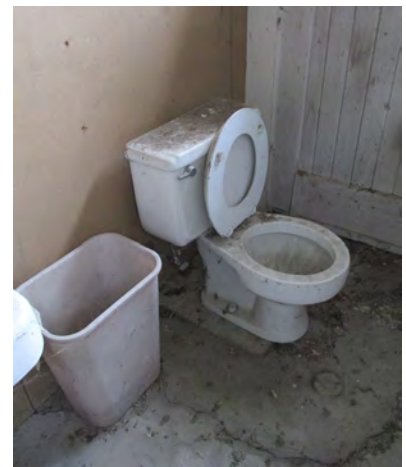


Figure IV-127. Circa 1960s toilet in lower level toilet room. (HA, 2015)

Conditions

The large double basin sink appears to be in good condition. There is some surface corrosion around the rim. The small sink in the toilet room is in fair condition and missing half of its faucet. In addition, there are scratches and nicks in the porcelain body.

Recommendations

The sinks should be maintained. If the toilet room is to function, the toilet should be replaced and a new faucet installed on the sink.

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the cow barn:

- Roof configuration, wood fascia, and soffits.
- Clapboard siding and fieldstone foundation walls.
- Stone retaining walls, ramp, and metal pipe railing.
- Wood and metal exterior and interior doors. Door hardware.
- Divided lite, wood windows. Window hardware.
- Interior wood and concrete floors.
- Tongue-and-groove wood ceiling.
- Exposed barn structural members.
- Cow stalls.
- Grain bin.

HORSE BARN

HISTORY & USE

The Horse Barn was constructed prior to William Sloane's purchase of the property and was likely constructed in the mid to late 1800s based on heavy timber framing found during the survey of the barn. This barn was used to house the horses and carriages. The west side contains horse stalls that are still intact. The east side has a large sliding door on the south wall and was likely used to store farm equipment during Sloane's ownership of the farm. It was later altered with a poured concrete floor and drain to be used as an automotive garage. The loft was used for hay storage. After the farm operations stopped in the 1940s, the loft was used to store old boxes, screens, and other various items that are still there. Currently the horse barn is used for storage.



Figure IV-128. South elevation of the horse barn. (HA, 2015)



Figure IV-129. West elevation of the horse barn. (HA, 2015)



Figure IV-130. North elevation of the horse barn. (HA, 2015)



Figure IV-131. East elevation of the horse barn. (HA, 2015)

LEVEL OF SIGNIFICANCE

The Cow Barn still retains a high level of historic integrity. A majority of the barn's original material is still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

WALLS

Description

The foundation walls consist of fieldstone that was later parged with cement. Currently, much of the cement has eroded and now typically covers only the joints. There is no evidence that the stones were set in mortar.

Above the foundation, the walls are timber framed with painted wood clapboard siding and corner boards.



Figure IV-132. Worn paint finish and damaged clapboard. (HA, 2015)



Figure IV-133. Missing corner board and clapboard siding at southeast corner. The corner post also has significant termite damage. (HA, 2015)



Figure IV-134. Displaced foundation stones. (HA, 2015)

Condition

The stone foundation walls appear to be in fair-to-good condition. The ground slopes so the foundation walls are more exposed on north and west ends than south and east. These more exposed faces appear to be in poorer condition since they are subject weather and the elements. On the west elevation, the foundation wall appears to have partly fallen in one area and there is a gap between the stone wall and timber framed wall above. Ivy is likewise growing on and into the stone foundation walls, particularly on the north and west sides. The ivy hold and is a conduit for moisture which can penetrate the wall and cause damage when it freezes.

The timber framed walls above are in fair condition. Many of the clapboards are loose, split, or missing. The paint finish is severely worn which has exposed many of the ferrous nail heads that have since corroded. At the southeast corner, the wood corner boards are completely missing and many of the adjacent clapboards are loose or missing. The missing corner boards reveal the timber post which appears to have had significant termite damage and wood rot to the point where there is a loss of section. Ivy is also growing on the clapboard walls. This ivy penetrates gaps in the wood siding, holds moisture close to the building, and serves as a conduit for water to move into the walls. The excess moisture can cause paint failure, wood rot, and potential freeze/thaw damage.

Recommendation

The fieldstone foundation walls should first be assessed by a structural engineer and then partly rebuilt to correct areas which have become displaced. All of the ivy should be removed and the walls should be re-parged with cement to make watertight.

Missing severely damaged clapboards should be replaced with new and all loose boards should be re-secured. The damaged section of the timber corner post should cut-out and a new post section spliced on. New corner boards should be installed to cover the timber post. All of the ivy should be removed and all the wood painted to protect both the wood and fasteners. The entire façade should be made as water tight as feasible to prevent water infiltration.



Figure IV-135. Roof and cupola. (HA, 2015)

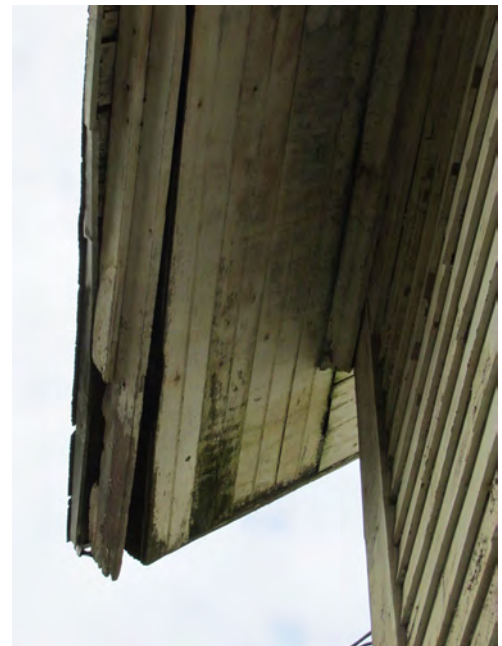


Figure IV-136. Damaged and rotted wood fascia and soffit boards. (HA, 2015)

ROOF

Description

The barn has a gable roof that runs east-west with a small cupola with louvers in the middle. The roof and cupola are covered with asphalt shingles that were installed in 1989. There is a painted wood fascia board along the roof edge and there are no gutters.

Condition

The roof appears to be in fair condition. The shingles appear to be worn and there are select areas where they are displaced. Given that the asphalt shingles are over twenty years old, they are beyond their expected serviceable life.

Some of the wood fascia boards are loose or missing and the paint has typically failed.

Recommendation

The existing roof should be removed and the wood deck inspected and either repaired or replaced. A new wood shingle roof should be installed. New fascia boards should be installed where missing and loose boards reattached. All of the wood should be prepared and painted.



Figure IV-137. Painted wood board-and-batten sliding door. (HA, 2015)



Figure IV-138. Painted wood board-and-batten sliding doors. It appears that the doors were formerly swinging doors but have been joined together and made into sliding doors. (HA, 2015)

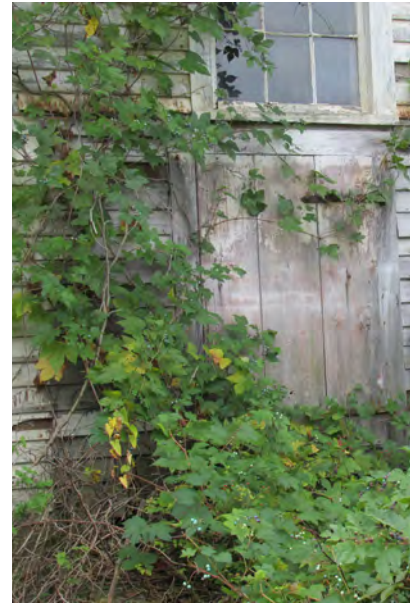


Figure IV-139. Abandoned wood board-and-batten door. (HA, 2015)



Figure IV-140. Four and six-light painted wood windows. (HA, 2015)



Figure IV-141. Octagonal window below the roof line. (HA, 2015)

DOORS & WINDOWS

Description

On the south elevation there are two divided lite, sliding, board-and-batten, painted wood doors. The larger doors are to the east and smaller to the west. Although the larger sliding door operates as a single door, it may have been a pair of swinging doors that were later connected by metal straps. Both doors are hung and slide from an exterior metal track and have metal pulls.

There is a vertical wood plank swinging door at the north elevation. This door is covered with ivy and no longer appears to be active; The door is also not visible on the interior.

On the south elevation there are two painted, wood plank access doors to the hayloft. The eastern door appears to have been converted to a sliding door that is hung from a metal track but was once a swinging door on pintle hinges. The western door is still hung on its pintle hinges.

The majority of the windows are six or four-lite hopper windows. On the gable ends, there is an octagonal divided lite window under the eave line.

Condition

The sliding doors are typically in fair condition. The paint on the sliding doors is severely worn, particularly at the bottom of the stiles and rails of grade level doors where they are most prone to water splash back. There are many broken panes of glass and the glazing putty is very brittle and missing in areas. All of the hardware has surface corrosion.

The plank door on the north elevation was mostly hidden by foliage. Its paint finish is almost completely worn off and the strap hinges show some signs of surface corrosion.

The hayloft doors appear to be in fair-to-good condition. The hardware has surface corrosion but the wood planks don't appear to have any damage.

The windows are only in fair condition. Typical conditions include: broken glass, brittle or missing glazing putty, wood rot, loose sash joints, and worn paint finishes.

Recommendation

The sliding doors should be restored since they provide the primary access to the building. New glass should be installed where the existing is missing or broken, the corrosion should be removed from the hardware, the joints reinforced, and the doors prepared and painted.

The plank door at the north elevation does not appear to be active and may be quite early. It should be retained as vestige of the past and prepared and painted.

The two access doors should likewise be retained and restored. The surface corrosion should be removed from the hardware and doors prepared and painted. Although the conversion of the east door from a swinging to sliding door may have happened long ago, it should be converted back to a swinging door to match the one to the west.

The windows should be retained and restored. New glass should be installed where the existing is missing or broken, new glazing putty installed, rotted or broken elements repaired or replaced, and all of the wood prepared and painted.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The interior of the horse barn consists of the original stable area, the space converted to a garage and a linking corridor. Above is a large hayloft.



Figure IV-142. Horse stall area in western portion of barn. (HA, 2015)



Figure IV-143. The space in the eastern portion of the barn was converted to a automobile garage. This space may once of been used to store the carriages. (HA, 2015)



Figure IV-144. Corridor connecting horse stall area to garage. (HA, 2015)



Figure IV-145. Hayloft. (HA, 2015)

FLOOR

Description

The grade level floor is poured concrete. The finish is smooth on the eastern half and gridded on the western portion where there are horse stalls. According to Tom Comito, the eastern half originally housed cows and was later converted to an automotive garage at which time the smooth concrete floor with drain was installed.³ The gridded concrete in the horse stall area is similar to that used in the Carriage house and may be same granolithic concrete. The grids likely provided better traction for the horses.

The hayloft has an unfinished wood plank floor.

Condition

The concrete and wood plank floors generally both appear to be in good condition. In the hay loft, there are a few planks that have termite damage.

Recommendation

Clean and maintain the flooring.



Figure IV-146. Gridded concrete floor in horse stall section. (HA, 2015)



Figure IV-147. Smooth concrete floor and drain in garage area. (HA, 2015)

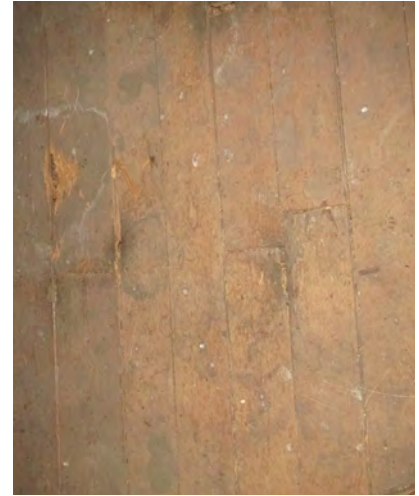


Figure IV-148. Wood strip flooring in hayloft. (HA, 2015)

WALLS

Description

The ground floor walls consist of painted bead board and tongue-and-groove board walls. The garage (east) rooms are primarily bead board while the horse stall area is a combination of both.

The hay loft walls consist of the exposed timber frame structure and vertical board sheathing.

Condition

The majority of the bead board and plank walls on the ground floor appear to be in good condition. The paint however, is extremely worn due to lack of maintenance.

The hay loft walls appear to be in good condition. The most noticeable defect was a small area of termite damage to some of the structural members.

Recommendation

The board walls should be prepared and painted. The termite damaged area however, should be assessed to verify if this is an ongoing issue and a structural engineer should ascertain the extent of damage. Damaged timbers should be reinforced or replaced if required by a structural engineer.

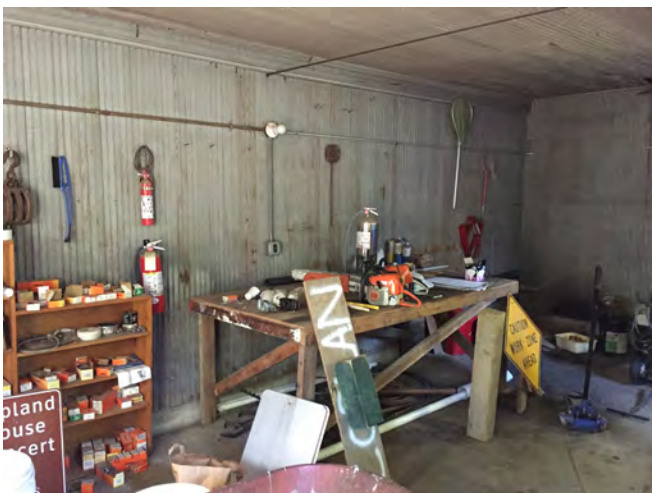


Figure IV-149. Painted tongue-and-groove wall and ceiling boards. (HA, 2015)



Figure IV-150. Exposed heavy timber framing and wood sheathing in hayloft. (HA, 2015)



Figure IV-151. Painted tongue-and-groove ceiling boards in garage and horse stall area. (HA, 2015)



Figure IV-152. Exposed roof framing and sheathing in hayloft. (HA, 2015)

CEILING

Description

The ground floor ceilings consist of painted bead boards and tongue-and-groove boards. Like the walls, the bead board ceiling is used in the garage area whereas the tongue-and-groove boards are used in the stable area. There is a framed opening to the hay loft in the stable area ceiling. A painted wood ladder provides access to the upper level.

The hay loft ceiling consists of the exposed roof framing and wood sheathing.

Condition

The ceilings appear to be in good condition. The paint has failed, particularly in the stable area, and there are a few areas where the boards are displaced or missing.

Recommendation

Repair the broken boards and prepare and paint all the ground floor ceilings.

DOORS



Figure IV-153. Painted four-panel wood door. (HA, 2015)



Figure IV-154. Painted board-and-batten wood door with metal grille to horse stall. (HA, 2015)

Description

A four-paneled wood door separates the horse stable area from the rest of the ground floor. The door has a mortise lockset and butt hinges with ball finials.

The box stalls in the stable area have two-paneled painted wood doors with a metal grilles at the top. The doors have strap hinges and two sliding bolts.

Condition

The four-paneled door is in good condition although the lockset is missing its knobs and the paint is worn.

The box stall doors also appears to be in good condition and has the same worn paint finishes. This door also has many more nicks and scratches.

Recommendation

Salvaged or new knobs should be installed on the four-paneled doors. Both doors should be prepared and painted.

HORSE STALLS

Description

The horse stalls consist of painted wood board partitions and wood posts. At the box stalls, there is metal grillage running along the top.

Condition

The stalls appear to be generally in fair condition. Some of the wood at the bottom of the box stall partition is damaged and the paint is typically worn. In the regular stalls, there are areas where the wood is badly abraded which may be a historic condition from when horses were still kept in the barn.

Recommendation

The horse stalls should be retained for historic interpretation purposes.



Figure IV-155. Wood horse stall partitions. (HA, 2015)

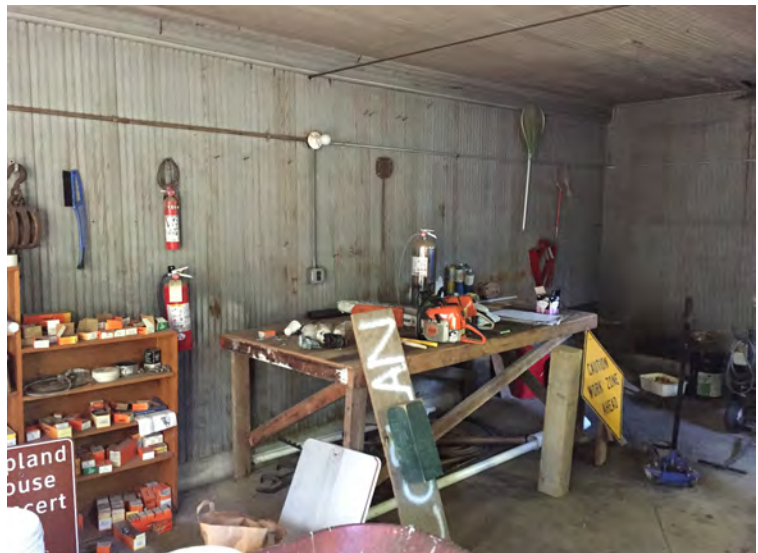


Figure IV-156. Wall mounted porcelain light sockets with exposed conduit in garage area. (HA, 2015)

LIGHTING

Description

The lighting consists of bare bulbs in porcelain socket bases. They are mounted either to walls (garage area) or ceiling (stable area) and supplied by wires in exposed surface mounted conduit.

Condition

The lights were not assessed to determine if they all still work and their conditions.

Recommendation

Complete a fixture-by-fixture assessment of each light.

PLUMBING FIXTURES**Description**

There is a painted wall mounted metal utility sink in the stable area. The sink appears to be either original to the Sloane era.

Condition

There is moderate surface corrosion, particularly at the back splash.

Recommendation

The corrosion should be removed and the original finish restored. A plumber should be hired to assess the existing plumbing.

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the horse barn:

- Roof configuration, wood fascia and soffits.
- Clapboard wall siding and fieldstone foundation.
- Wood sliding doors, panelized wood doors, horse stall doors.
- Divided lite wood windows and hardware.
- Interior wood and concrete floors.
- Tongue-and-groove ceiling.
- Exposed structural framing.
- Horse stalls

DAIRY HOUSE**HISTORY & USE**

The Dairy House was constructed around the same time as the cow barn (ca. 1910). It was used to hold and cool the milk prior to it being sold and distributed. The ice for cooling the milk was cut from Byram Lake in the winter and stored in the ice house (which has since been demolished). The dairy house is currently used for storage.



Figure IV-157. West elevation of Dairy house. (HA, 2015)



Figure IV-158. South and east elevations of Dairy house. (HA, 2015)

LEVEL OF SIGNIFICANCE

The Dairy House still retains a high level of historic integrity. A majority of the structure's original material is still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The Dairy House is a simple L-shaped building with a gable roof. It has a wood-framed structure that rest on a concrete foundation. The interior of the Dairy House is divided into two rooms and a storage closet.

WALLS

Description

The exterior walls are clad with wood clapboard siding that is painted white. The siding appears to be original to the building.

Conditions

The clapboard siding appears to be in good condition. There is some worn and peeling paint as well as some soiling at the base of the walls.

Recommendations

The exterior walls should be prepared and painted.

DOORS & WINDOWS

Description

There are two doors on the Dairy House. The doors are wood stile and rail doors with clear glass lights in the upper part of the doors and two wood panels below. The glass lights are divided into six panes by thin wood muntins. The doors are set in wood frames and have metal hardware. Doors and frames are painted white to match the adjacent walls.

The Dairy House has operable double hung windows with wood frames and sashes. The sashes are 6-over-6 with clear glass panes. Window sashes and frames are painted white. The windows appear to be original. There is a small window opening on the west side of the Dairy House with a wood paneled door on the outside. There is also a half-round wood louver below the gable peak on both the north and south side of the Dairy House. The louvers are painted white.



Figure IV-159. Six-lite, two-paneled painted wood door. (HA, 2015)



Figure IV-160. 6/6 painted wood double-hung windows. (HA, 2015)



Figure IV-161. Damaged meeting rail. (HA, 2015)

Conditions

The doors and frames appear to be in relatively good condition. There is some worn and peeling paint as well as some soiling at the base of the doors and frames. At the time of the survey, all glass was intact and undamaged.

The windows are generally in fair to good condition. The meeting rail on the upper sash of the window on the west side of the Dairy House is broken and coming loose.

Recommendations

All doors, windows, and frames should be prepared and painted. Loose or missing window putty should be replaced. The damaged meeting rail on the window on the west façade should be repaired.

ROOF

Description

The Dairy House has a gable roof that is sheathed in asphalt shingles. The roof extends down over the south half of the building on the west side in a saltbox form. A small portion of the roof on the east side extends out over the east entry door and is supported on wood brackets. Gutters and downspouts have been installed at the eaves on the east and west sides of the Dairy House.



Figure IV-162. Asphalt shingle roof. (HA, 2015)



Figure IV-163. Worn shingles and biological growth and debris on roof. (HA, 2015)

Conditions

The roof is in fair condition. There is some biological growth on the asphalt shingles in multiple locations on the roof. The gutter also appears to be coming loose from the eave on the west side of the Dairy House.

Recommendations

All biological growth should be killed and removed from the roof. The displaced gutter should be reattached. The current asphalt shingle roof was installed in 1998 and is near the end of its useful life. It will likely need to be replaced in the near future.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The interior of the dairy house consists of three rooms: one large room, a utility room with mechanical equipment, and a storage closet.



Figure IV-163. Interior of Dairy house, looking southwest. (HA, 2015)



Figure IV-164. Interior of Dairy house, looking east. (HA, 2015)



Figure IV-165. Storage room, looking south. (HA, 2015)

FLOOR

Description

The flooring in the main room is tile. The tiles appear to be 1"x 1". The other rooms have a concrete floor.

Conditions

The tile floor appears to be in relatively good condition. There are some cracked tiles. The concrete floors are in good condition. The floors are soiled and there is some staining.

Recommendations

The floors should be cleaned. All damaged tile should be replaced with new tiles to match the color, finish, and dimensions of the original tiles.

WALLS

Description

The walls are all plaster painted white.

Conditions

The plaster walls are in fair to good condition. The walls are moderately soiled. There is some damage to the plaster including cracks and delamination of the top coat of plaster.

Recommendations

All damaged plaster should be repaired and the walls should be cleaned and painted.

CEILING

Description

The ceiling is plaster painted white.

Conditions

The ceiling is in fair to good condition. There is moderate soiling and staining. There does not appear to be any significant damage.

Recommendations

The ceiling should be cleaned and painted.

ICEBOX

Description

There is a built-in icebox in the west wall of the main room to the south of the door. There are three wood paneled doors that are painted white. The doors are 5-6 inches thick and have metal strap hinges and levers. The interior of the icebox is divided in three compartments that are lined with sheet metal and have shelves that were used for storing bottled milk. Ice was loaded in behind the icebox through the small door on the exterior.

There is another icebox/storage cabinet in the north wall of the main room. The double doors are metal painted gray. The interior is lined with sheet metal and has metal shelves.

Conditions

The iceboxes appear to be in good condition. The doors all function properly and there does not appear to be any significant damage. There are some missing shelves.

Recommendations

The doors to the iceboxes should be cleaned and painted on the outside. The interiors of the iceboxes should be cleaned.

WOOD TRIM

Description

Wood trim includes the door and window casings. All wood trim has been painted white.

Conditions

The wood trim appears to be in good condition. It is slightly soiled and the paint is worn.

Recommendations

The wood trim should be cleaned and painted.



Figure IV-166. Ceramic tile floor and base tiles with plaster walls above. The doors and windows have wood casing. (HA, 2015)

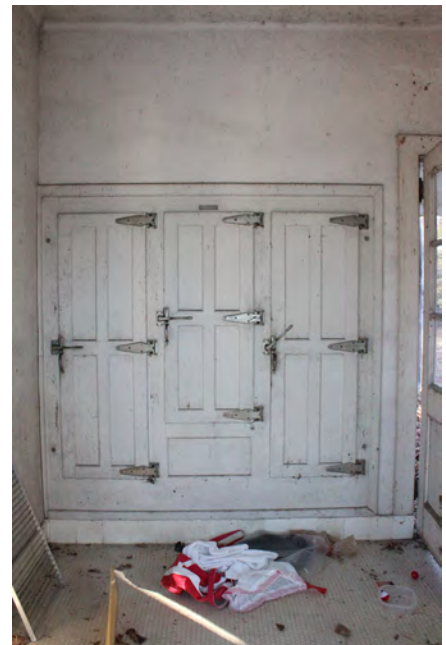


Figure IV-167. Large ice-box made by the Lorillard Refrigerator Company of New York. (HA, 2015)

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the dairy barn:

- Roof configuration, wood fascia, and soffits.
- Clapboard siding.
- Panelized wood doors and hardware.
- Divided lite wood windows and window hardware.
- Plaster walls and ceiling.
- Tiled floor.
- Wood trim.
- Icebox.

GARAGE/SHED

HISTORY & USE

The Garage/Shed was likely constructed in the early 1900s following William Sloane's purchase of the property. The two open stalls were likely added onto the section with the doors. There were originally more sheds attached to the structure, but they were constructed with no foundations and have been demolished. The garage/shed is currently is used as storage.



Figure IV-168. Garage/Sheds, looking northeast. (HA, 2015)



Figure IV-169. Garage/Sheds, looking northwest. (HA, 2015)



Figure IV-170. Worn paint finishes and damaged clapboard siding. (HA, 2015)



Figure IV-171. Damaged clapboard siding. (HA, 2015)

LEVEL OF SIGNIFICANCE

The Garage/Shed still retains a high level of historic integrity. A majority of the structure's original material is still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The Garage/Shed building is a rectangular structure with an asymmetrical gable roof. The building has a wood framed structure that is supported on concrete footings. There are four bays, two of which are open on the south side and two have double doors. From west to east, the first bay is used as a garage, the second bay is used for storage, the third as a tool shed, and the fourth as a wood shed.

WALLS

Description

The exterior walls are wood clapboard siding over diagonal wood board sheathing. The clapboard appears to have been painted white; however, it is now significantly faded. There is vertical board siding around the two doorways on the eastern side of the building. There is a stone foundation wall around the perimeter.

Conditions

The wood clapboards are in fair condition. There are some damaged clapboards, especially on the north side of the shed near the bottom of the wall. Some of the clapboards near the base of the wall are missing and the wood sheathing behind is exposed and damaged. The paint finish on the siding is significantly faded and there is biological staining on the clapboards.

Recommendations

Replace damaged clapboard siding and wood sheathing behind is exposed and damaged. Kill and remove all biological growth and prepare and paint the exterior walls.



Figure IV-172. Stone foundation. (HA, 2015)



Figure IV-173. West elevation showing clapboard siding and stone foundation wall. (HA, 2015)

Description

There are double doors on the south side of the eastern two bays of the shed. The doors are constructed of vertical wood boards with cross bracing on the interior face. The doors are mounted on metal strap hinges.

Conditions

The doors are in fair condition. Some of the wood boards are cracked and damaged, especially at the bottom of the doors. A small section is missing on the east leaf of the door to the tool shed.

Recommendations

Repair damaged sections of the doors. Prepare and paint the exterior side of the doors.



Figure IV-174. Exterior of board-and-batten swinging doors. (HA, 2015)



Figure IV-175. Interior of board-and-batten swinging door. (HA, 2015)

ROOF

Description

The roof is covered in tarpaper on the north (back) side and cedar shingles on the south (front). The roof has a metal ridge cap that runs the entire length of the gable. The plywood roof deck is supported on wood rafters. The rafter tails are exposed at the eaves. The rafters appear to be original; however, the decking and shingles are not.

Conditions

The north slope of the roof appears to be in fair condition. The south slope is in poor condition. Many of the cedar shingles on the south face of the roof are significantly damaged or missing.

Recommendations

Replace damaged and missing shingles with new shingles to match the existing.



Figure IV-176. Worn and displaced roof shingles on south slope. (HA, 2015)



Figure IV-177. Worn and displaced roof shingles on south slope. (HA, 2015)

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS



Figure IV-178. Vertical wood dividing wall. (HA, 2015)



Figure IV-179. Exposed wood framing and diagonal wood sheathing of perimeter walls. (HA, 2015)



Figure IV-180. Vertical wood dividing wall. (HA, 2015)



Figure IV-181. Exposed wood roof framing and plywood sheathing. (HA, 2015)

FLOOR

Description

No floor slab exists. The floor is compacted soil.

Conditions

The ground under the Garage/Shed appears to be in good condition.

Recommendations

No flooring is needed at this time.

WALLS

Description

Dividing walls between the bays are vertical wood board on wood frames. The perimeter walls are the exposed backside of the diagonal wood board wall sheathing.

Conditions

Dividing walls between the bays appear to be in good condition. The perimeter walls appear to be in fair condition. There is some damage at the base of the walls.

Recommendations

Damaged sections of the wall should be replaced to prevent further deterioration animal infestation.

CEILING

Description

Ceilings are exposed roof rafters and the underside of the plywood roof deck.

Conditions

The ceiling appears to be in good condition.

Recommendations

Any damaged ceiling elements should be repaired or replaced as needed.

STRUCTURAL ELEMENTS

Description

Exposed structural elements include the roof rafters, wood support posts, wood beams, and wall framing members.

Conditions

Exposed structural elements appear to be in good condition.

Recommendations

Exposed structural elements are to remain.

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the garage/shed:

- Roof configuration.
- Clapboard siding.
- Vertical wood board doors.
- Vertical wood board interior walls.
- Exposed structural framing.

CHICKEN HOUSE

HISTORY & USE

The Chicken House likely dates from the early twentieth century shortly after William Sloane purchased the property. It was originally used to house chickens, as its name implies. The chicken house was actively used up through the mid-1940s. It is currently used for storage.



Figure IV-182. South elevation of the chicken house. (HA, 2015)



Figure IV-183. West elevation of the chicken house. (HA, 2015)

LEVEL OF SIGNIFICANCE

The Chicken House still retains a high level of historic integrity. A majority of the structure's original material is still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

WALLS

Description

The foundation wall of the Chicken House is a combination of red brick and fieldstone set in mortar. The exterior walls are wood clapboard painted white.



Figure IV-184. Brick and stone foundation wall and painted clapboard siding above. (HA, 2015)



Figure IV-185. Brick piers with later brick infill at foundation. (HA, 2015)

Conditions

The foundation wall appears to be in relatively good condition. There are some open mortar joints and cracks that need to be addressed. The clapboard siding is in fair to good condition. There is ivy growing on the north façade that needs to be removed to prevent damage to the wood siding. The paint on the siding is peeling and worn in several locations.

Recommendations

The foundation walls should be maintained. All open mortar joints should be repointed and cracks repaired. The ivy should be removed from the clapboard siding to prevent further damage. The clapboard siding and all wood trim on the exterior should be prepared and painted.

DOORS & WINDOWS

Description

There is one door on the Chicken House. It is located on the west façade. The door appears to be original, although significantly altered. It is a stile and rail door with inset panels. One of the panels is missing. Plywood has been nailed to the entire outside face of the door (possibly to repair the missing panel?). The door is painted white on the exterior and interior (except for the backside of the plywood).

There are nine windows on the south side, one window on the west side, two windows on the north side, and one window on the east. The east window has been boarded up with painted plywood. The windows are casement and operate on metal hinges attached to the jambs. The sashes and frames are painted white. Each sash is divided into twelve panes with wood muntins.

Conditions

The Chicken House door is in poor condition. One of the panels is missing. The plywood on the exterior face of the door is splintering at the bottom. There are also cracks and gouges in the door stiles and rails. The paint is significantly worn and peeling.

The windows are in fair condition. There are a few glass window panes that are cracked or broken. There is also missing window putty and the paint is significantly worn and peeling. The window on the east side of the Chicken House has been boarded up.



Figure IV-186. Painted plywood has been installed over the exterior of the stile and rail door. (HA, 2015)



Figure IV-187. Interior face of the stile and rail door. (HA, 2015)



Figure IV-188. Twelve-lite casement window. (HA, 2015)

Recommendations

The Chicken House door should be demounted, the plywood panel on the exterior side removed, and undamaged wood stiles, rails, and panels salvaged to be stripped and reused. Damaged stiles, rails, and panels are to be replaced with new wood parts that match the dimensions, profiles, and species of the existing wood elements. The reconstructed door is to be repainted and mounted in place.

All damaged wood elements on the windows should be repaired. All Dutchman repairs are to match the dimensions, profiles and species of the existing wood window elements. Damaged glass panes are to be replaced with new glass. The window frames and sashes should be prepared and painted.

ROOF

Description

The Chicken House has a gable roof that runs east-west over the length of the building. The roof is sheathed in asphalt shingles. Originally, there was likely a wood shingle roof.



Figure IV-189. Roof, brick chimney and cupola at west end of the chicken house. (HA, 2015)



Figure IV-190. North face of roof and cupola at east end of the chicken house. (HA, 2015)

Conditions

The south side of the gable roof appears to be in good condition. The north side is in poor condition. There are several damaged asphalt shingles as well as biological growth.

Recommendations

The asphalt shingle roof should be removed and replaced with a new asphalt shingle roof. Any damaged roof decking discovered following the removal of the shingles should be cut out and replaced. The wood eaves should be prepared and painted.

CUPOLA

Description

There are two cupolas at the ridge of the roof. The cupolas are roughly eight to ten feet from the gable ends. Each cupola is square and has wood louvers on each side that are painted white. The cupolas are clad in asphalt shingles on the sides and on the small pyramidal roofs.

Conditions

The cupolas appear to be in good condition.

Recommendations

The cupolas are to be maintained. They should be re-shingled when the roof is replaced. All exposed wood elements, including the louvers, should be prepared and painted.

CHIMNEY

Description

There is a red brick chimney near the west gable end of the building. The chimney was likely originally used to exhaust the wood burning stove that heated the chicken house.

Conditions

The chimney is in poor condition and appears to be structurally unstable. Mortar joints appear to be loose or missing and some of the bricks appear to be damaged.

Recommendations

It is recommended that the chimney be dismantled and reconstructed with the salvaged bricks or dismantled and capped off at the roof.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The interior of the Chicken House is divided into three rooms.

FLOOR

Description

The floor in the Chicken House is a concrete slab.

Conditions

The floor is heavily soiled and covered with rubbish.

Recommendations

The floor should be cleaned to remove debris and stains. Repairs should be made as needed.

WALLS

Description

The perimeter walls are painted plaster. The interior side of the brick and stone foundation wall is exposed at the base of the perimeter walls. The interior walls appear to have been painted although the paint is significantly faded. Walls dividing the three rooms are wood frame walls clad in horizontal wood boards.



Figure IV-191. Debris on concrete floor. (HA, 2015)



Figure IV-192. Peeling paint at plaster walls and wood ceiling. (HA, 2015)

Conditions

The walls are in poor condition. The plaster is cracked and spalled in multiple locations. The paint is also peeling and significantly worn. The horizontal wood board walls have multiple layers of paint that are peeling. There is also a section of wall dividing the center and east room in which the framing is infilled with chicken wire that is covered with brown paper. The paper is deteriorated and falling apart. Plants have infested the interior through openings in the wall and around the windows as well.

Recommendations

Cracks and spalls in the plaster walls should be repaired, patched, and the walls should be prepared and painted. The horizontal wood board walls should be prepared and painted. The brown paper covering the chicken wire should be removed and discarded. All plants growing through the wall should be killed and removed. Holes in the wall should be patched to prevent future infestation.

CEILING

Description

The ceilings are painted wood boards. The ceiling is vaulted in a portion of the front (west) room. A large burlap sheet hangs from the ceiling in the center room.

Conditions

The ceiling in the vaulted space on the west side of the Chicken House is in good condition. The lower wood board ceiling throughout the rest of the building is in poor condition. It is sagging in several locations and the paint is peeling.

Recommendations

The ceiling should be prepared and painted. Sagging boards should be reattached to the structure above. Significantly damaged sections of ceiling should be replaced with new wood boards that match the dimensions of the existing. The burlap should be removed from the ceiling and discarded.



Figure IV-193. Peeling paint at walls and ceiling. (HA, 2015)



Figure IV-194. Delaminated and spalled plaster walls.. (HA, 2015)

DOORS

Description

There is one interior door that divides the west room from the middle room. The wood board and batten door has

a wood X-brace on the lower portion of the door and a four pane window in the top section. The door is painted white.

Conditions

The door is in fair condition. The paint is significantly peeling and worn.

Recommendations

The door should be prepared and painted. Any damaged wood or glass elements should be repaired or replaced.



Figure IV-195. Four-lite wood board-and-batten door. (HA, 2015)



Figure IV-196. Wood frame and threshold for interior door. (HA, 2015)

CHIMNEY

Description

There is a narrow brick chimney centered on the west wall of the Chicken House. It was likely originally used to vent the smoke from a wood burning stove used to heat the building. There is a hole on the side of the chimney where a pipe from a wood burning stove was attached (Two cast iron stoves were found in the room during the survey). Another hole on the front approximately two feet above the floor has been filled in. The chimney has several layers of paint on it.



Figure IV-197. Bottom half of brick chimney at west end of chicken house. (HA, 2015)



Figure IV-198. Top half of brick chimney at west end of chicken house. (HA, 2015)

Conditions

The chimney appears to be in fair to good condition on the interior of the Chicken House. The paint is peeling off of the brick.

Recommendations

The paint layers should be removed from the chimney. All loose mortar should be removed and mortar joints should be repointed.

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the chicken house:

- Roof configuration, cupolas, wood fascia, and soffits.
- Brick chimneys.
- Clapboard siding and brick foundation.
- Divided lite wood windows and hardware.
- Painted plaster walls.
- Wood board ceiling.

GARAGE (BULL BARN)⁴

HISTORY & USE

The Garage likely dates from the early twentieth century shortly after William Sloane purchased the property. According to caretaker, Tom Comito, this structure was originally a bull barn. At one time it had a small addition on the west side that can be seen in historic photographs of the farmstead. The bull barn was later converted into a garage and gas house. There is a hand crank gas pump and a gas tank buried in front of the structure. The garage is currently used for storage.

LEVEL OF SIGNIFICANCE

The Garage still retains a moderate level of historic integrity. Much of the structure's original material is still extant and in relatively good condition.



Figure IV-199. Bull barn showing an addition on its west elevation, circa 1950. (HA, 2015)



Figure IV-200. Bull barn, looking southwest. (HA, 2015)

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

WALLS

Description

The foundation wall of the Garage is rough fieldstone set in mortar. The exterior walls are wood clapboard painted white.

Conditions

The foundation wall appears to be in relatively good condition. There are some open mortar joints and cracks that need to be addressed. The clapboard siding is in fair to good condition. There is ivy growing on the north façade that needs to be removed to prevent damage to the wood siding. The paint on the siding is peeling and worn in several locations.

Recommendations

The foundation walls should be maintained. All open mortar joints should be repointed and cracks repaired. The ivy should be removed from the clapboard siding to prevent further damage. The clapboard siding and all wood trim on the exterior should be prepared and painted.



Figure IV-201. Clapboard siding and fieldstone foundation wall. (HA, 2015)



Figure IV-202. Close-up photo of clapboard siding and fieldstone foundation wall. (HA, 2015)

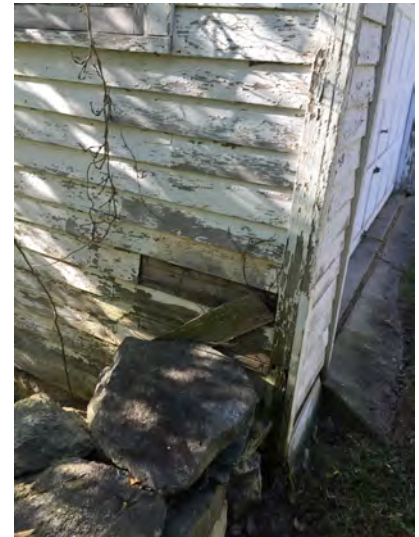


Figure IV-203. Displaced clapboard siding and worn paint finishes. (HA, 2015)

DOORS & WINDOWS

Description

There is a multi-paneled, wood overhead door on the east side of the Garage. The door opens manually on metal tracks. The outside of the overhead door is painted white.

There are a total of eight single sash windows (four on the south side and four on the north side). The sashes and frames are painted white. Each sash is divided into six panes with wood muntins.

Conditions

The overhead door appears to be in relatively good condition with the exception of some cracked and peeling paint on the door and frame.

The windows are in fair condition. There is missing window putty and the paint is significantly worn and peeling.

Recommendations

The overhead door and frame should be prepared and painted.

All damaged wood elements on the windows should be repaired. All Dutchman repairs are to match the dimensions, profiles and species of the existing wood window elements. The window frames and sashes should be prepared and painted.



Figure IV-204. Garage door at east elevation. (HA, 2015)



Figure IV-205. Six-lite windows. (HA, 2015)

ROOF

Description

The Garage has a gable roof that runs east-west over the length of the building. The roof is sheathed in asphalt shingles. Originally, there was likely a wood shingle roof.

Conditions

The roof is in fair condition. There are some damaged asphalt shingles as well as minimal biological growth.

Recommendations

The asphalt shingle roof should be removed and replaced with a new asphalt shingle roof. Any damaged roof decking discovered following the removal of the shingles should be cut out and replaced. The wood eaves should be prepared and painted.

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

FLOOR

Description

The floor in the Garage is a concrete slab.

Conditions

The concrete is in fair condition and is cracked and damaged in several locations. There also appears to be previous patches in the floor. The floor is moderately soiled and has a large stain in the center.

Recommendations

All cracks and damaged areas should be repaired and patched. The floor should be cleaned to remove debris and stains.

WALLS

Description

The walls are painted plaster.

Conditions

The plaster walls are in fair condition. There are several small holes, gouges, and scuff marks, and stains on the walls.

Recommendations

All holes and gouges should be patched and the walls should be prepared and painted.

CEILING

Description

The ceiling is painted plaster.

Conditions

The plaster ceiling is in fair condition. There are some small holes and stains on the ceiling, as well as some moderate soiling.

Recommendations

All holes and gouges should be patched and the ceiling should be prepared and painted.

WOOD TRIM

Description

There are wood window casings on the interior that are painted white.

Conditions

The wood window casings are in good condition.

Recommendations

The wood window casings should be prepared and painted.



Figure IV-206. Interior painted plaster walls and ceiling. (HA, 2015)



Figure IV-207. Painted plaster ceiling and porcelain light fixture with early bulb. (HA, 2015)

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the garage (bull barn):

- Roof configuration, wood fascia, and soffits.
- Clapboard siding and fieldstone foundation.
- Divided lite wood windows.
- Painted plaster walls and ceiling.
- Wood window casing.

ROOT CELLARS

HISTORY & USE

There are two Root Cellars on the farmstead, one north of the Chicken House off of the path leading up to the garden, and the other one up the hill directly east of the garden. The one located near the Chicken House may have been there prior to the Sloane's acquiring the property. There is no record of this Root Cellar being used during the Sloane and Patterson tenure on the farm. The Root Cellar near the garden was used to store root vegetables up through the Patterson's ownership of Merestead. Neither of the root cellars are currently utilized.



Figure IV-208. Lower root cellar. (HA, 2015)



Figure IV-209. Upper root cellar. (HA, 2015)

LEVEL OF SIGNIFICANCE

The Root Cellars still retain a high level of historic integrity. A majority of the structures' original materials are still extant and in relatively good condition.

EXTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

The Root Cellars are both built into the hillsides with an arched entry on one side.

WALLS

Description

Both Root Cellars have a fieldstone wall that has an arched opening at its center. The top of the wall is arched to follow the line of the barrel vault inside. Fieldstone retaining walls are located on each side of the opening. The remainder of the structure is covered in earth, grass and plantings.

Condition

The fieldstone walls appear to be in fairly good condition. There are some small cracks in the mortar joints.

Recommendations

Missing and damaged mortar joints should be repointed.



Figure IV-210. Fieldstone root cellar wall. (HA, 2015)



Figure IV-211. Painted board-and-batten door at upper root cellar. (HA, 2015)

DOORS**Description**

Both Root Cellars have a single entry door located in the arched openings in the fieldstone walls. The doors are wood board and batten set in wood frames and painted white. There is a wood and wire mesh screen door on the interior side of the wood entry door to the Root Cellar near the garden.

Condition

The doors are in poor condition. The frames are rotted and significantly damaged. The doors are also damaged, especially at the top and bottom. The doors and frames are also out of alignment and the doors do not close properly. The paint coating on both doors is significantly worn and damaged.

Recommendations

The damaged wood doors and frames should be removed and replaced with new wood doors and frames that match the existing doors.

ROOF**Description**

The roof is covered in earth and plantings on both Root Cellars.

Condition

The plantings on the roofs of both root cellars are overgrown.

Recommendations

Remove overgrown plantings on the roofs of the root cellars.



Figure IV-212. Earth roof at upper root cellar. (HA, 2015)



Figure IV-213. Earth roof at upper root cellar. (HA, 2015)

VENTILATORS

Description

Both Root Cellars have ventilators on the roof that allow air to escape through openings in the vaulted ceilings. The ventilator on the root cellar near the chicken house is a small rectangular wood structure with a gable roof. There are holes in the wood siding to allow air to vent out. The ventilator roof is covered with wood shingles. The ventilator on the root cellar near the garden is a similar wood structure with a asphalt shingle roof.

Condition

The ventilators are in fair condition. The wood siding is cracked and needs to be painted. There are some damaged asphalt shingles on the ventilator on the root cellar near the garden. According to site superintendent Tom Comito, the ventilator on the lower root cellar was re-done sometime in the 1990s.⁵

Recommendations

Repair the wood siding on the ventilators as required. Paint all exposed wood elements. Install new shingles to replace damaged and missing shingles.



Figure IV-214. Earth roof and wood ventilator with wood roof shingles at lower root cellar. (HA, 2015)



Figure IV-215. Asphalt shingles on upper root cellar ventilator. (HA, 2015)

INTERIOR DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

FLOOR

Description

There is a dirt floor in both root cellars.

Conditions

The floor appears to be in good condition.

Recommendations

No work is needed at this time.

WALLS

Description

The walls are rough fieldstone set in mortar.

Conditions

The walls appear to be in good condition.

Recommendations

Repoint the walls as necessary to maintain the structure.

CEILING

Description

The ceiling of the root cellar near the chicken house is a brick barrel vault. The ceiling of the root cellar near the garden has a barrel vaulted fieldstone and concrete ceiling.

Conditions

The vaulted ceilings in both root cellars appear to be in relatively good condition. There are some open mortar joints in the brick vault.

Recommendations

Repoint all open mortar joints in the vaulted ceiling.



Figure IV-216. Fieldstone walls and barrel ceiling. (HA, 2015)



Figure IV-217. Close-up photo of fieldstone walls and barrel ceiling. (HA, 2015)

CHARACTER DEFINING FEATURES

The following elements are character defining features that contribute the historic and architectural significance of the root cellars:

- Configuration.
- Stone structure.
- Board-and-batten doors.

GARDEN SHED

HISTORY & USE

The garden shed was built around 1970 by one of the former staff members and is located at the top of the hill and across the road from the upper root cellar. It was used as a tool shed but now it is primarily used for storage..

LEVEL OF SIGNIFICANCE

Although constructed during the Patterson's ownership of the estate, the garden shed was built relatively recently and of little architectural or historic merit. It is therefore considered of minor historic significance.

DESCRIPTION, CONDITION, & RECOMMENDED TREATMENTS

Description

The garden shed is a wood framed structure that sits on a concrete slab. It is clad with painted wood siding and an asphalt shingle roof. Multi-lite hopper windows are located on three of exterior elevations while the main entry doors consist of a pair of ten-lite French doors. The roof was installed in 1997 and the wood clapboards last painted in 1999.⁶

The interior of the shed reveals its utilitarian function and it is not adorned with any architectural treatments. The floor consists of the concrete slab while the walls and roof are unclad, displaying the structural framing and backside of the exterior wall and ceiling wood decking. There are wood shelves on one wall and a simply framed work table along another. The shed still contains many clay flower pots as well as maintenance supplies and implements.



Figure IV-218. Garden shed, looking northwest.. (HA, 2015)



Figure IV-219. Garden shed interior, looking west. (HA, 2015)

Condition

The exterior of the garden shed is in fair-to-good condition, with the worst damage on the south elevation. The roof appears to be in good condition but the paint on the clapboards is severely worn and some of the clapboards are loose or missing. Likewise, the paint on the roof fascia boards has mostly failed and the fascia board is entirely missing on the south elevation. The door and windows also have paint failure as well as very brittle glazing putty with some areas where it is missing.

The interior of the building appears to be in good condition although there is quite a bit of debris on the floor.

Recommendations

Restoring the garden shed is not a priority and depends on the future programming for the site. Its purpose was to store garden tools but its current function as a maintenance tool storage building is impractical given its remote location and small size. However, depending on the tenant and use of the site, it may have other applications that are not yet obvious. Restoring the building will essentially require preventing further water infiltration. This would require installing new clapboard siding and fascia boards where missing or badly damaged and performing routine maintenance.

(Endnotes)

- 1 Tom Comito, interview with Bob Score and Mark Kasprzyk, September 2, 2015.
- 2 James L. Gavin, *A Building History of Northern New England* (Lebanon, NH: University Press of New England, 2001) 17.
- 3 Tom Comito, "Merestead As I Know It," (unpublished document, 2000), 8.
- 4 According to the 1982 unpublished report "Tour of the Patterson Estate," by Westchester county Park's Deputy Commissioner, Robert E. Dispenza, the building was known at the "bull barn". Tom Comito however, referred to it as the garage in his 2000 report entitled, "Merestead As I Know It."
- 5 "Merestead As I Know It," 9.
- 6 Ibid.

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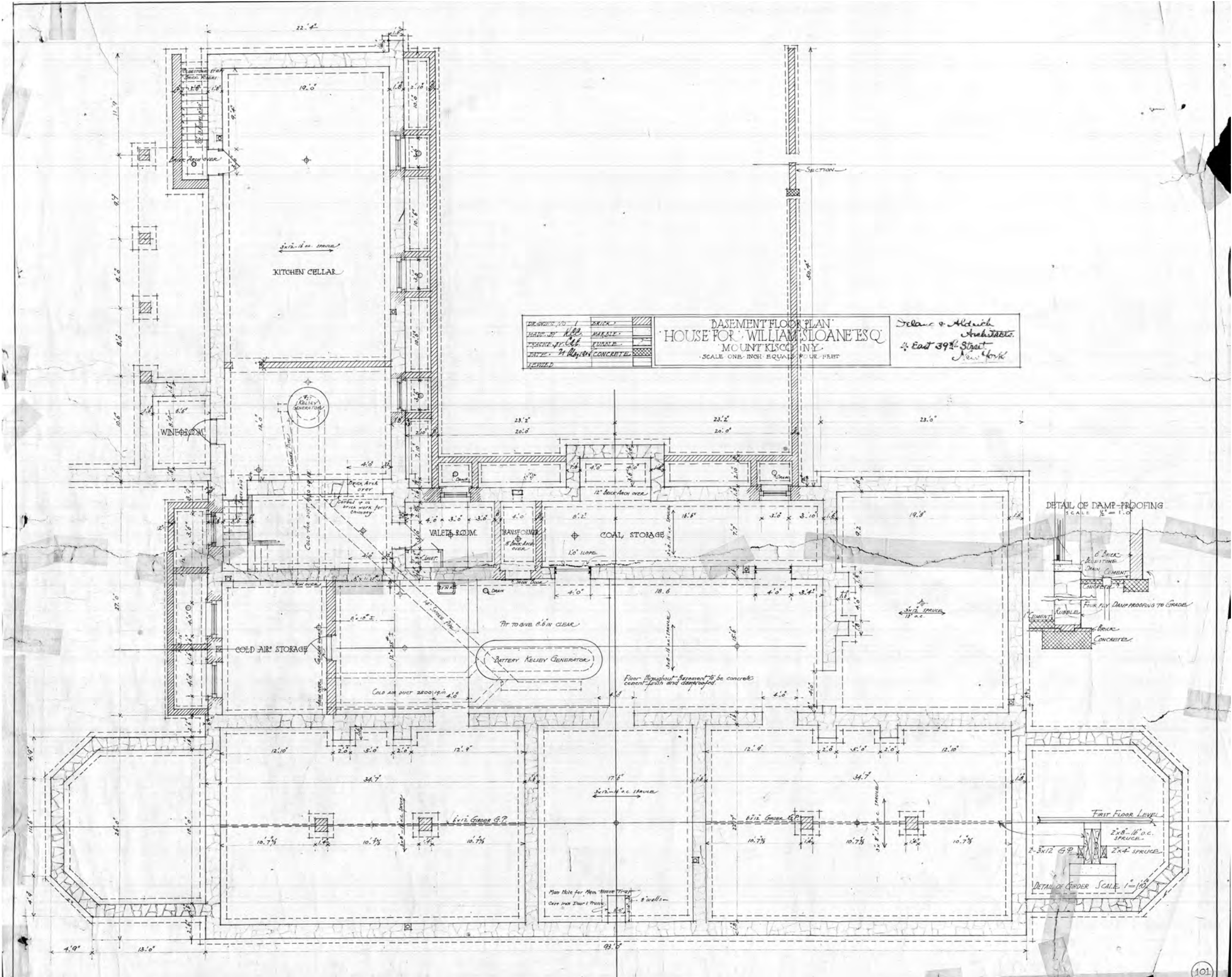
Drawings/Maps

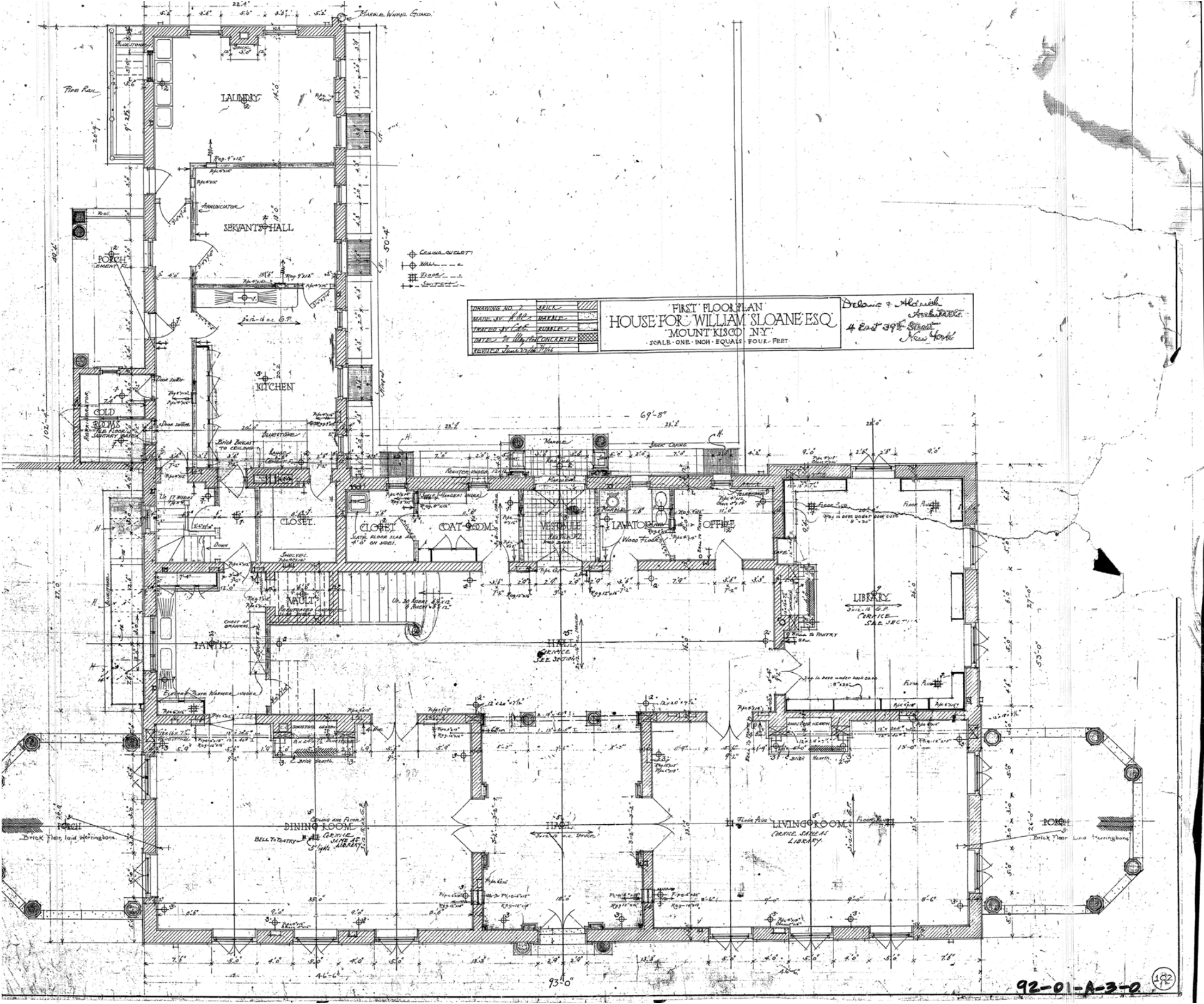
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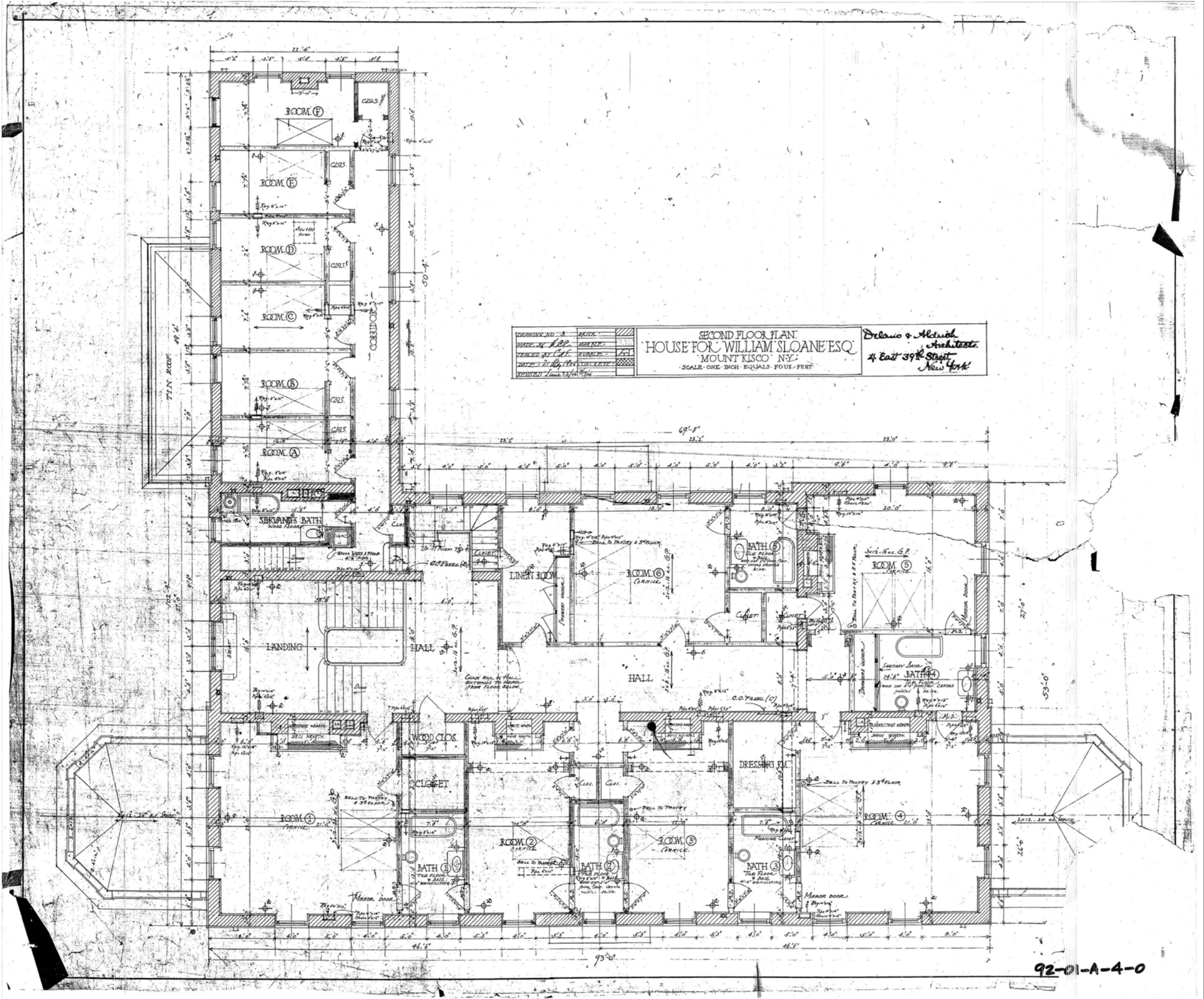
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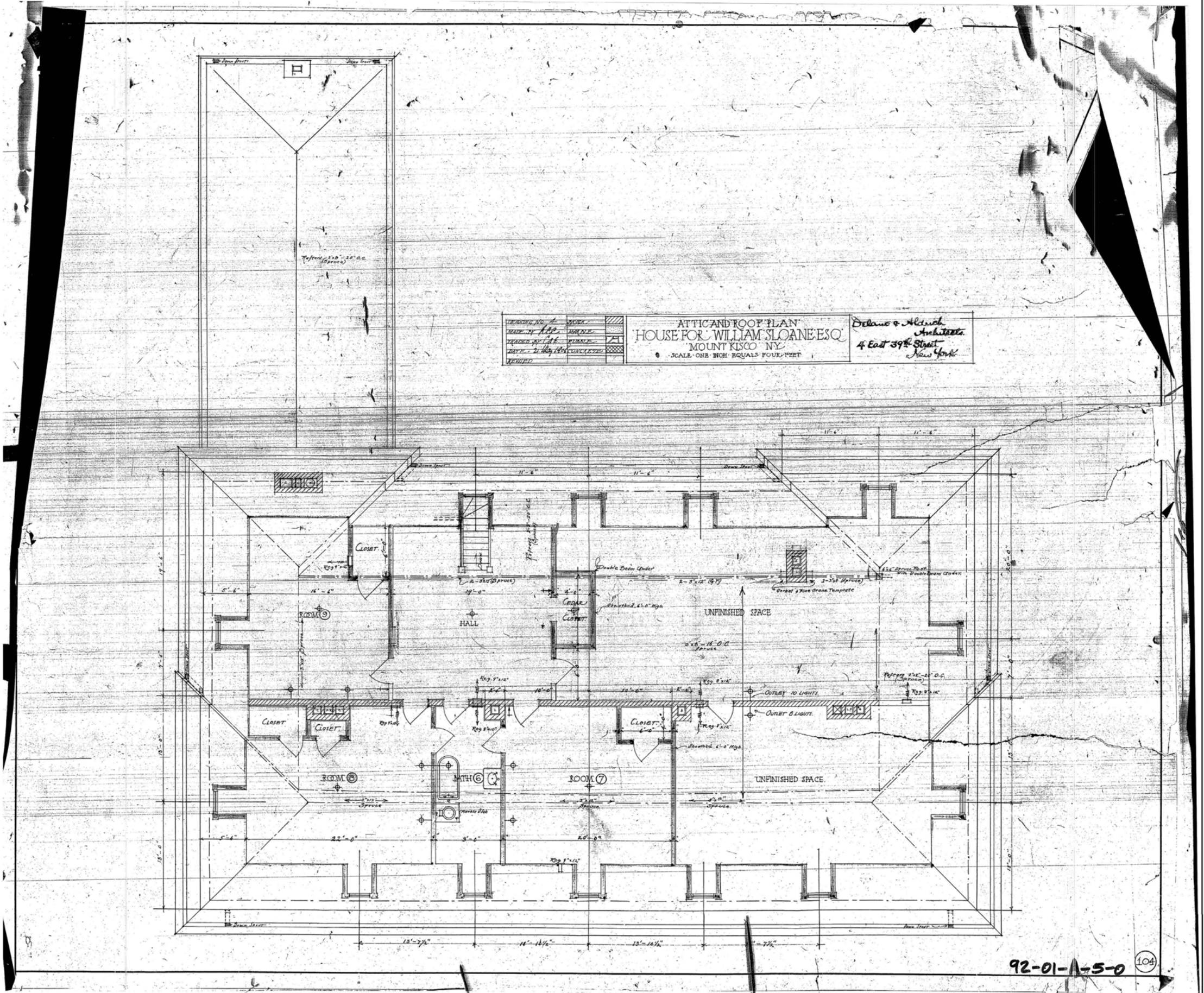
APPENDIX A
HISTORIC DRAWINGS -- MERESTEAD HOUSE

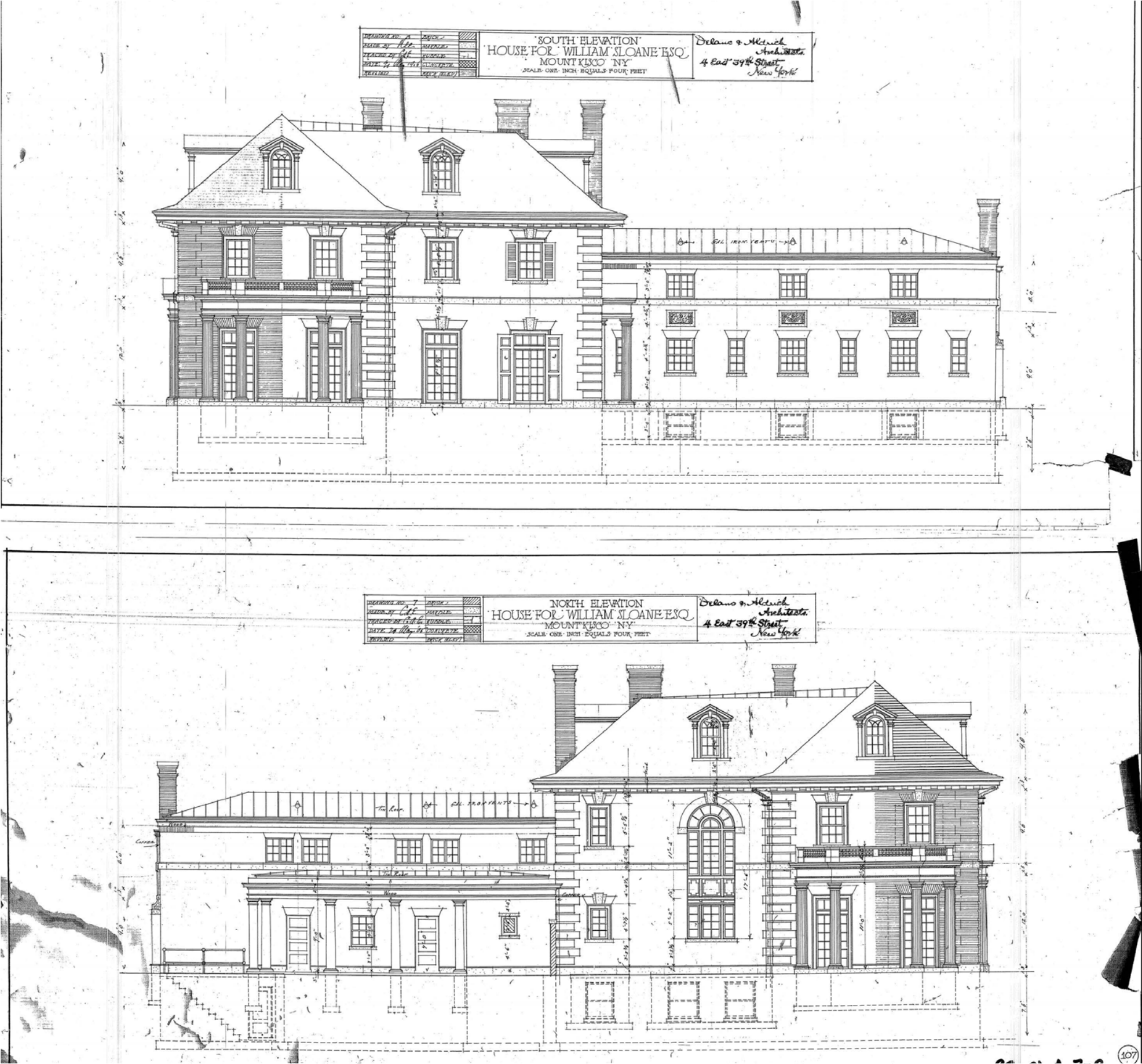
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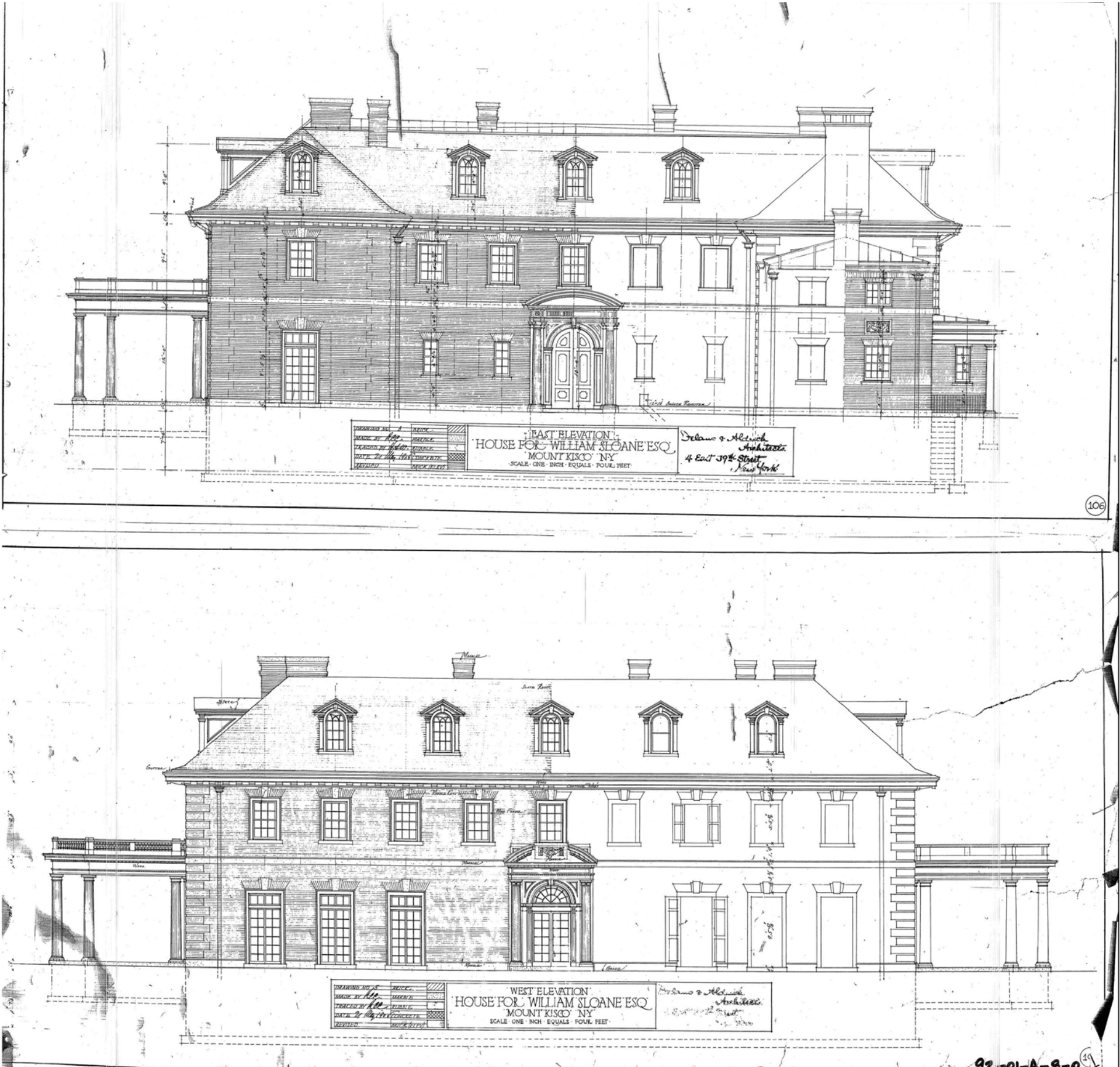


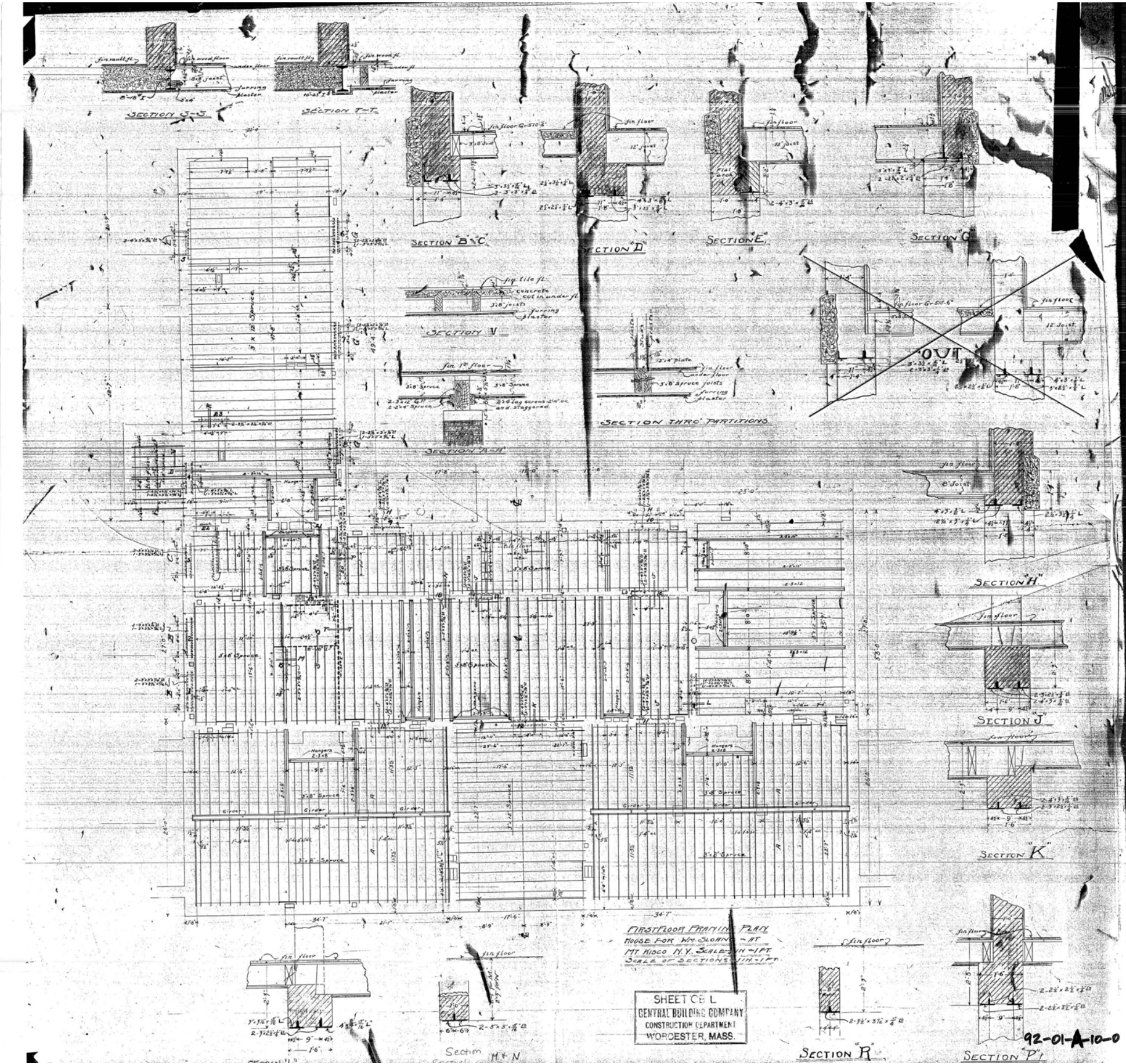




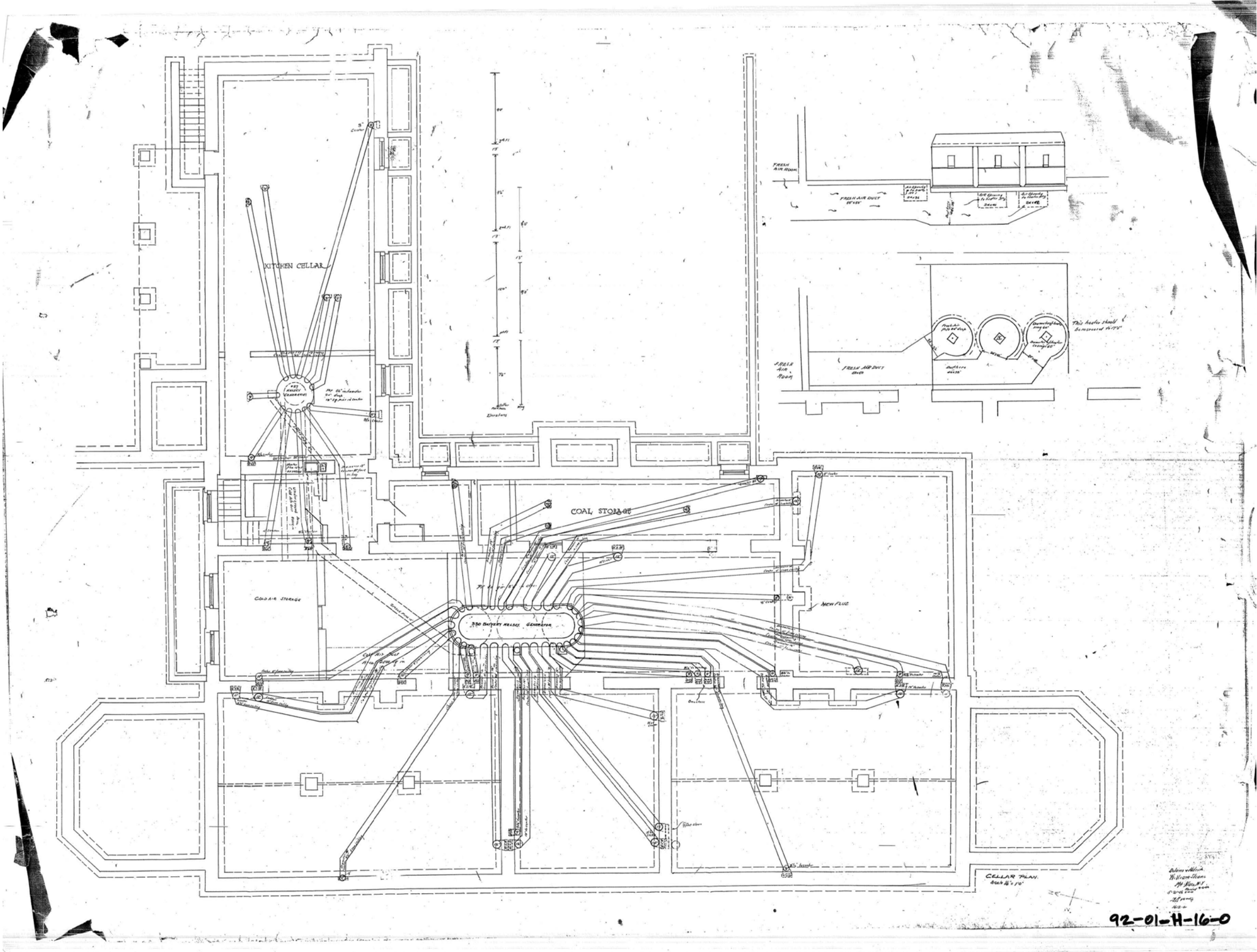


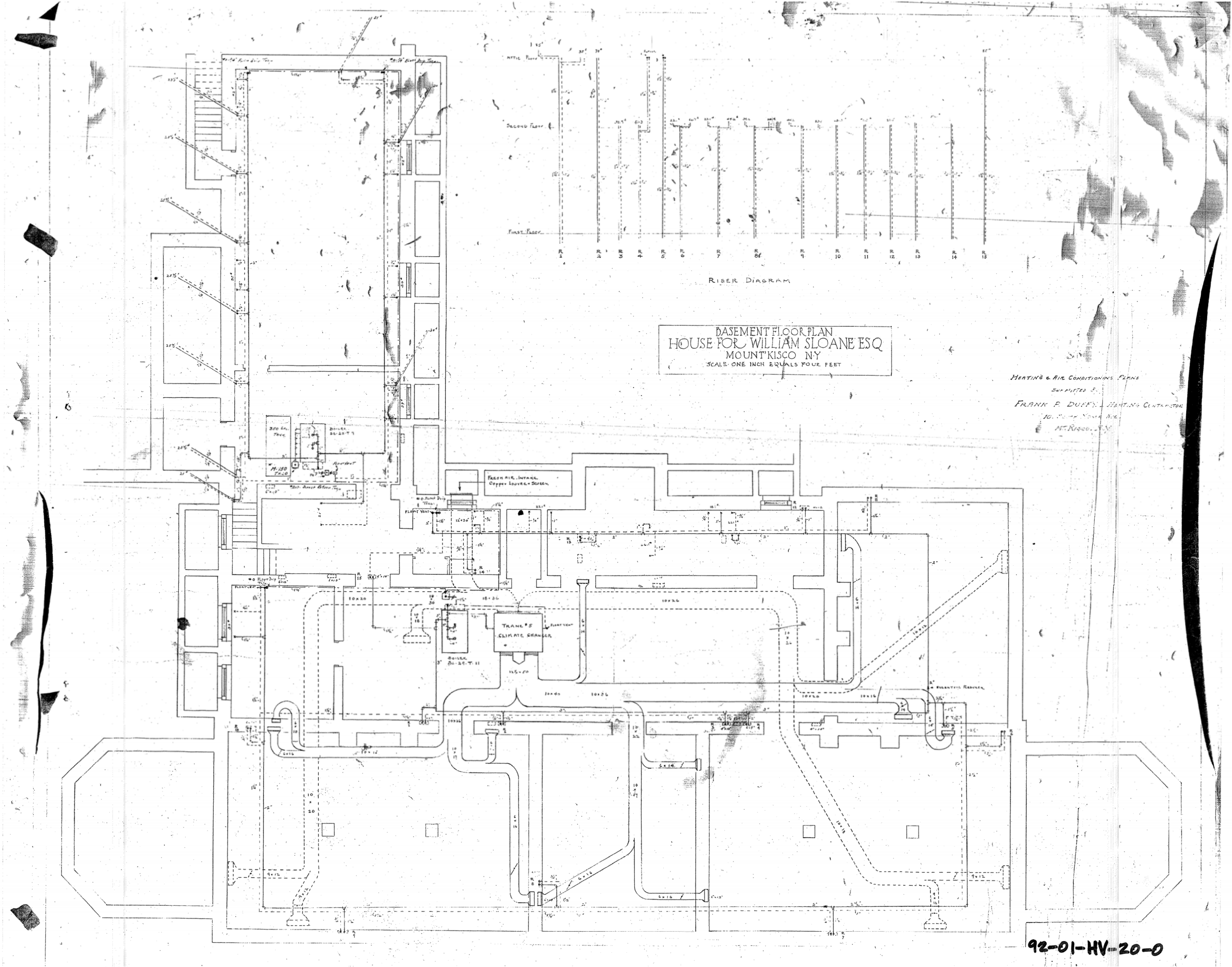


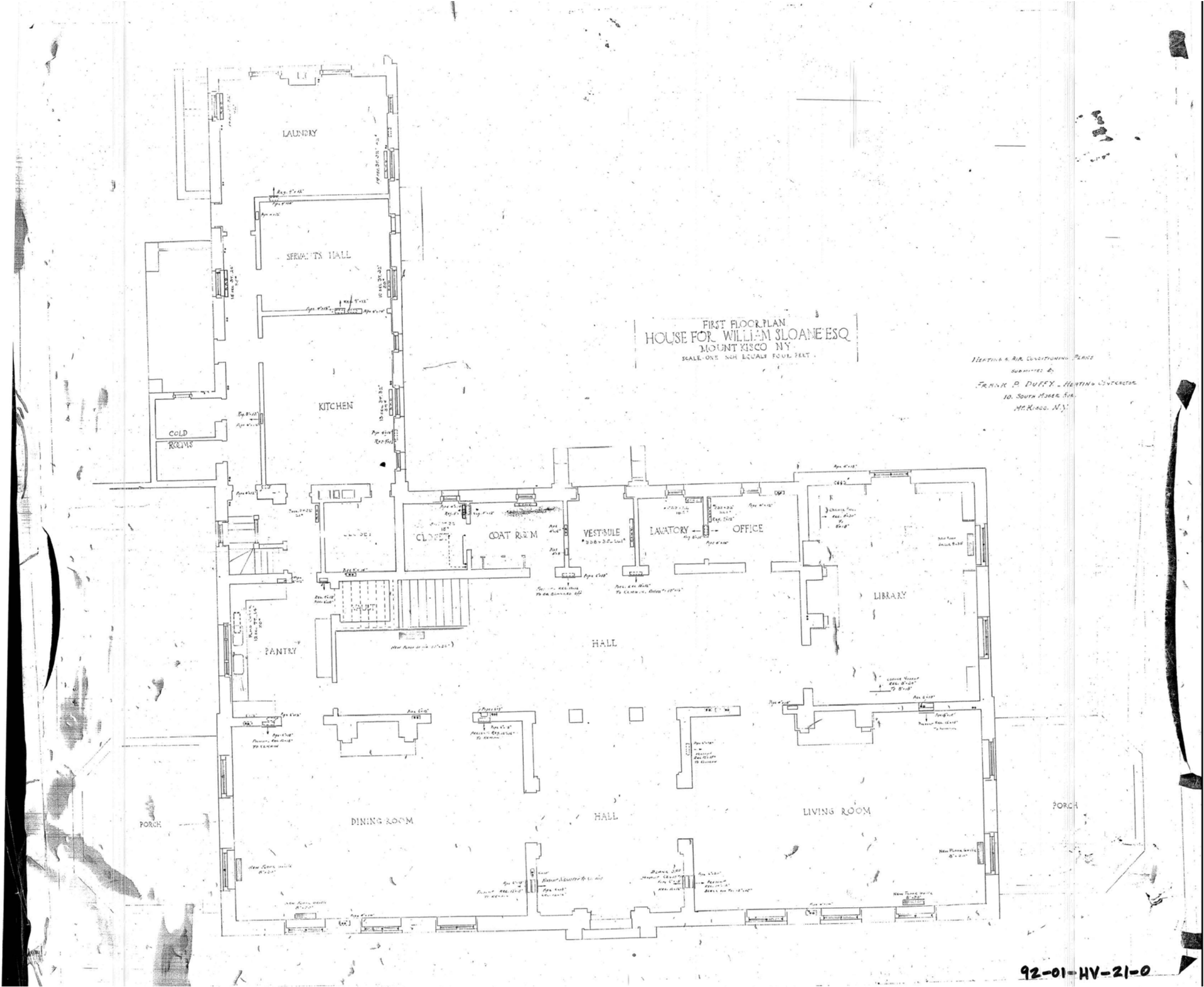


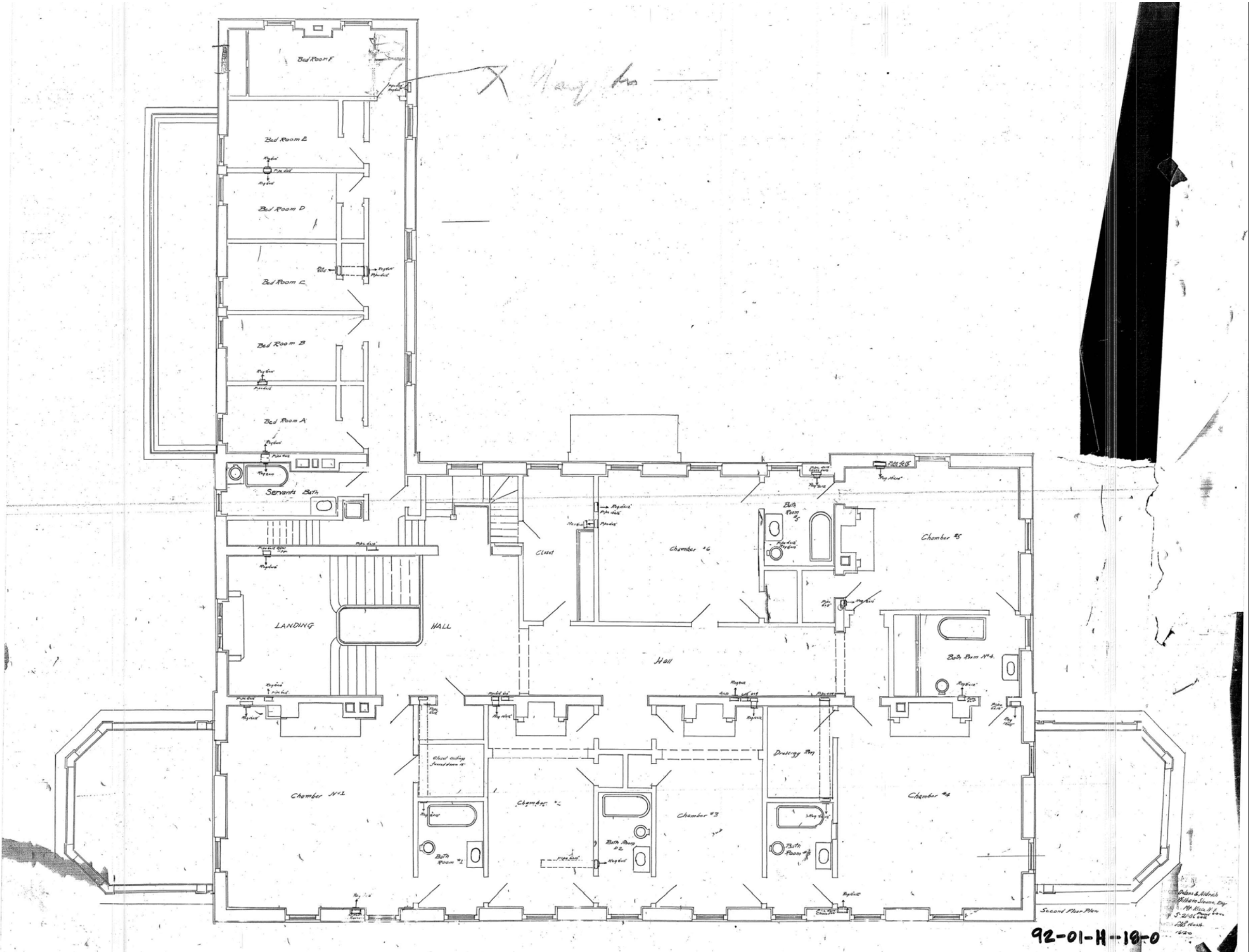


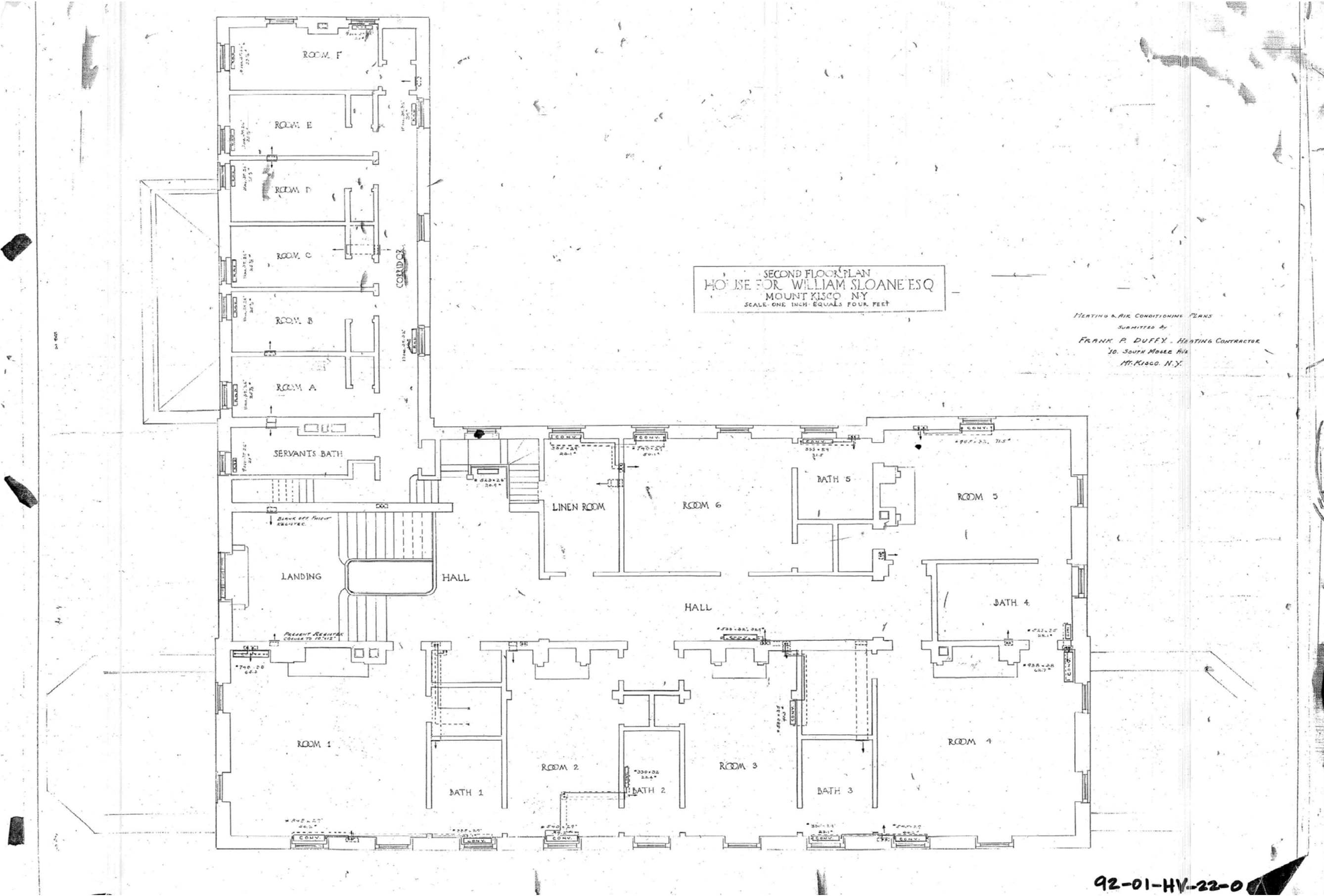


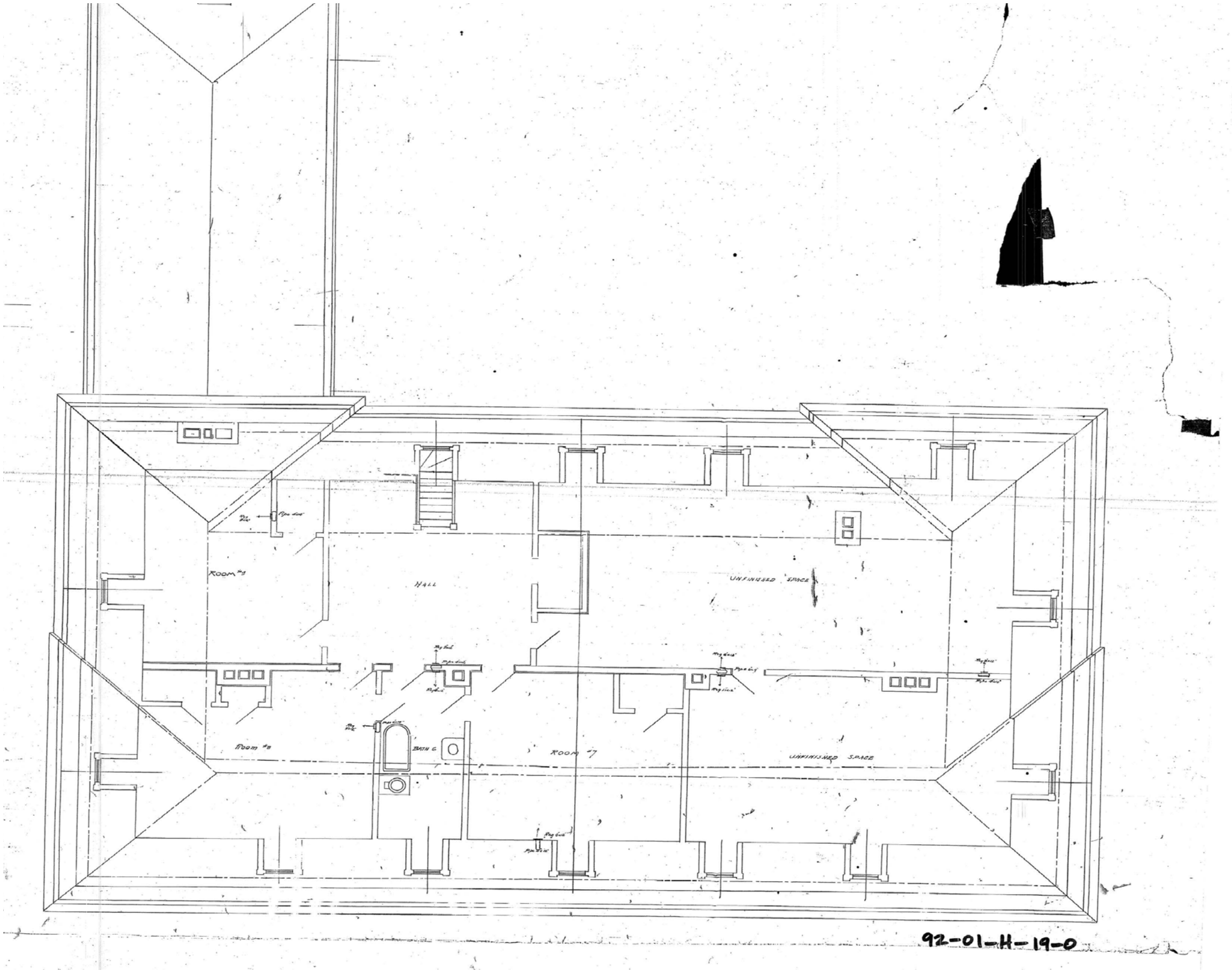


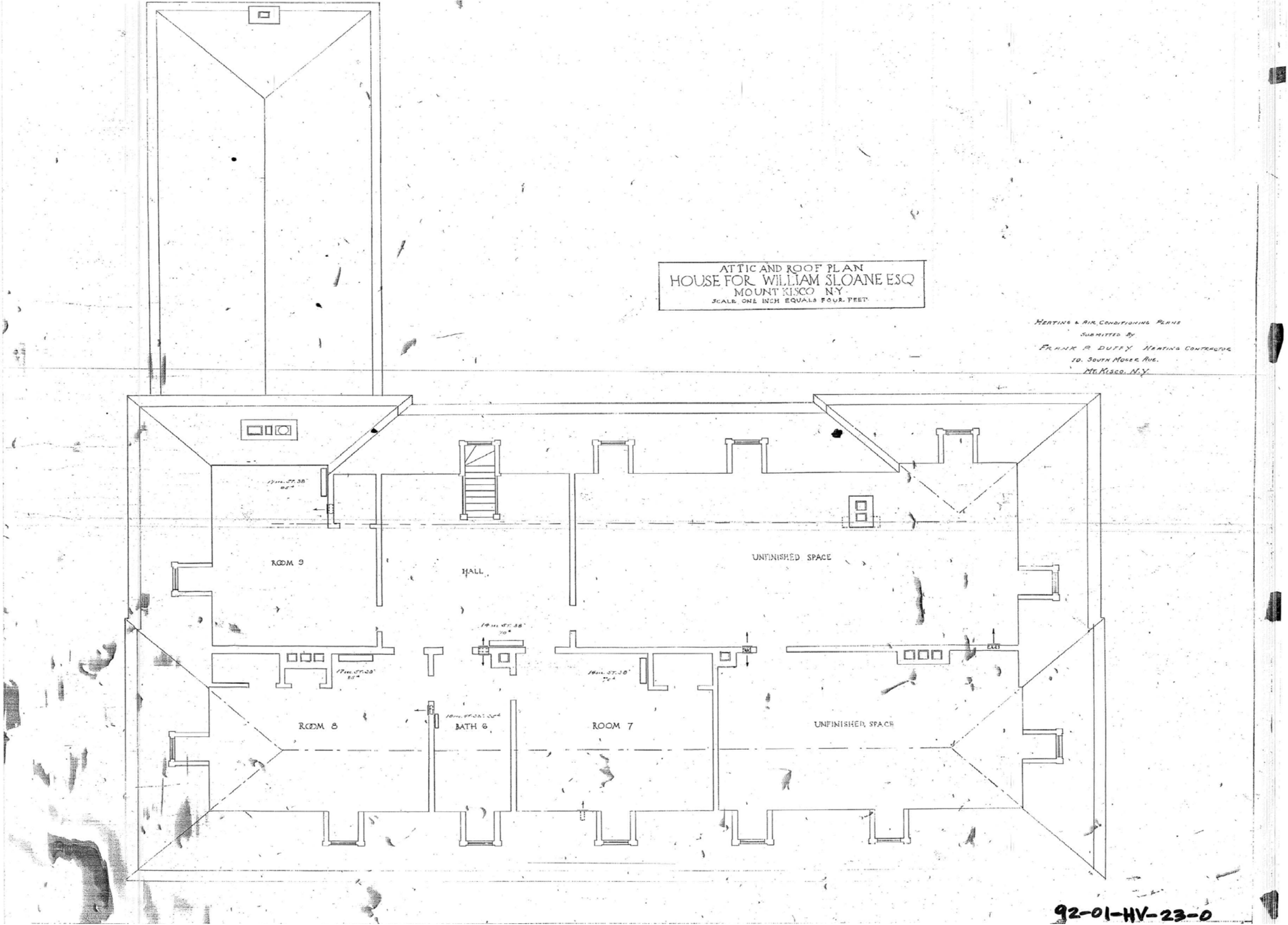


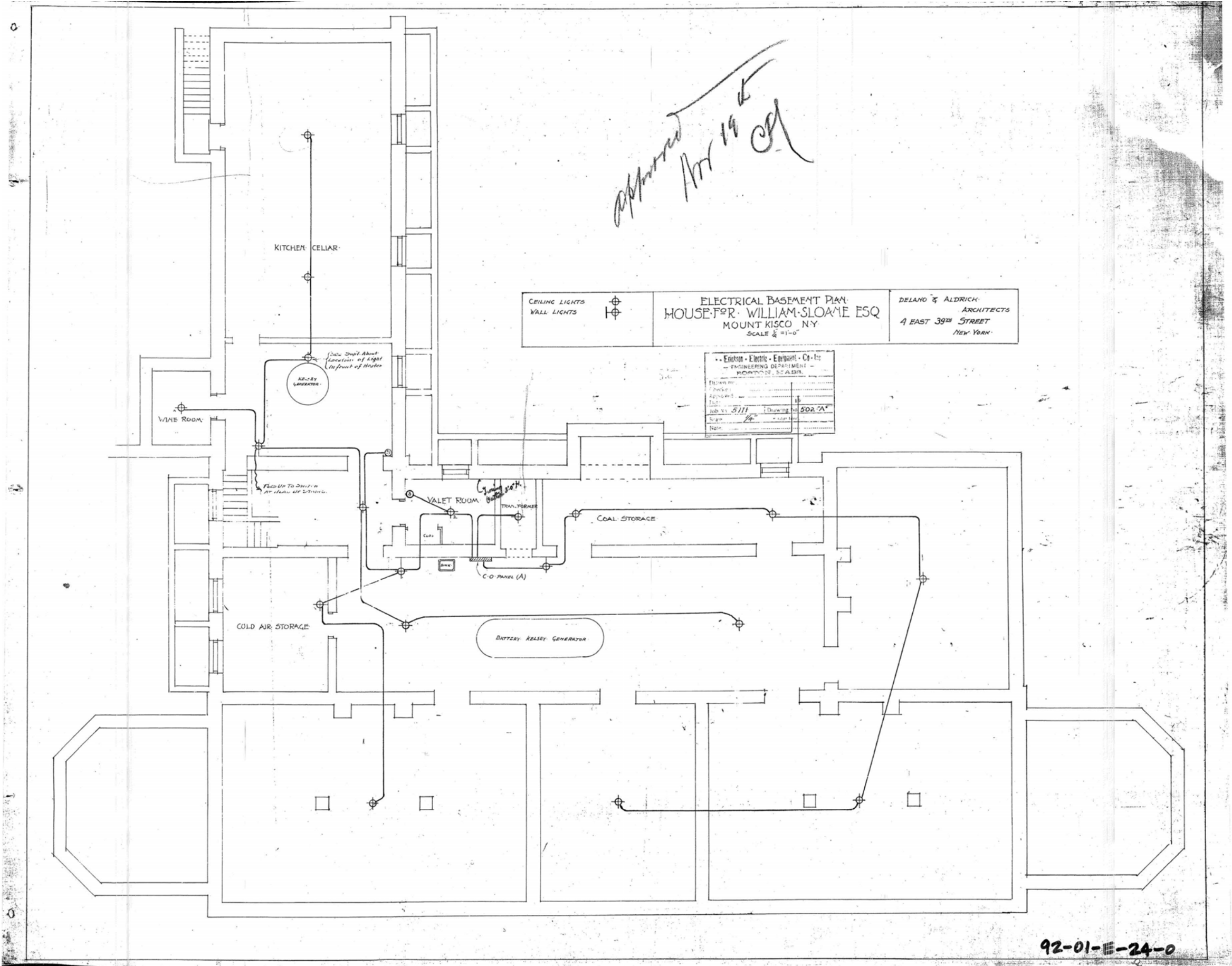


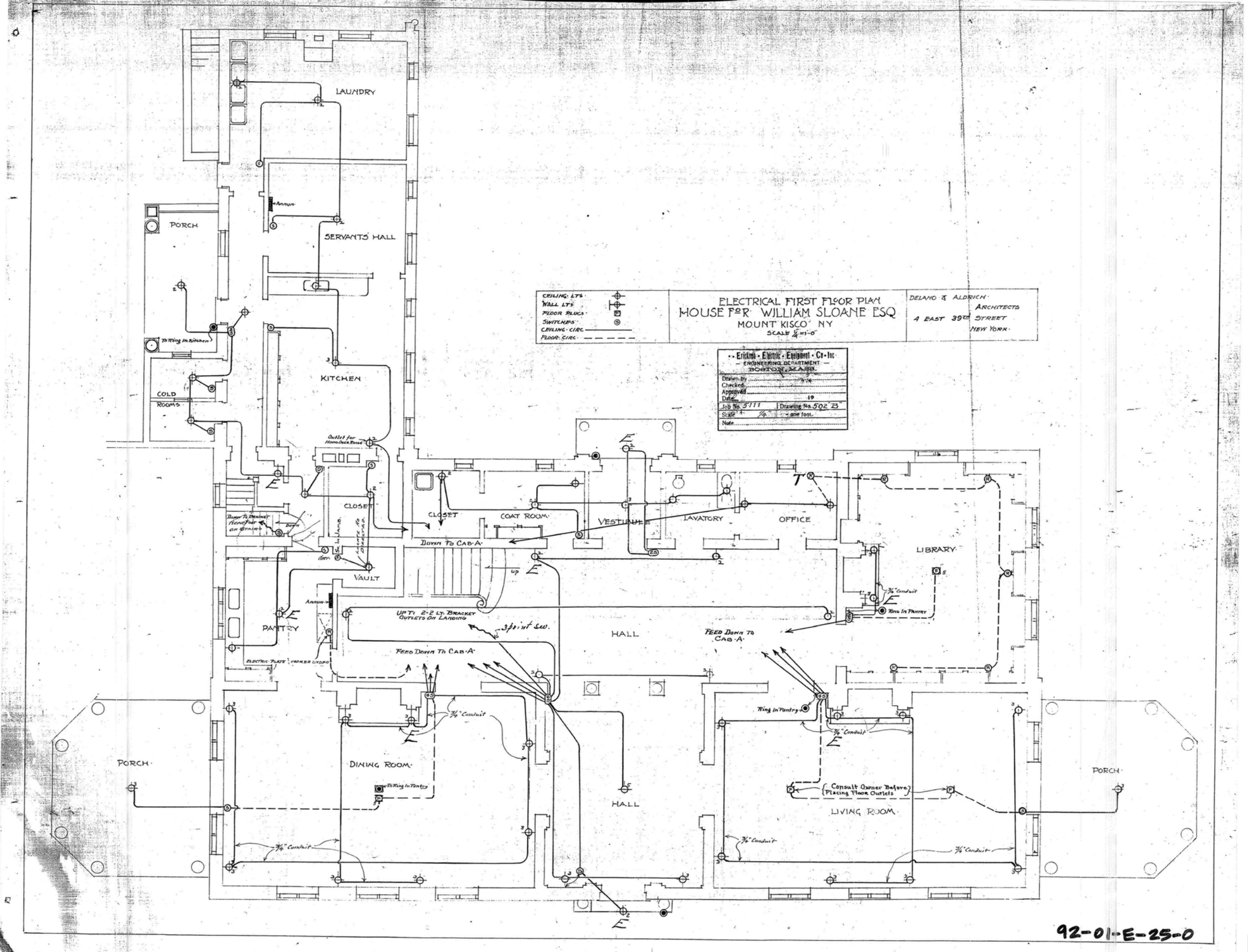


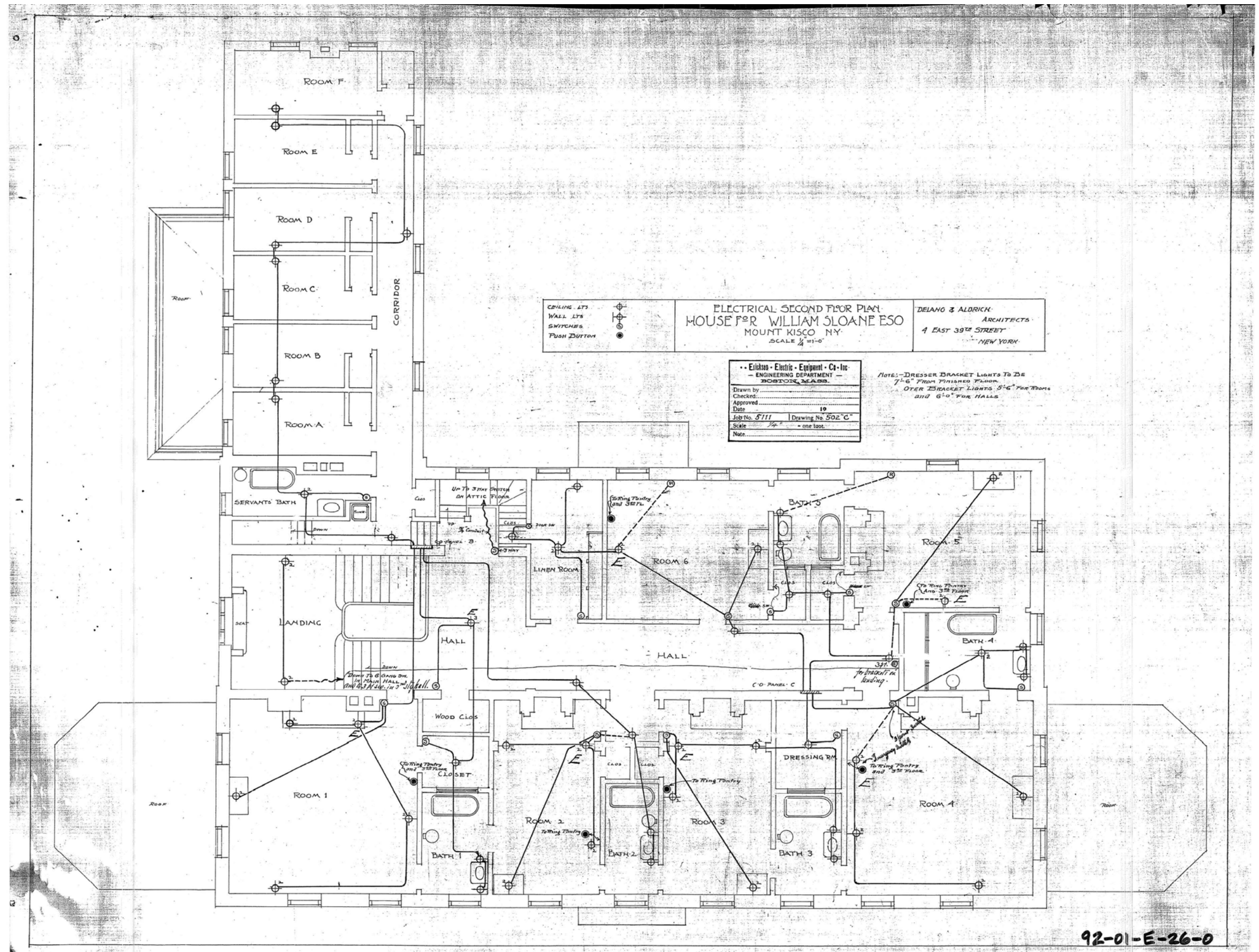


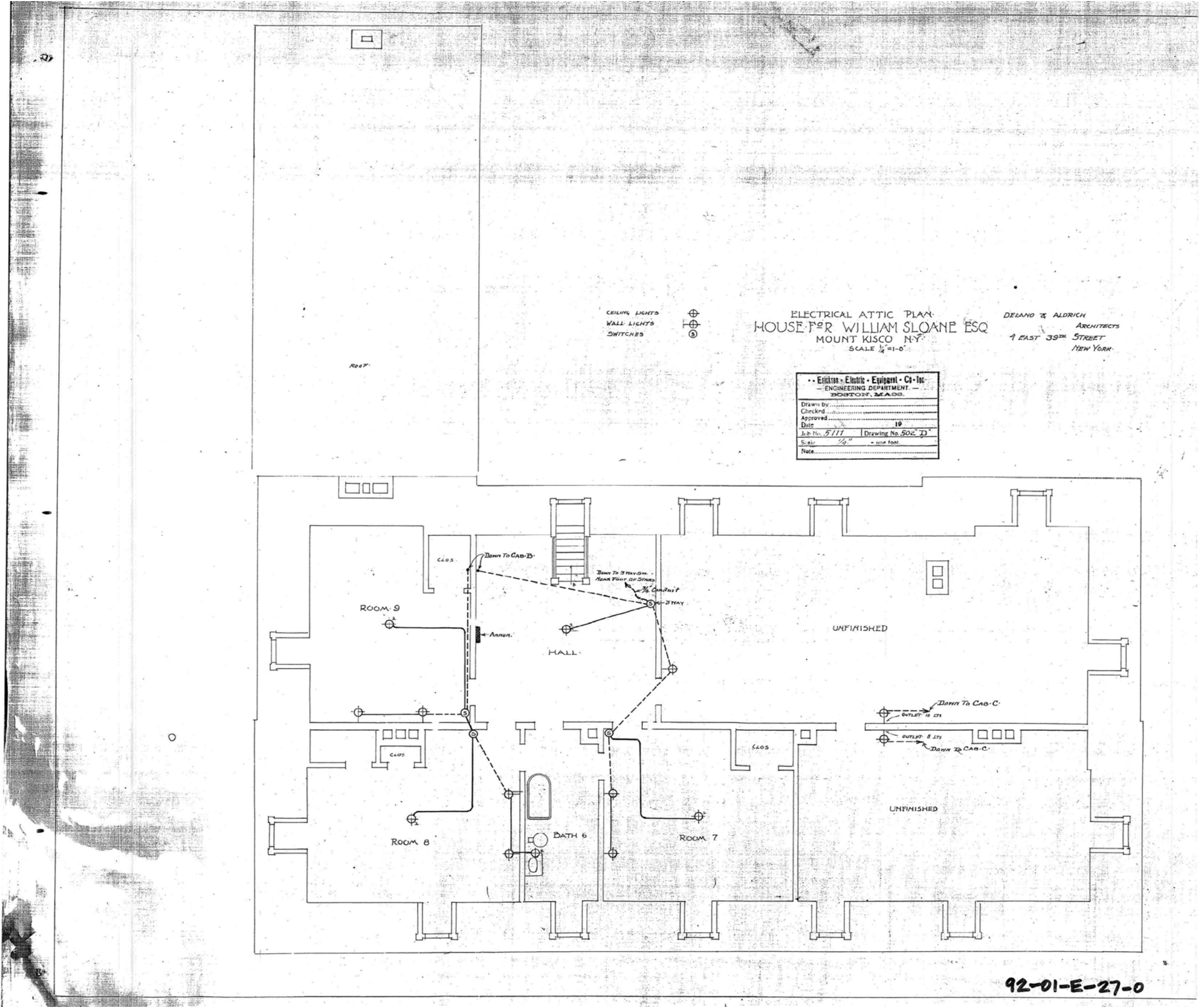


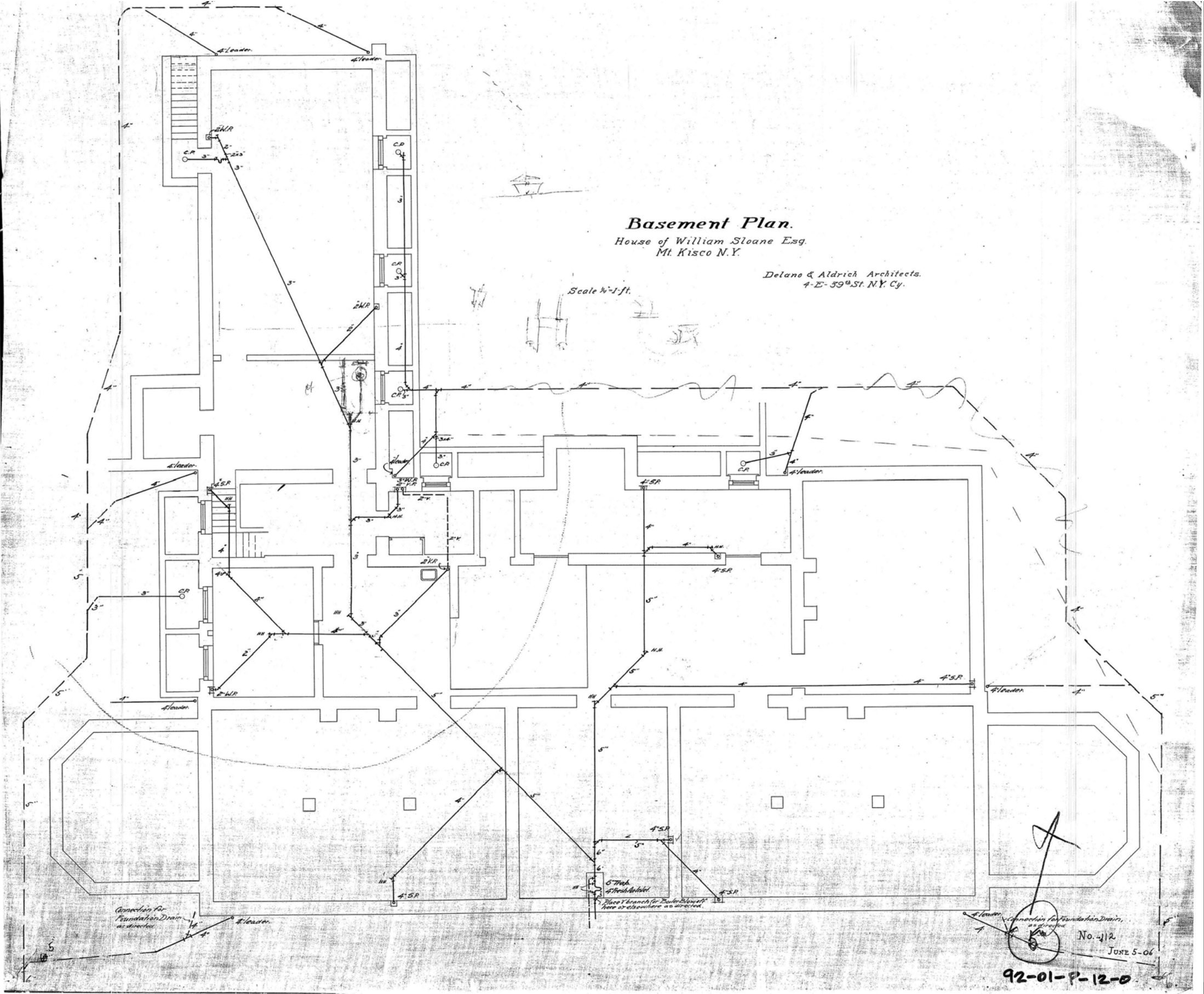


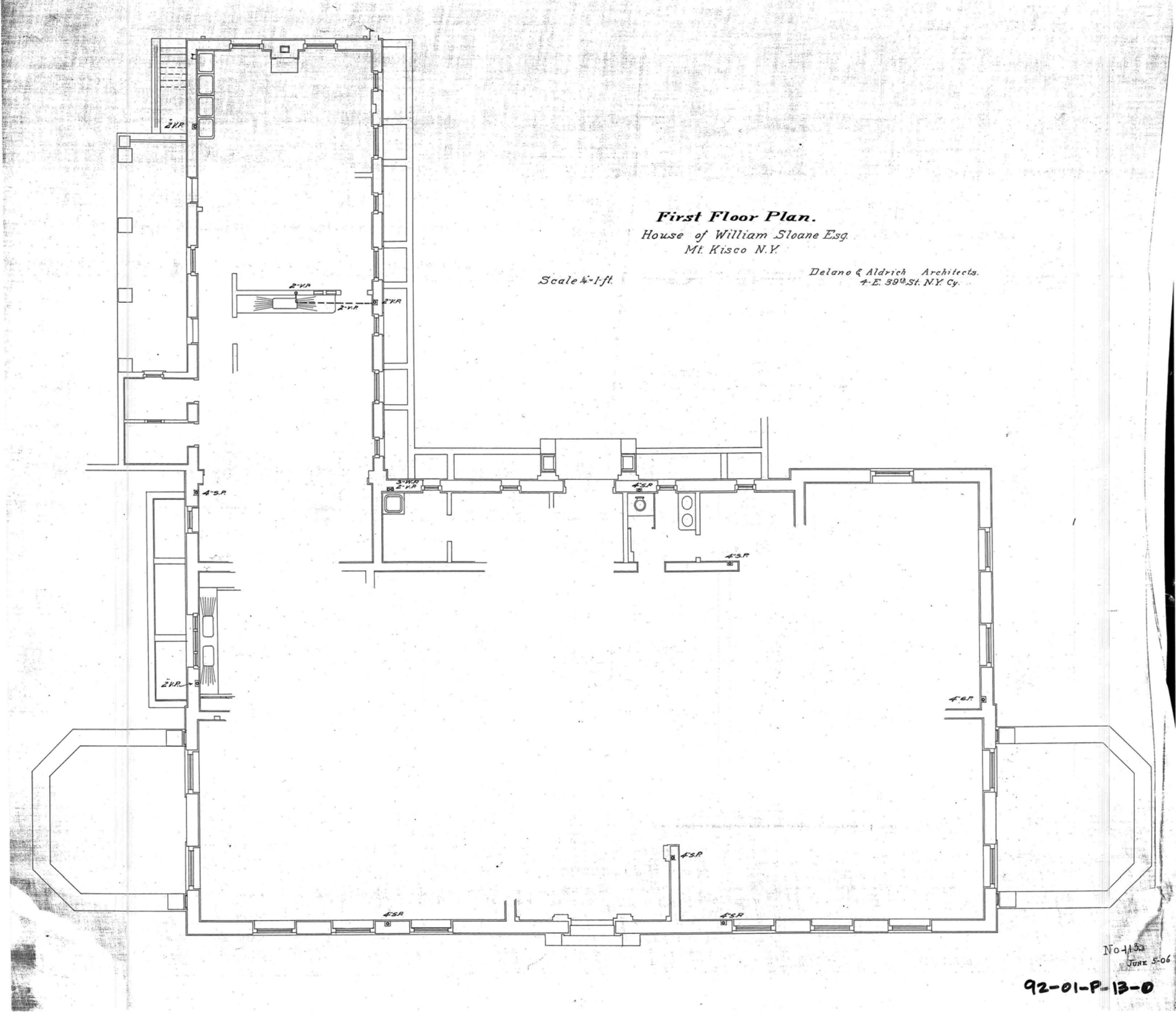


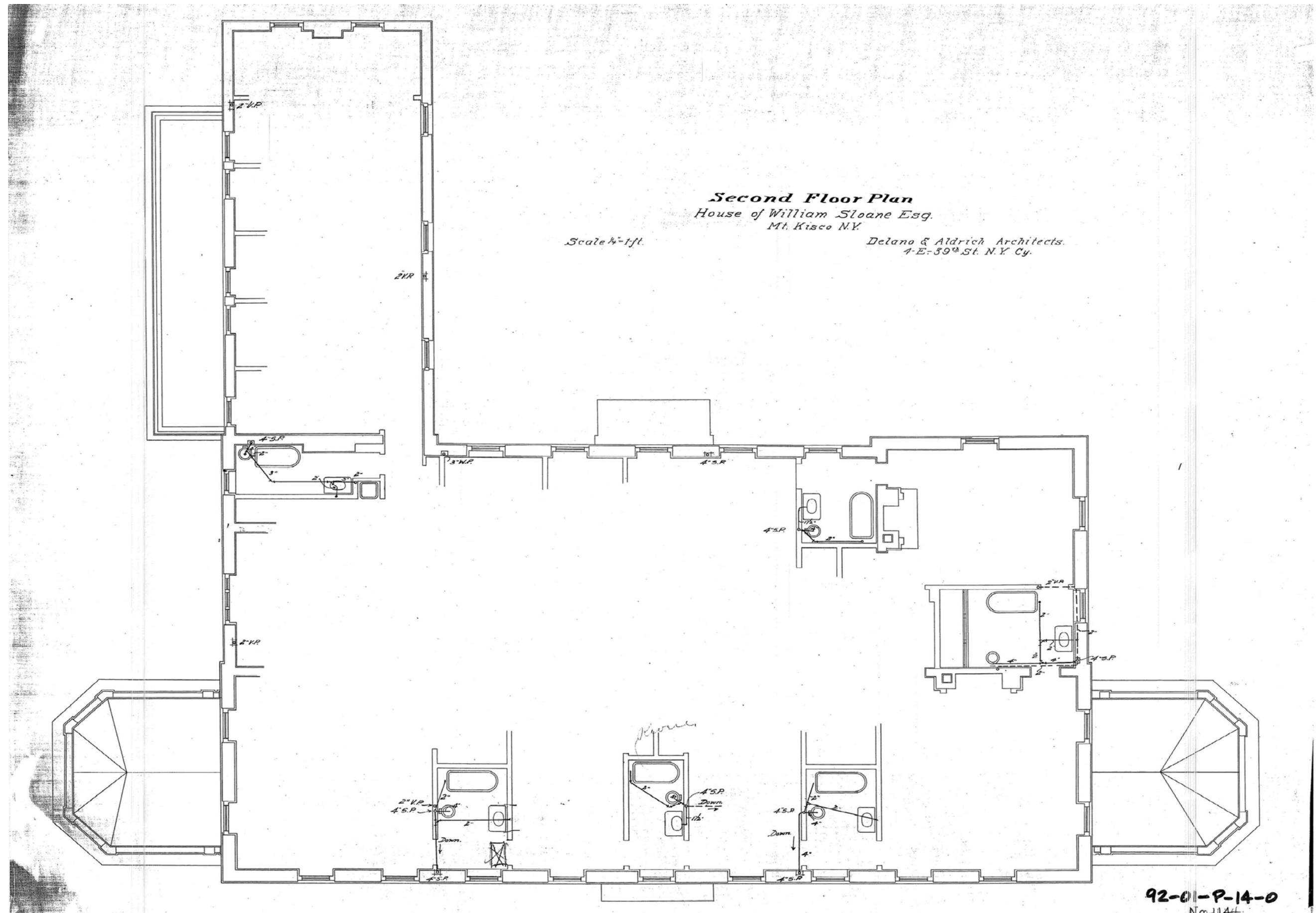


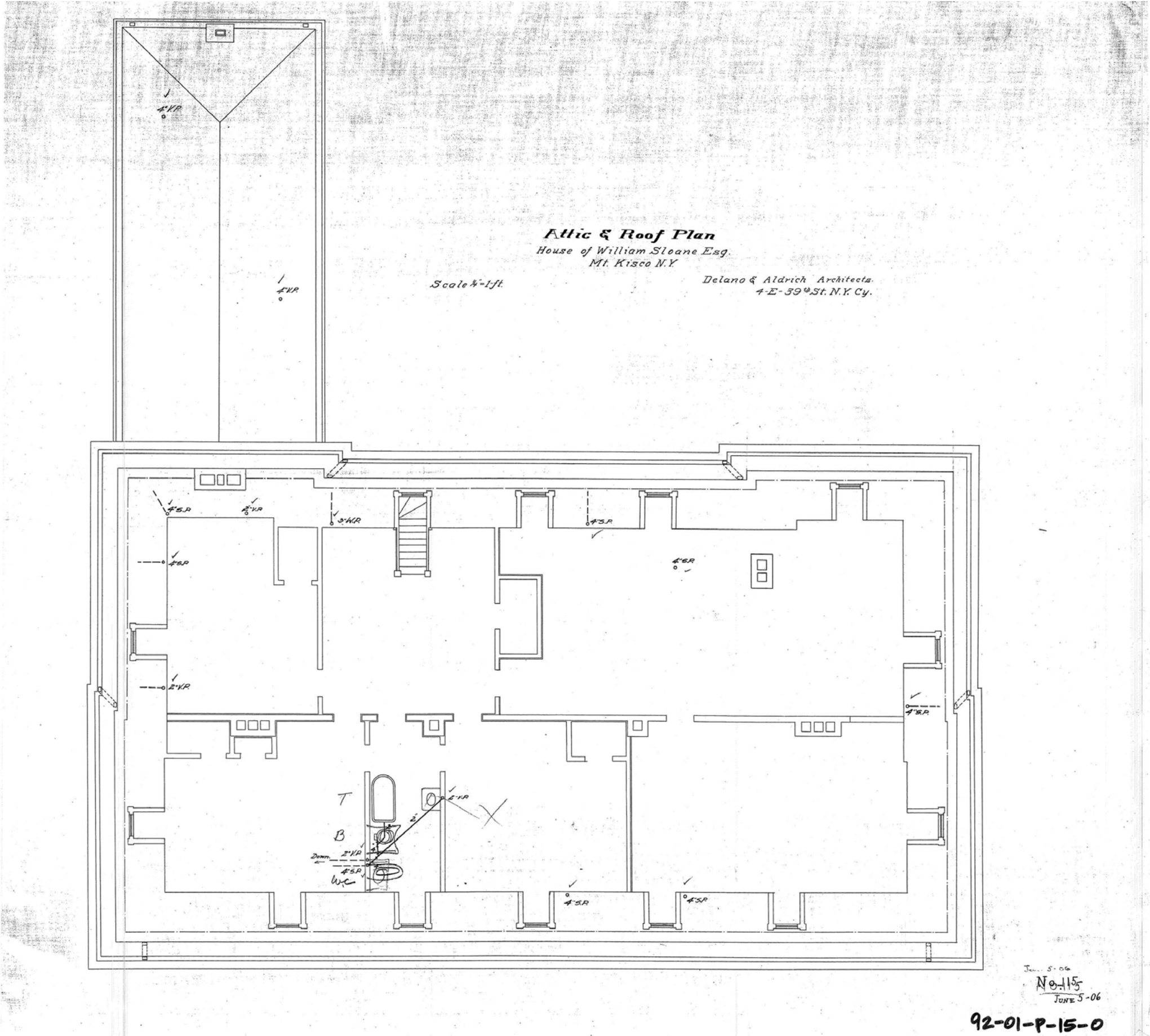






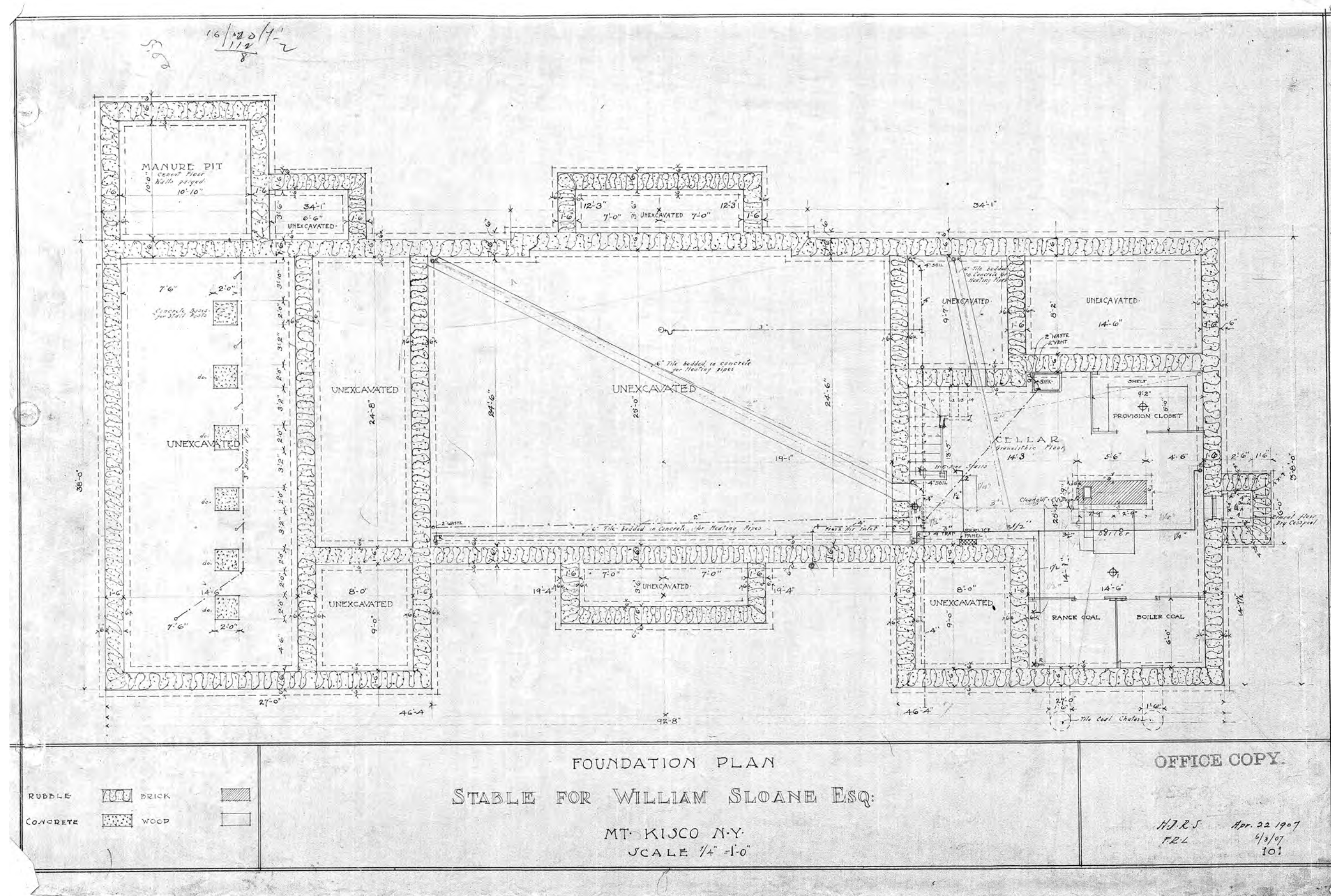


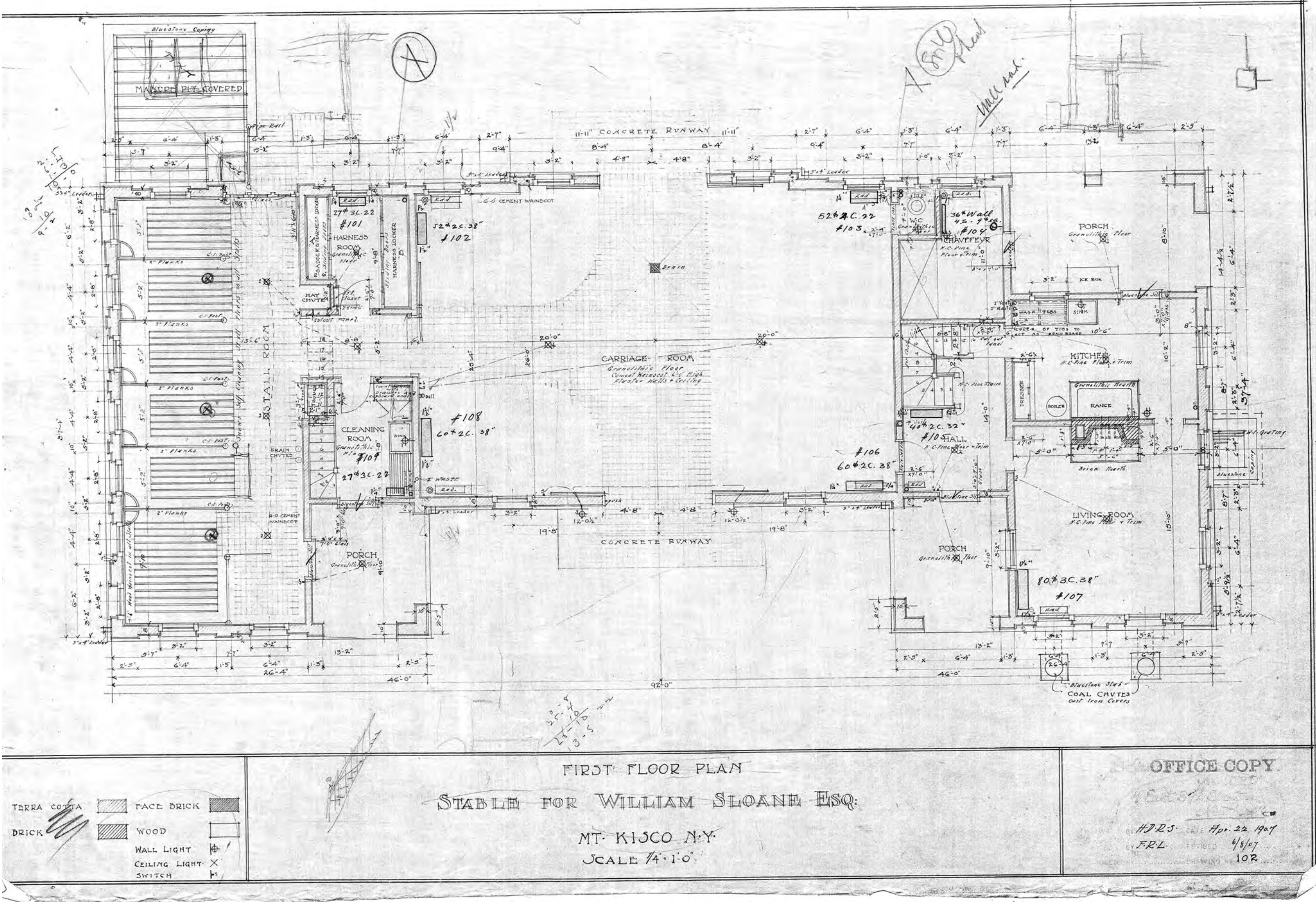


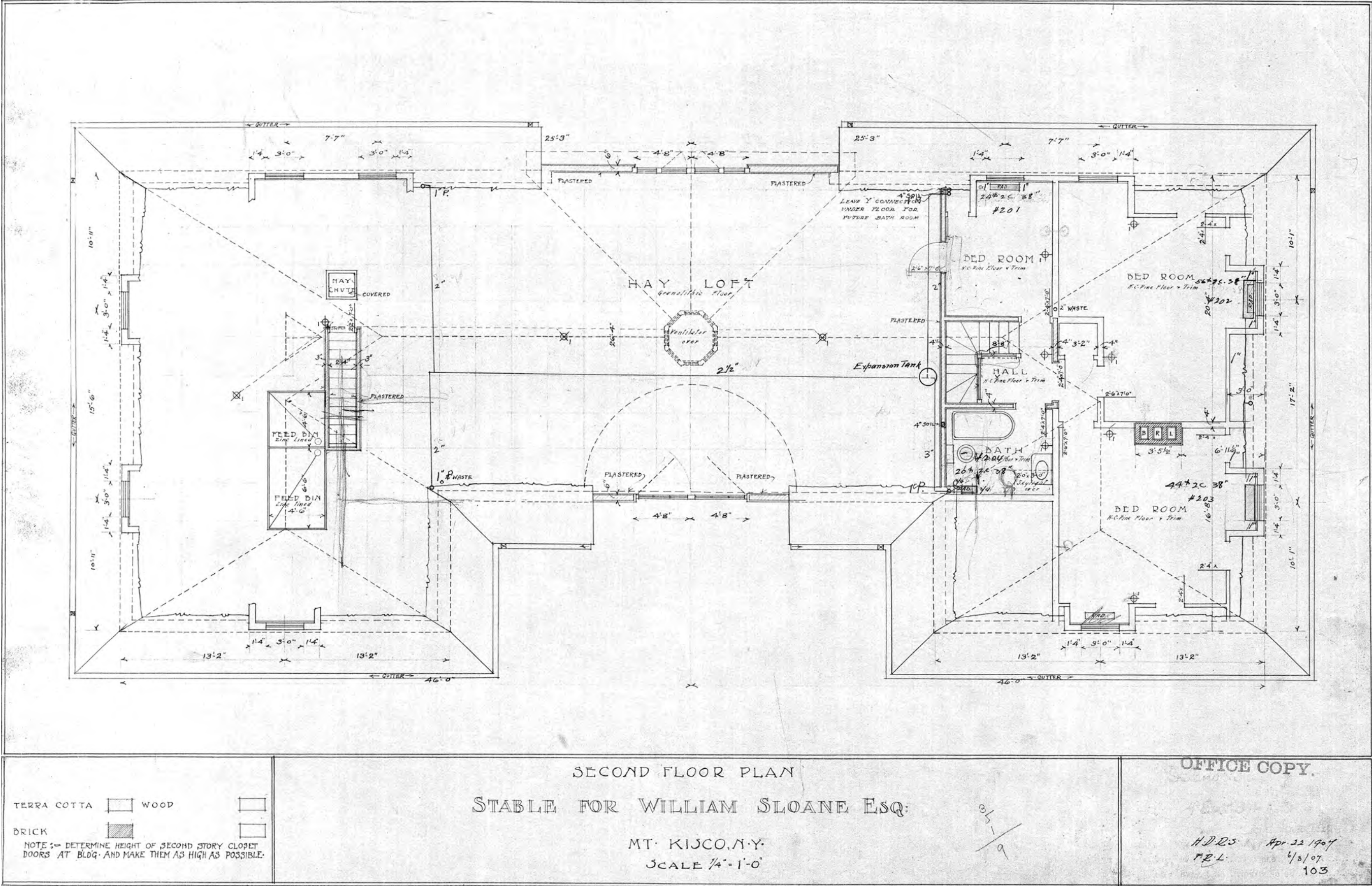


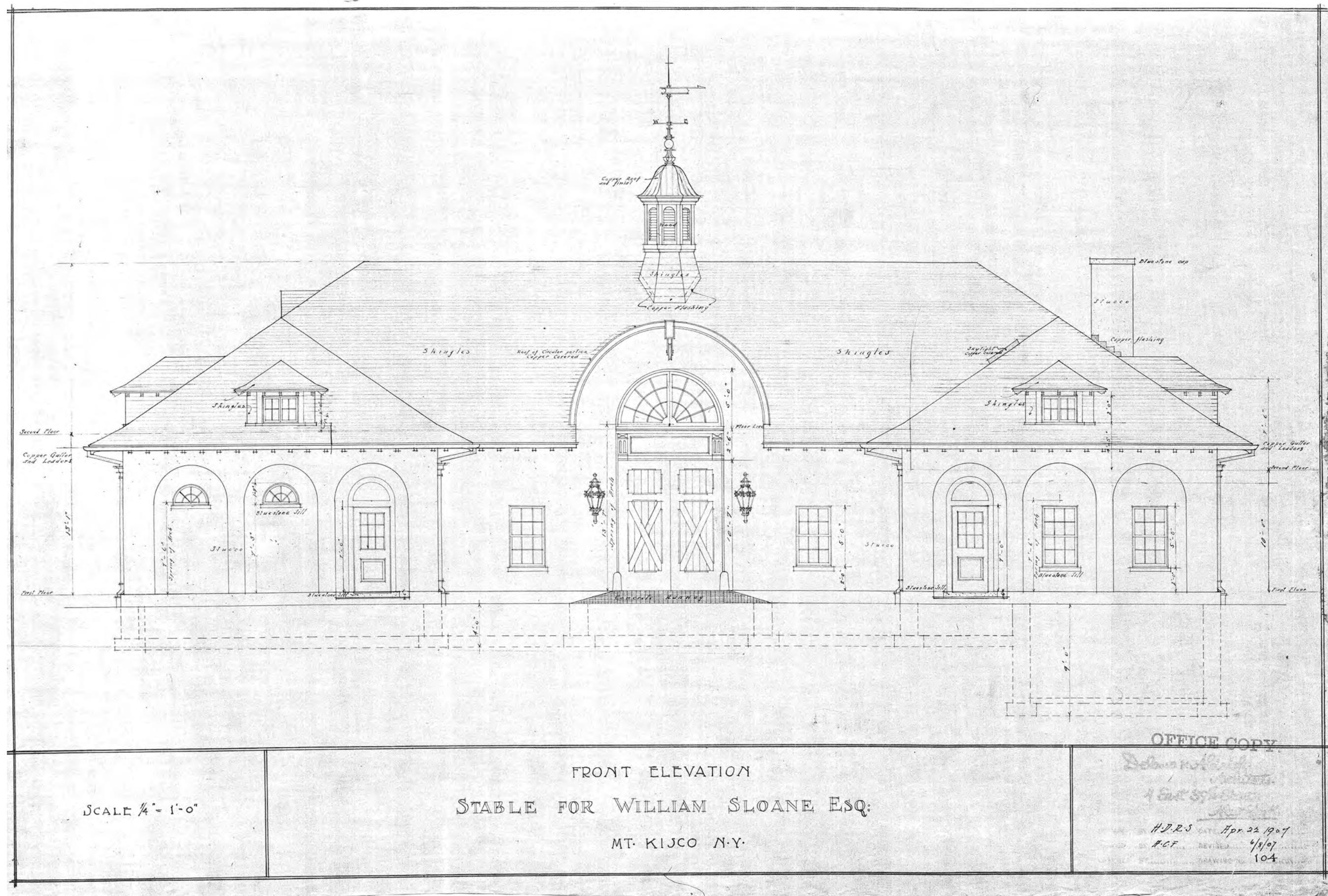
**APPENDIX B
HISTORIC DRAWINGS -- CARRIAGE HOUSE
& GARAGE**

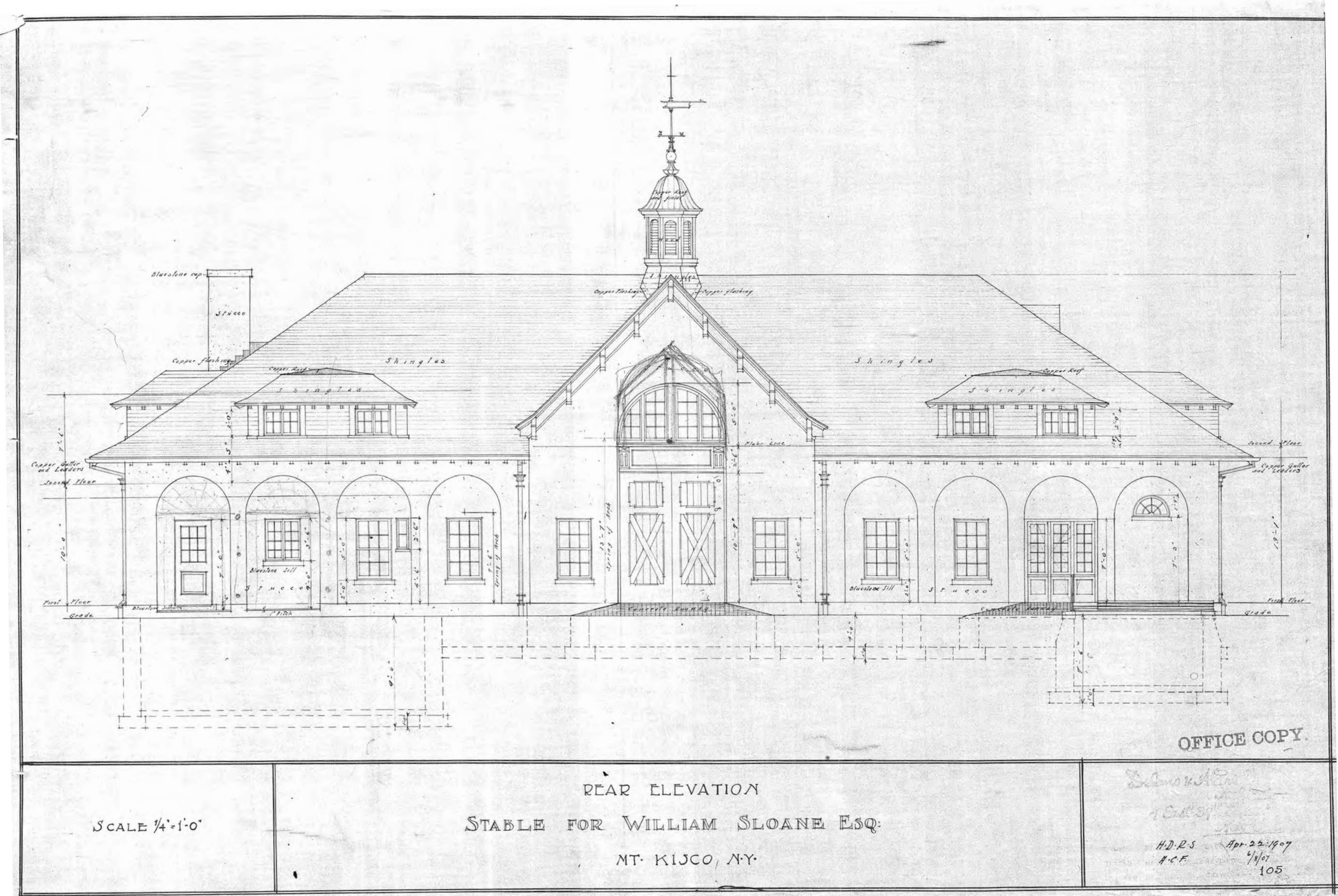
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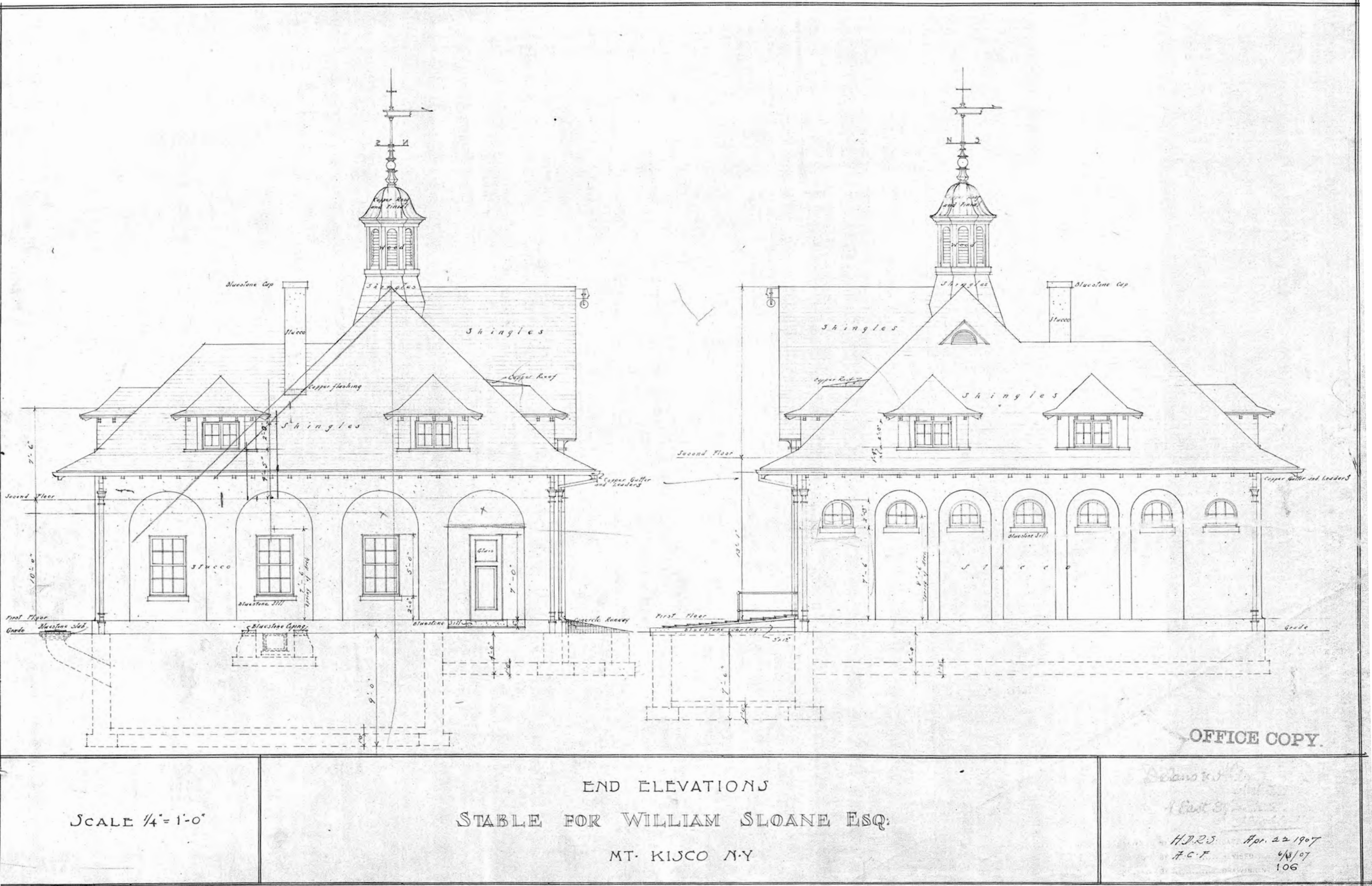


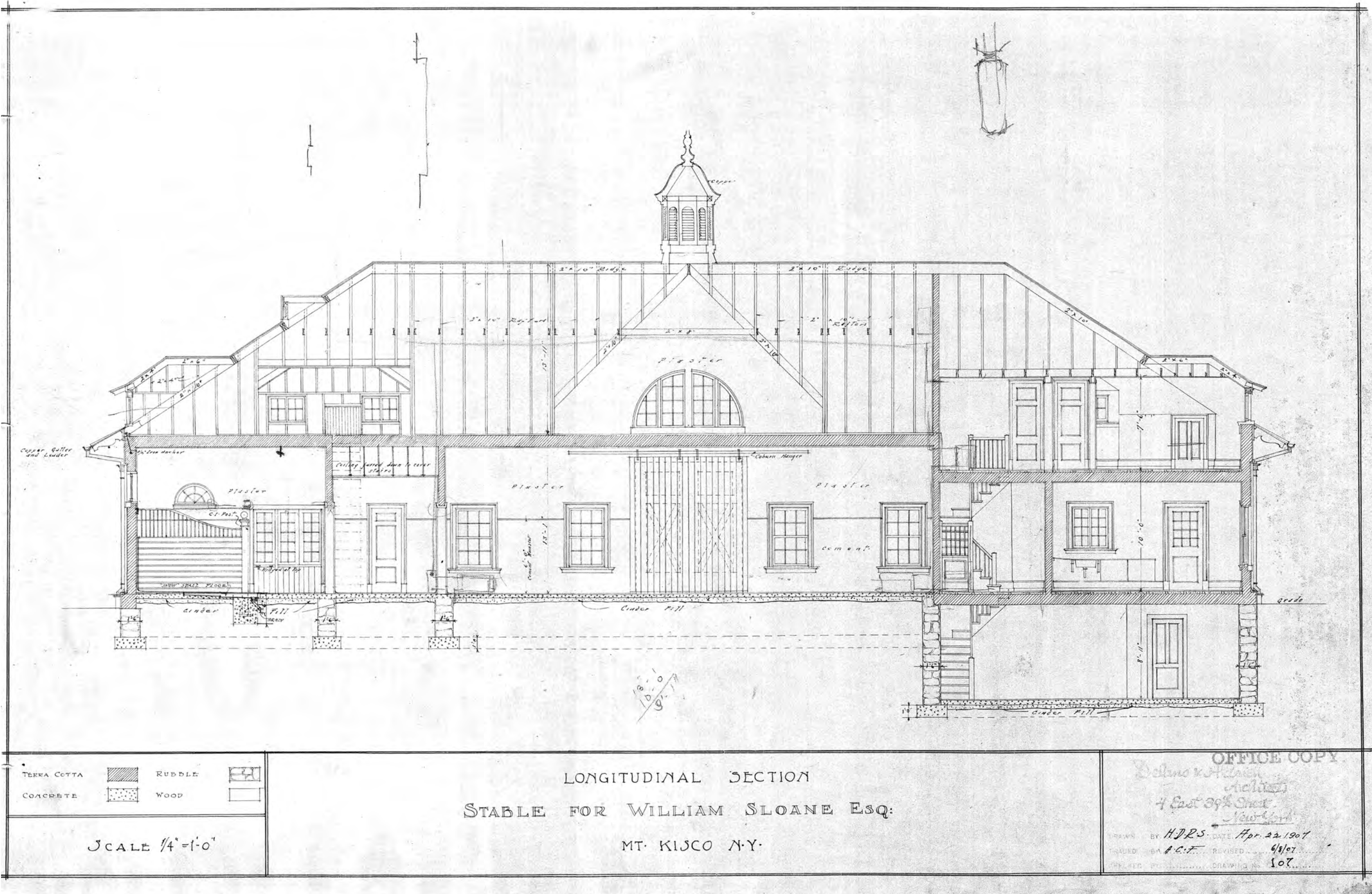


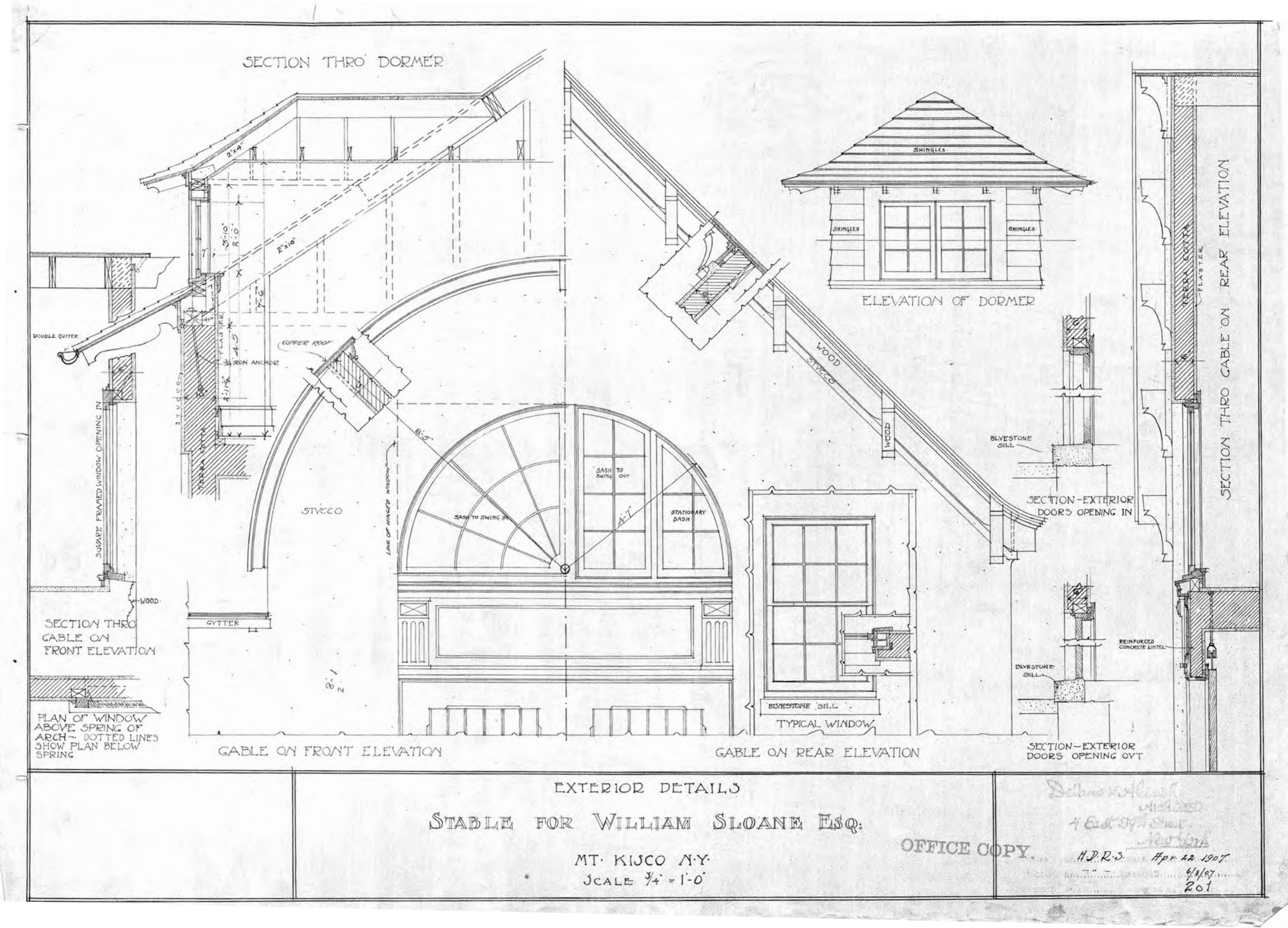


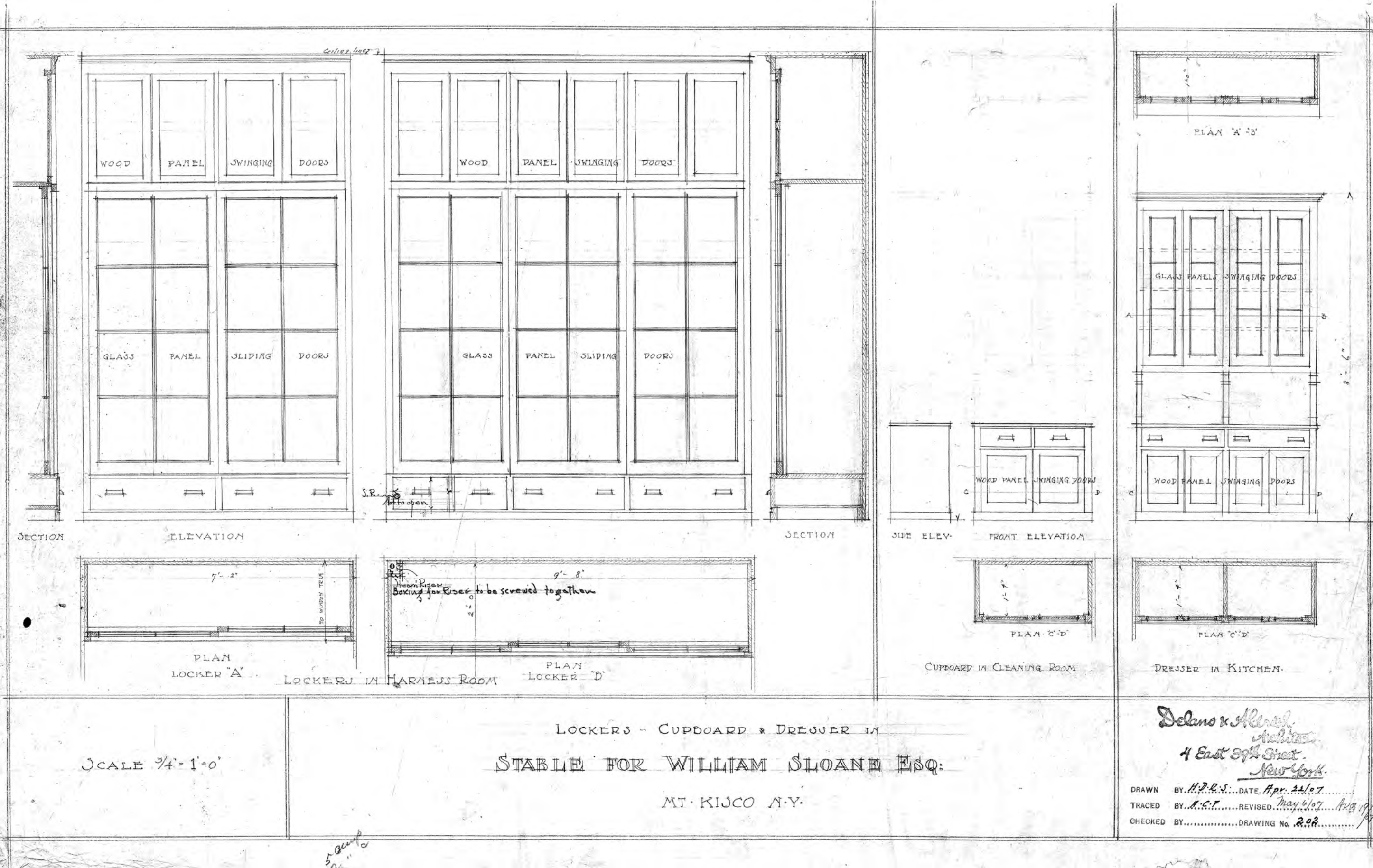


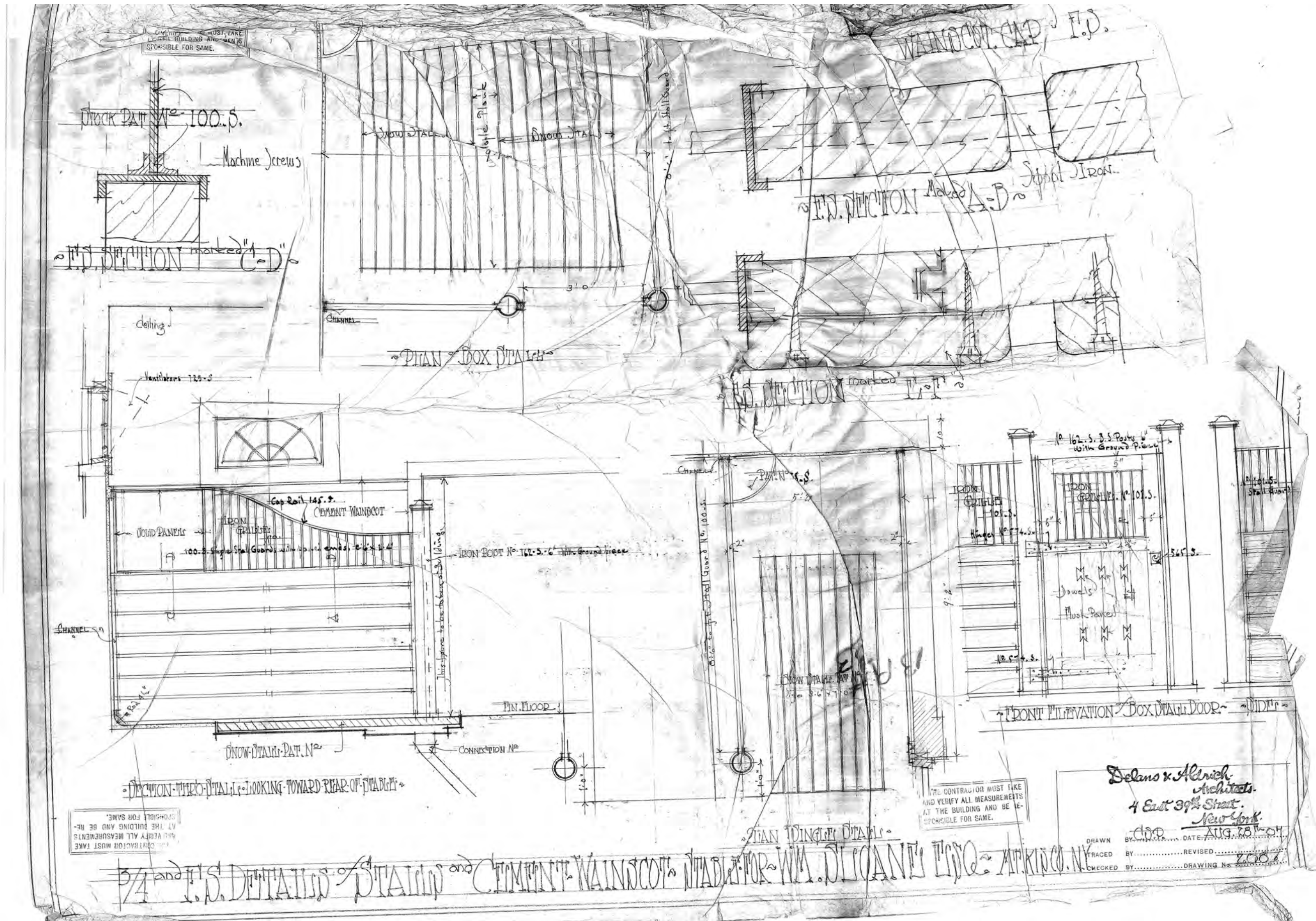


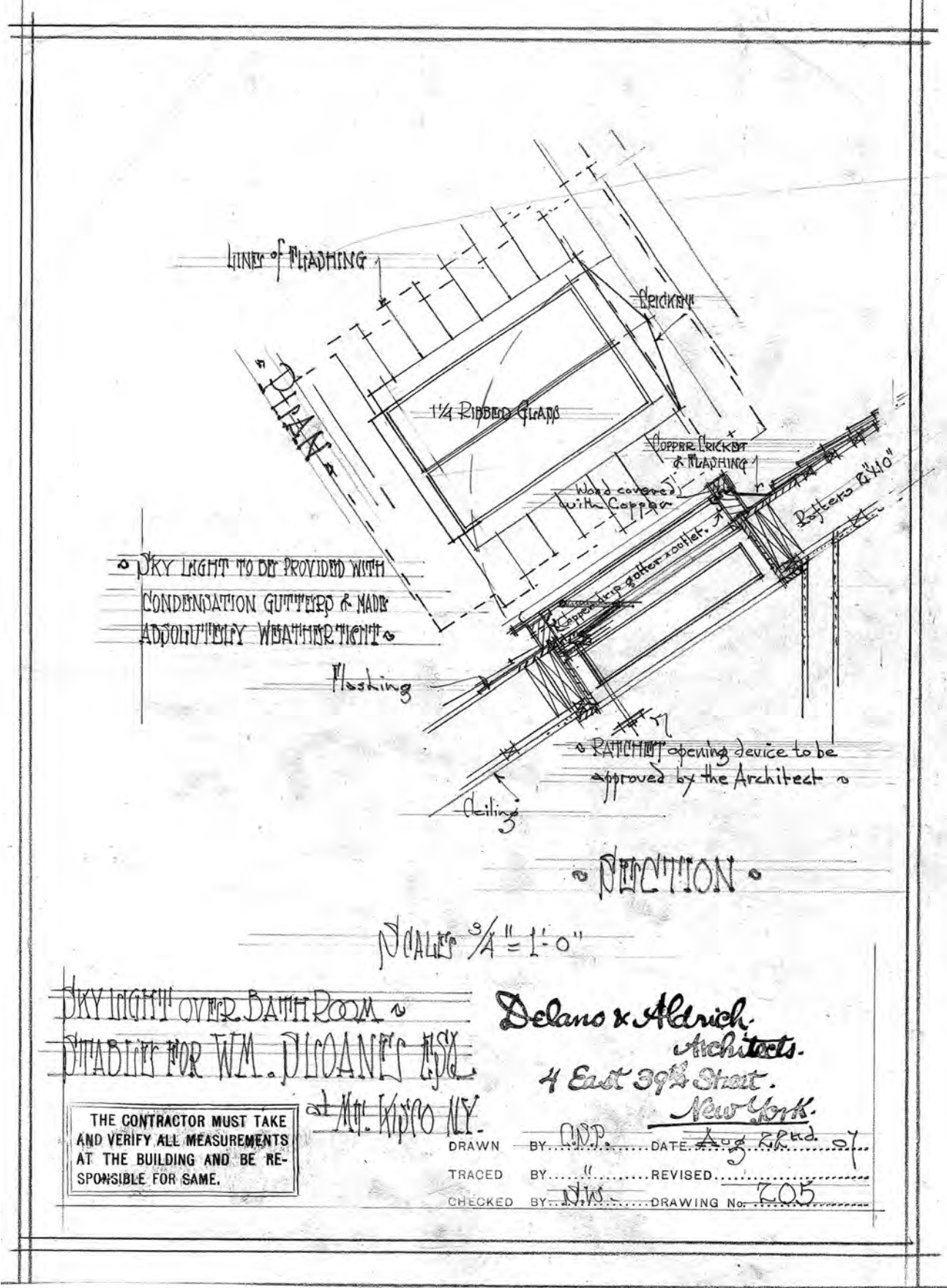
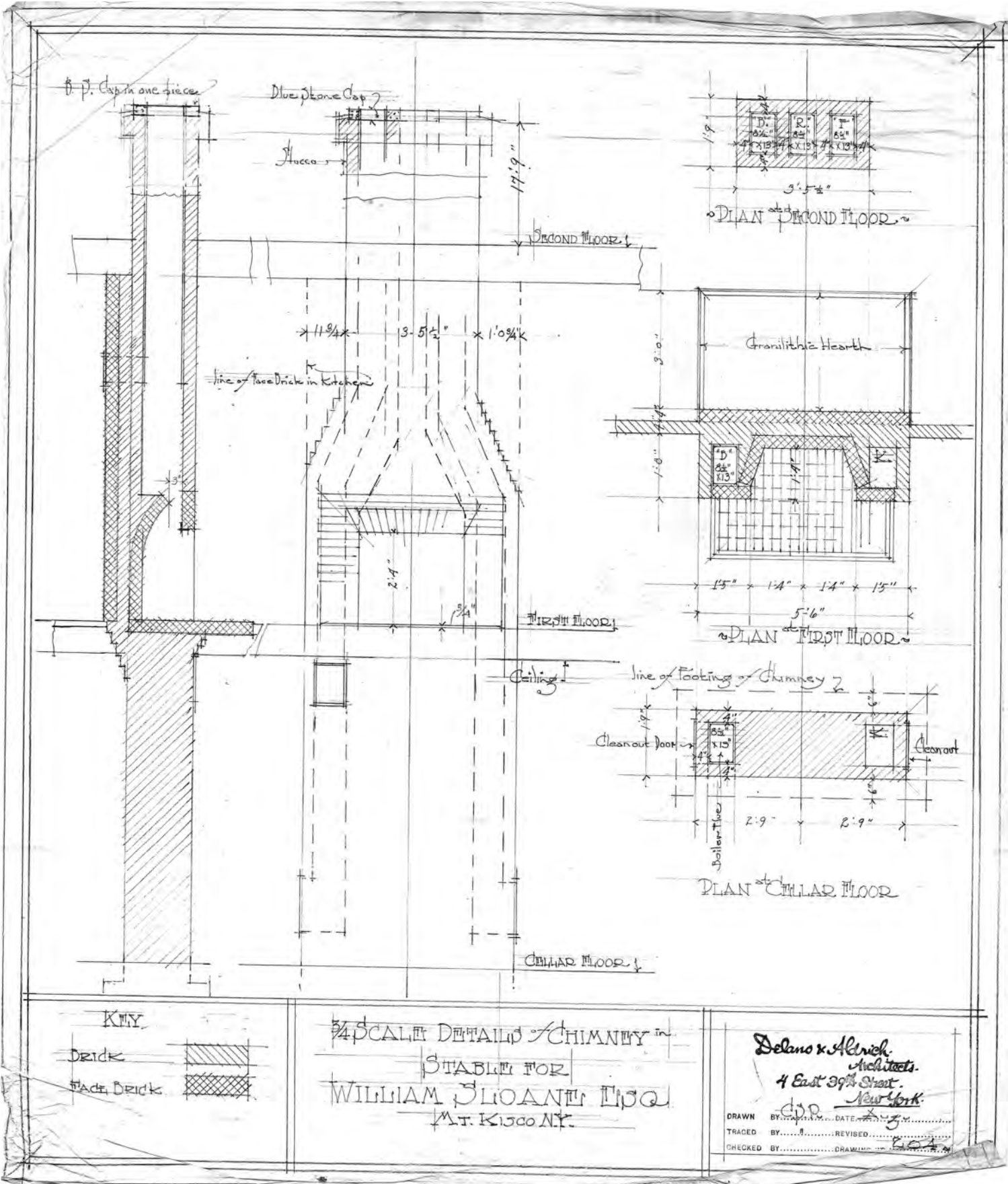


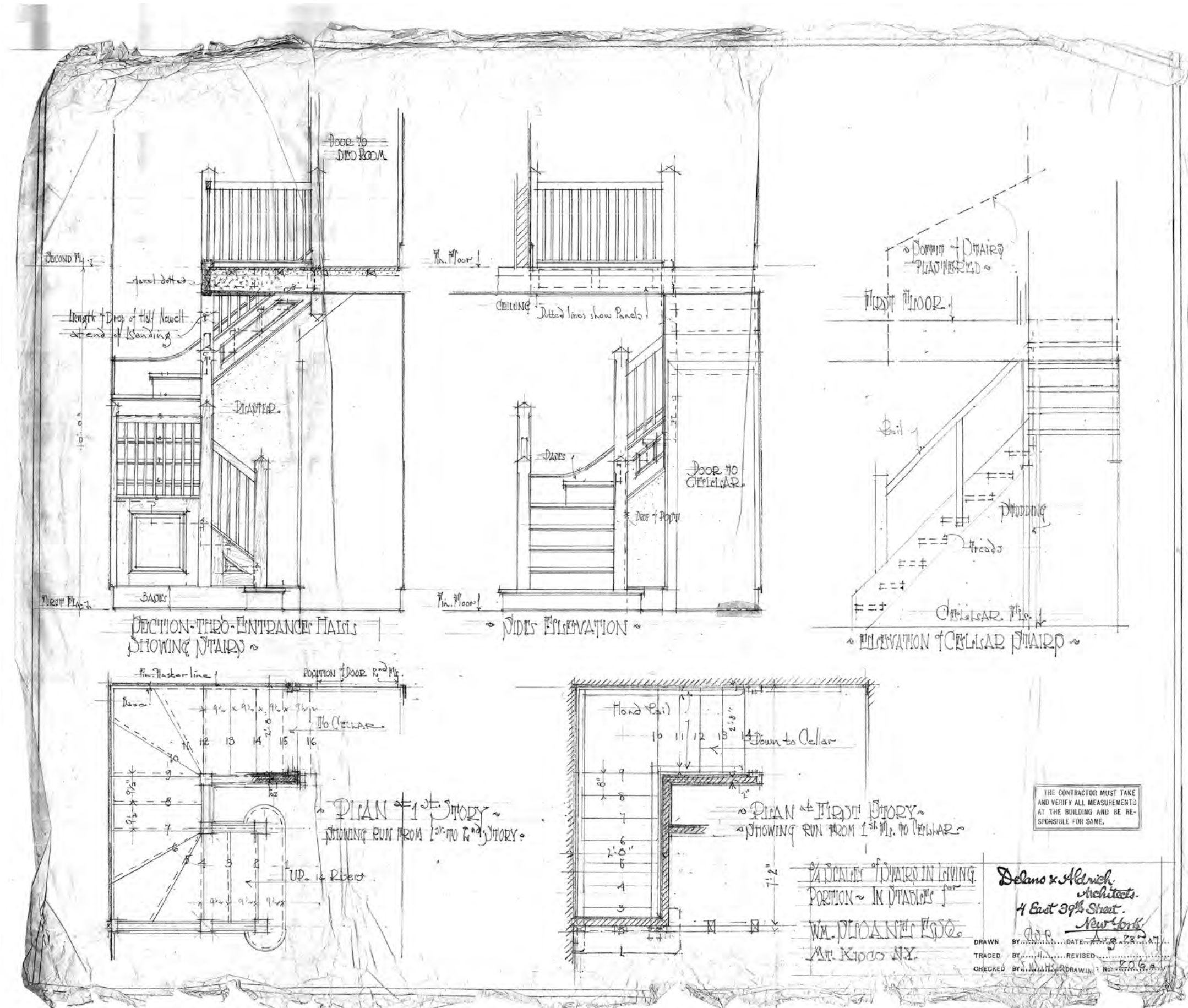


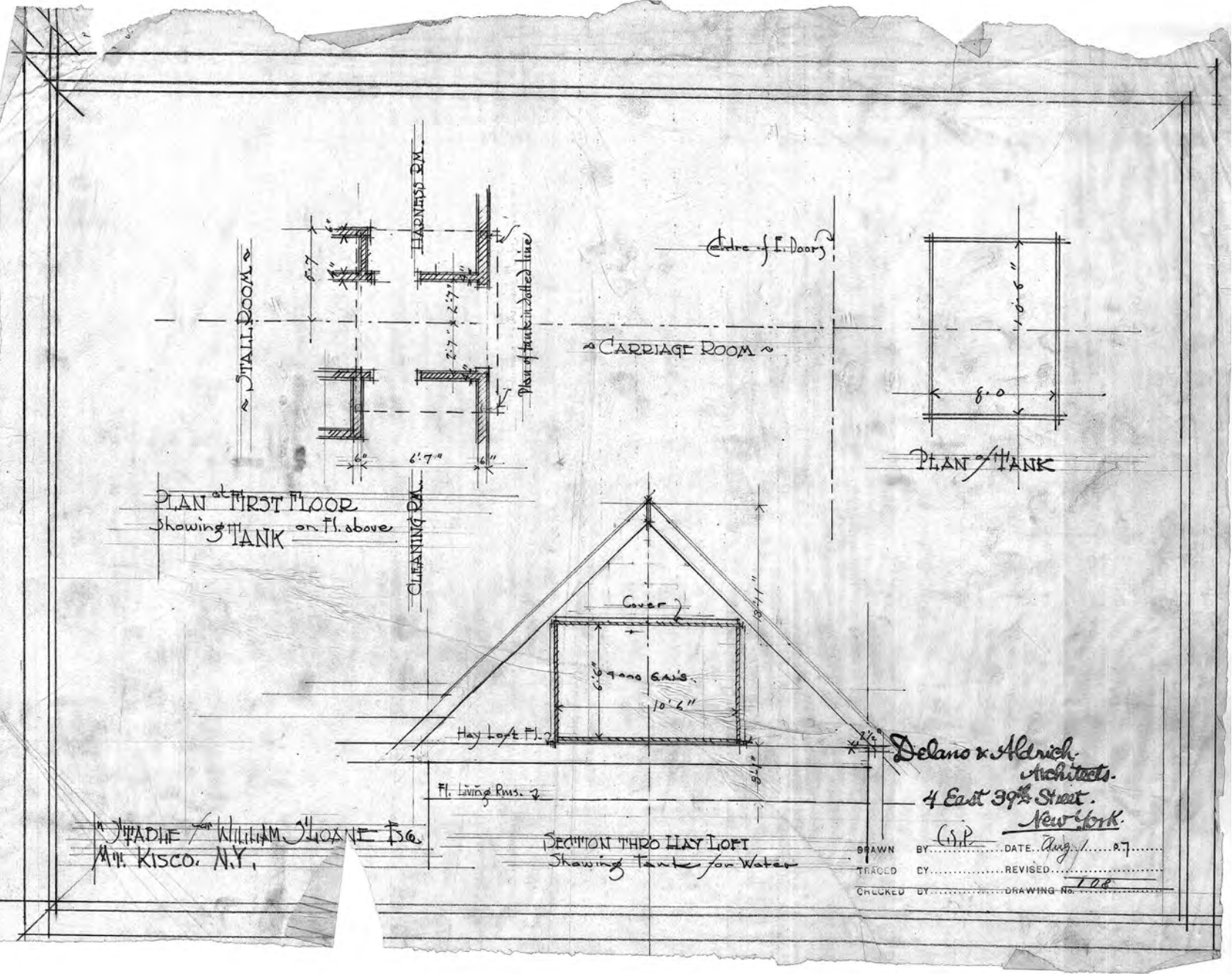
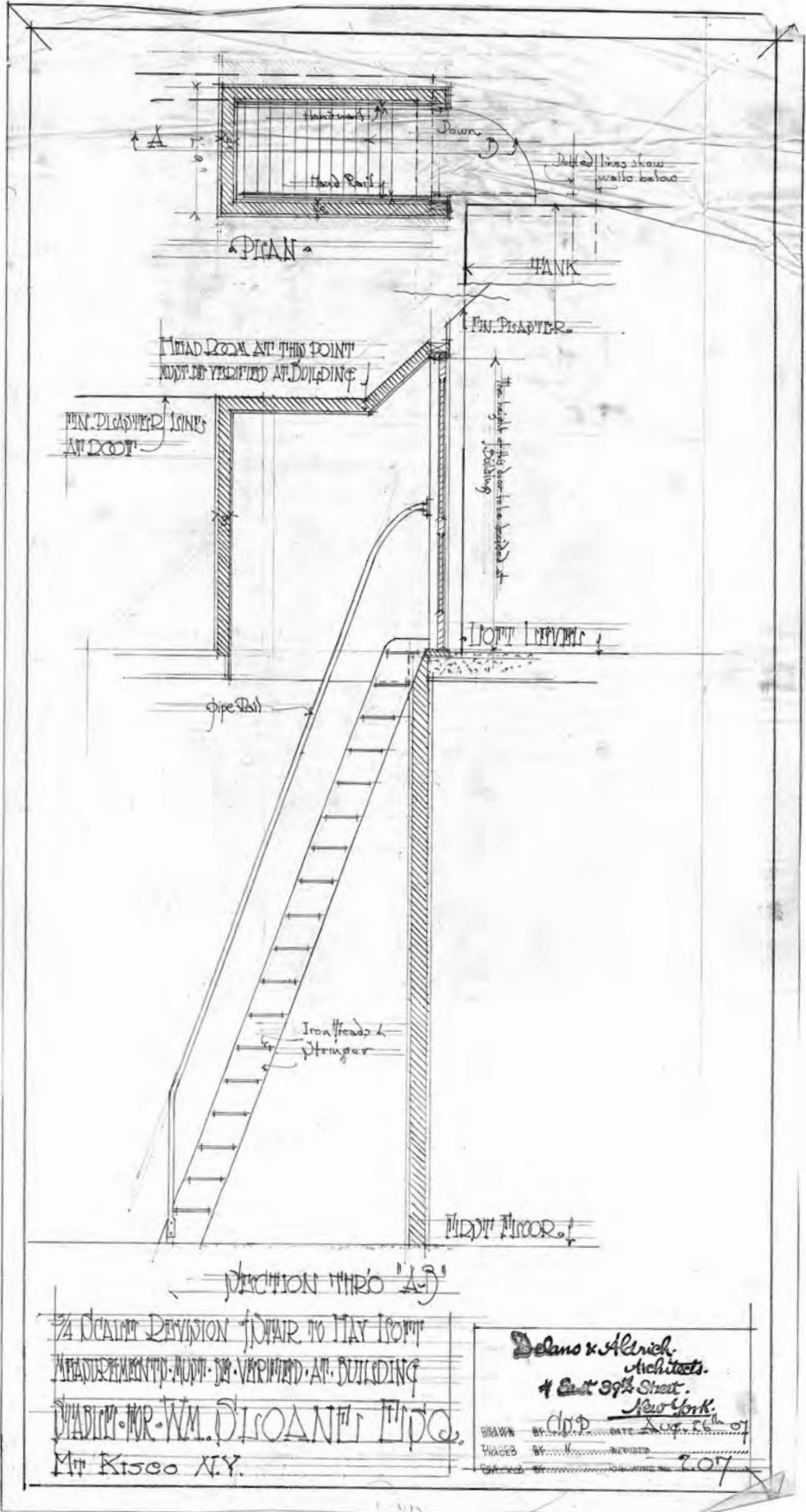




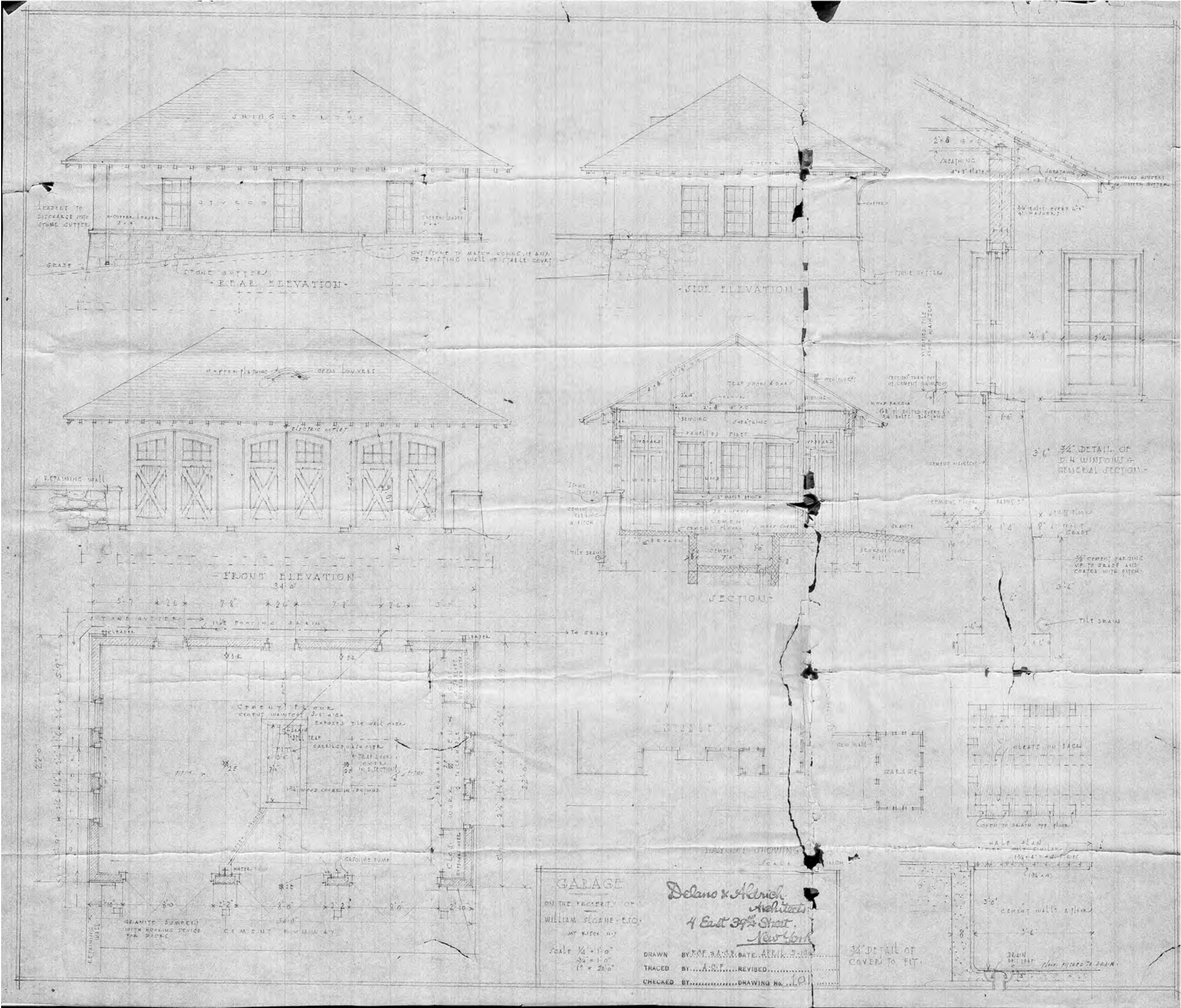








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APPENDIX C
HISTORIC DRAWINGS -- FARM HOUSE & COW BARN

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