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*History makes us some amends for
the shortness of life.*

— JOHN SKELTON — 1460? - 1529

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THE AUSTEN FAMILY AND THEIR HOME and THE FORMER NEW YORK YACHT CLUB

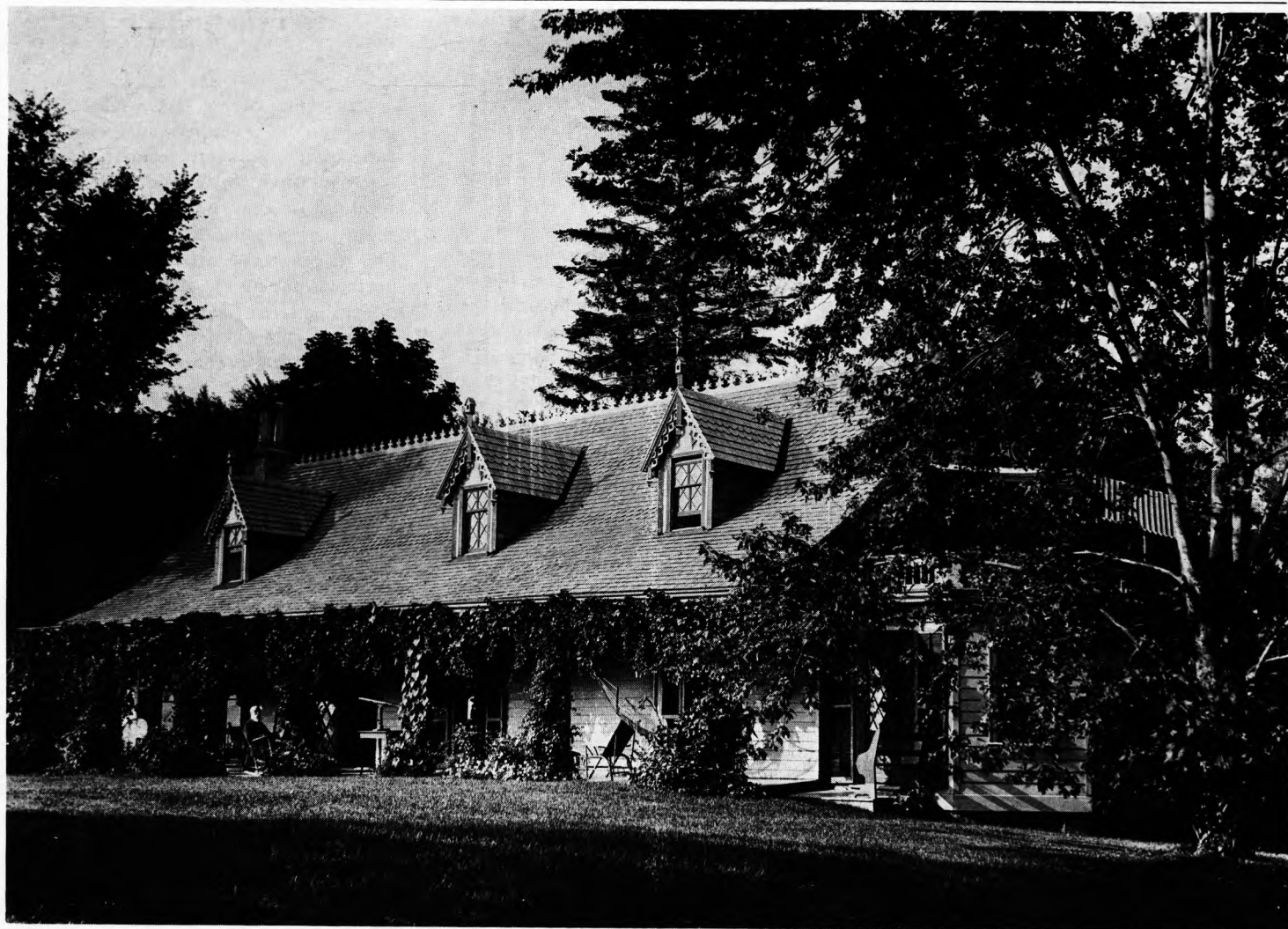
by HUGH C. HUMPHREYS

The old home of Alice Austen, one of America's great pioneer photographers, stands at the foot of Hylan Boulevard on Staten Island on an acre of waterfront property overlooking the Narrows. Next door to it on three acres of land stands another old home which was the former head-

quarters of the New York Yacht Club. These properties command a glorious and dramatic view of New York Harbor from the Statue of Liberty and Manhattan's towers on the left to the lofty span of the Verrazzano Bridge on the right. Each day graceful ocean liners and merchantmen

pass within a few hundred yards of the beach, many of them anchoring close off shore awaiting quarantine inspection.

The two homes are now private property, owned by a developer who intends to raze them and construct high-rise apartments in their stead.



THE AUSTEN HOUSE IN THE 1880's.

To preserve these buildings and convert their grounds into a park with an esplanade running along the beach, a committee named "Friends of Alice Austen" has been formed. This group, headed up by Oliver Jensen, the Editor of *American Heritage Magazine*, has the active support of many organizations in the city, including the Staten Island Historical Society, two of whose directors serve on it. In fact, the Friends propose that the Austen House be restored by the Historical Society and that it be opened to the public as a photographic museum under the Society's administration.*

While most of us are familiar with Alice Austen's photographs, very little has been written about her family and almost nothing has been written about the history of her house or that of the old Yacht Club. As these buildings are located on the former land of the old Barton farm and as they have stood side-by-side, virtually unchanged, for over 120 years, it is appropriate to discuss them together although they may differ significantly in both style and origin.

The Austen House – The Early Years

The Austen House began as a one room frame dwelling built in the late 17th or early 18th Century**, and through many years of gradual addition and alteration grew into the charming cottage we know today. The industrial intrusions of the 19th and 20th Centuries miraculously by-passed the old cottage leaving it to do battle with the violent storms of nature, its most relentless enemy. Thus over these many years, winter's bitter wind has hurled itself across the Narrows and lashed at the house, plucking off sections of its trim, smashing torn branches of trees into its graceful chimneys, and insinuating itself under loosened clapboard, or through chinks in the

stone into its very rooms. It was on the eve of the winter of 1844 that Alice Austen's grandfather purchased the house and it stoically withstood the winds of that winter just as it did those of more than a century before and has done since.

Prior to the Austen's time, the house was the main building on a 112 acre "farm or plantation... near the Narrows" as the otherwise dry legal jargon of the day described it.** It passed through a succession of owners – such as the Lakes and Bartons – whose names may mean little to us today but who, during their time, were prominent Islanders. The earliest section was a one room frame dwelling with shingled roof and siding, parts of which are still existant under the walls and roof of the present house and the evidence shows that a large fireplace once graced the north gable. The massive beams in this section, hand hewn with a broadaxe, are some of the finest in the city today. Sometime prior to 1730 another room and hallway were added to the house. At this time a massive fireplace was constructed on the southern gable and one of even larger dimensions was added underneath it in the cellar. Although most of the cellar fireplace has been destroyed, the one on the main floor was almost entirely bricked in and enclosed within a wall many years ago. It has been recently uncovered and largely restored to its original condition and is especially distinguished by its relative shallowness and a unique smokechannel. By 1730 the house had a low-slung roof supported by seven-foot hexagonal wooden columns, square topped and bottomed.

The stone section of the house, which juts out of the rear of the frame part was built sometime before the American Revolution. The earliest part of this section was a

crudely constructed kitchen containing a large fireplace with a bake oven. In accordance with the custom of the times, the kitchen was probably separate from the main house, and sometime hereafter joined to it by the addition of another room. This stone section, until recently thought to be the oldest part of the house, is noteworthy for its fine deep window-seats and casements.

Like all old homes it has its mixture of history and legend passed down over the years.*** Thus it is said that a British trooper, quartered in the house during the American Revolution, hanged himself because of unrequited love and that on dark, windy nights the jangle of his spurs and tramp of his heavy boots can still be heard as he wanders from room to room. Another story passed down to us is of Cornelius Vanderbilt, who before he assumed the lofty title of "Commodore", courted Sally Lake, daughter of the owner of the house, and in 1813 inscribed a memento of one of his visits on a small-paned upstairs window (it exists today). Years later, after he had made his fortune, he told Alice Austen's grandfather that he had been rejected by the young lady because his financial prospects looked dim.

By the early 1800s the house was an "L" shaped structure with the frame section paralleling the Narrows and the stone section extending to the rear. The farm consisted of a number of out-buildings and at least one other smaller house built almost on the beach. Of the 112 acres a little less than half was cleared and farmed, the remainder perhaps being orchard.

In 1835 the farm was purchased by Daniel Low, a prominent Staten Islander, for the sum of \$10,000. (About twenty years earlier it had sold for \$3,500.) Low thereafter

* Much of the historical material contained in this article will be used by the Friends of Alice Austen in their forthcoming brochure.

** According to the best evidence, the house stands on land patented to one George Browne on April 22, 1691 by Governor Henry Slaughter.

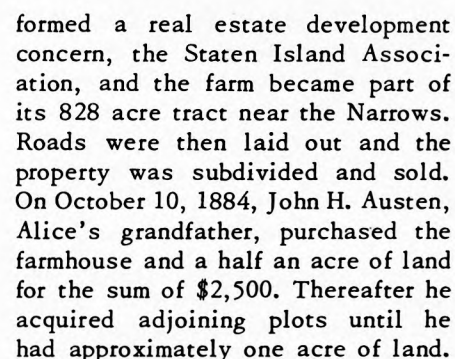
In 1723, when Lancaster Symes surveyed the Island under a grant from Queen Anne to him of all the vacant or unpatented land on Staten Island (the gaps or so-called "gores" between the original patents), the property was apparently owned by Jacob, Lambert and John Woulter (Woulterse, Woultersson) and the house

was occupied by Jacob. Symes' records reveal that Jacob had been living in the Narrows area for some time prior to 1723. (The earliest record of his being on the Island dates to April 5, 1709 in a reference to his being elected as an assessor of the South Precinct, which included the Narrows area.)

Unfortunately no evidence of the transfer of title from Browne to Woulter exists, although it is definite that in 1723 Woulter resided on the Browne patent. Nor is there any evidence of the subsequent transfer from Woulter. The first legal evidence of title is an 1813 will of Joseph Lake. According to Loring McMillen, the age of that part of the

original house which still exists is consistent with a 1691-1710 construction date, but not much later. This gives plenty of leeway to the romanticist who wishes to label the house as a 17th Century dwelling – he may well be right.

***In 1804 Joseph Lake deeded four acres of his farm to Richard Silva for the sum of \$750. The Lake farm was thus 114 acres at that time, and at an earlier date probably a few acres larger. (The Browne Patent of 1691 reveals that 120 acres were granted.) The foundations of an early house still exist in the woods on the former Silva Property. (See map on p. 11.)



The Austens, a well-off and cultured family, moved to Staten Island at a time when the Island's social structure was undergoing a radical change. The descendants of the early Dutch and English settlers had begun to make their fortunes and, as Staten Island Society came into being, prominent families from New York City, such as the Austens, began to buy land or to stay at the hotels during the summer months. After the Civil War a truly fashionable society flourished there and continued to do so until a little after 1900 when industry began to intrude on the countryside and the wealthy left for newer, quieter spots. However, as Alice never married, she stayed on at the family home which eventually became hers, living there until a few years before her death in 1952.

Elizabeth Alice Austen was born in 1866 in a house located a short distance away from her grandfather's home. She was the daughter of Elizabeth C. Austen and Edward S. Munn, who deserted his wife within a few years of their marriage. She thus took her mother's maiden name and was universally known thereby, only using the name "Munn" on a few legal documents. She and her mother had moved into the Austen House by 1867 and she resided there until the mid 1940's.

John H. Austen was a prominent New York City dry goods auctioneer whose family had lived for some years near the Battery. His wife, Elizabeth Alice Townsend, after whom Alice was named, was a member of a wealthy and famous family. An ancestor, Peter Townsend Austen was one of the forgers of the huge metal chain which spanned the Hudson River near West Point during the Revolution. John Austen had three children: Mary, Peter, and Alice's mother, Elizabeth. All the family lived at home when Alice was growing up and it was largely through their interest and efforts

that she developed into such a fine photographer. Because so many of her great photos were taken in and around the house and because of the care and devotion which she and the family gave to the property, the story of her life and art goes hand-in-hand with the story of the house.

From the mid 1830s through the 1870s John Austen spent many summers in Europe on business and his letters home, largely concerned with a detailed description of his travels, reveal him to be a man endowed with both humor and sensibility. He was an early admirer of the infant art of photography and prior to 1870 had collected numerous photographs, mostly of European scenes. In fact, he stated in one of his letters that the purchase of "photographs and stereoscopes... are the only things that I am at all extravagant in." That this was his only extravagance is perhaps an understatement, for he obviously spent substantial sums of money on the restoration and upkeep of his home, in which he took a deep pride.

Thus within two years of his moving in, the old fireplace on the northern gable was removed and another room with fireplace was added onto the frame section giving the house its present "T" shaped effect. New dormers were added, some of the cruder beams boxed in, and new flooring was laid over the old. To the exterior were added fine, tall chimney pots, and an abundance of trim, especially around the dormers and along the ridge of the roof. Family tradition has it that James Renwick, the well-known American architect, made the house into the charming Gothic cottage it is today.

John Austen was himself largely responsible for the planning of the fine sculptured landscape which surrounded the house up until about thirty years ago. His knowledge and appreciation of flora and fauna is evident from his letters, and from his detailed instructions to his son, Peter, one can determine exactly where the various trees and shrubs stood and what they were. These letters, in addition to Alice Austen's pictures of the house, interior and exterior, will considerably ease the hoped-for restoration of the house and grounds.

John Austen's descriptions of his home — named "Clear Comfort" by his wife — stand out in his letters. Austen generally had the best cabin on the steamers to and from Europe (apparently another unlisted "extravagance") and was obviously on the best of terms with their captains. In June of 1867 he wrote his wife from London:

"How does the grass look? I shall never forget the day I passed out of the narrows how lovely the old cottage looked [.] [I]t was much admired by the passengers who stood near me. The Captain ordered the ship run close to our side when I told him I wished to make a signal to you."

Similarly, in June of 1869 he observed in a letter from Paris:

"From the deck of our steamer on passing it [the Yacht Club] did look charming & our place I think I never saw looking so perfectly beautiful. The passengers after spoke of it during the voyage as a being most

lovely. The fact of being the owner of such a spot gave me quite a position among them at once."

Signalling back and forth apparently occurred on each of his trips, perhaps more dramatically than usual in August of 1870 when he was returning home on the steamer *St. Laurent*. Thus he instructed his wife in a letter from Paris to be sure and tell Peter to raise the flag and "if I come in during the day the *St. Laurent* shall reply with hers as well as fire her guns in front of the house."

It is clear that the passengers on ships entering the Narrows needed no prodding from John Austen to admire the house. Thus on a business trip to the West in 1874 he wrote home from Salt Lake City in the month of July:

"I have met many acquaintances on the cars. The Western men I find first rate good fellows. I have met some right down [sic] good Englishmen. One a very handsome young man of about 25 was ten days ago in the Scotia & told me he was so charmed with the looks of a long low house on Staten Island all mantled in vines with three Gothic dormer windows. The terrace in front was perfection. When I told him that was my house & that I looked at him that morning with my glass we seemed to be old acquaintances at once. He said all the passengers were admiring our house & talking about it."

The chance discussion of the beauty of his home at some far away locale was apparently not a unique experience for John Austen. Thus a few years earlier, in 1869, an American tourist, whom he met while travelling through Switzerland, told him that it was "without any exception the most lovely place on the Island." Even today, despite the fact that the grounds have lost much of their former grandeur and the house is somewhat the worse for wear, the property retains its inherent charm and is admired by all, be they shipboard passengers or strollers on the beach.

Alice Austen — Her Life and Art

A Danish sea captain, married to Alice's Aunt Mary, introduced Alice to photography in the early 1880s when he taught her how to operate his cumbersome wooden camera. Another uncle, Peter Townsend



CHILDREN ON BEACH NEAR AUSTEN HOUSE WITH FOUR MASTED SCHOONER IN BACKGROUND. OCTOBER 18, 1890.



JOHN AUSTEN AT WORK ON THE WISTERIA AND DUTCHMAN'S PIPE VINES.
MAY 4, 1891.

Austen, who was about fourteen years older than Alice and who went on to become a prominent professor of chemistry at Rutgers College, gave advice for developing photographs and by 1884, when Alice was 18 years of age, she was a skillful photographer in all branches of the new art. Yet while photography was her chief hobby she found time to participate in other Island affairs. As a young woman she was an accomplished tennis player — the game had been introduced to the United States at the Staten Island Cricket and Baseball Club in 1874. Later on she organized and was president of the Staten Island Garden Club, and as it was in her grandfather's day, her garden around her home was one of the sights of Staten Island. She was one of the founders of the Staten Island Historical Society and the Island's Antiquarian Society and in 1915 she opened a tea room in the Perine House, the home of the two societies. Like many well-to-do women of her day she participated actively in charitable affairs, and she was an active member of the Red Cross.

Life went well for Alice Austen until the depression of the 1930s. Because she lost almost all of her money in the stock market crash she was forced to mortgage her home and to auction off many of her heirlooms. (Some were acquired by the Metropolitan Museum of Art in New York.) When the money ran out in the early 1940s, she and a close friend, Miss Gertrude Tate, opened a restaurant at the old home, but the inexperience of the two women brought about its closing within a few years. Finally, in 1945, after the mortgage had been foreclosed, Alice Austen sold her remaining possessions to a Newark antique dealer for the pitifully small sum of \$600, and left the old home forever. (She received nothing on the foreclosure sale.) During the sale the Staten Island Historical Society took custody of her photographic equipment, and over 7,000 negatives which were lying unnoticed on the floor of a little-used room on the second floor near her dark room. With the money from the sale, and with the financial assistance of some old friends, Alice Austen moved into an apartment on Staten Island where she

lived for about four years. Thereafter she went into a retirement home for about a year and finally to a nursing home. Early in 1950, Miss Austen, destitute and sick, was turned out of the nursing home and became an inmate of the City Farm Colony on Staten Island.

Her Photographs Discovered

From 1945 to 1948 the great photographic work of Alice Austen lay in the basement of the Historical Society's Museum "just gathering dust", as one member put it. In the latter year C. Coapes Brinley and other members of the Society's volunteer staff began sorting through the thousands of negatives with a view to adding the appropriate ones to the Society's files on old homes. As this detailed review proceeded it broadened in scope as the unusual quality of the negatives became apparent, and in late 1949 the Society began to take steps to attempt to sell the non-Staten Island portion of the collection. However, as the Society had only protective custody over the collection, more delay resulted as the legal details were worked out with Miss Tate who was acting on behalf of Miss Austen. In May 1950 the Society received a clear title to Miss Austen's Staten Island pictures. The contract of sale provided that the non-Island pictures would be held by the Society during Miss Austen's lifetime with the understanding that any revenue derived from their sale would be turned over to Miss Tate for the benefit of Miss Austen. In June of that year Mr. Brinley began to contact various museums and libraries in an effort to sell them the latter collection. While the response was enthusiastic, none were able to offer more than a nominal amount for the pictures. Later, in November of 1950, various national magazines and New York newspapers were contacted — the results were disappointing; only the *Daily News* came forward and purchased the rights to publish a few pictures in their "Then and Now" series.

Before the publication of the pictures in the *News*, the Society was fortuitously called upon by Oliver Jensen and Constance Foulk Robert, who wanted to know if there were any pictures available which could be used to illustrate a forthcoming book on American women from 1850 to 1950. The Austen collection was made available and

Mrs. Robert and Mr. Jensen went through it. Within a short time, Mr. Jensen realized that Alice Austen's work and life story had a value far beyond the mere \$10 each the Society was asking for the publication rights to her pictures. Knowing that more than the proceeds from the purchase of the publication rights for the book would be needed to provide Miss Austen with minimal comforts, he undertook to sell to national magazines the story of her life and art. As the article would include a number of Alice Austen's Staten Island photographs, Mr. Jensen and the Society agreed that after the deduction of direct expenses the Society would use 60% of their share of the gross receipts "to take Miss Austen out of the Farm Colony and endeavor to provide for her in a suitable private institution or home." In case that was not enough, both parties were to then share equally in the additional cost. True to his word, Mr. Jensen sold the story to *Life* for the sum of \$2000, and subsequently placed stories in *Holiday* and other magazines. In addition, he paid the Society more than the agreed amount in order to enable them to get Miss Austen out of the Farm Colony immediately.

As a result, Miss Austen, now crippled by arthritis and confined to a wheelchair, left the Farm Colony in the fall of 1951 and took up residence in a private nursing home on the Island. On a rainy October

afternoon that year she was brought to a reception at the Historical Society's Museum attended by, among others, a few of her life long friends. There Alice Austen was accorded a well deserved and long overdue tribute. *The New York Times* described her departure from the Museum on that day:

"As friends carried her to a car that took her to a boarding house... Alice Austen said she was 'very happy'. When someone asked her when she gave up photography she replied, with a wry smile: 'I haven't quit'".

On her death some eight months later in June of 1952, an eloquent editorial in the *New York Herald Tribune* concluded:

"Now at the age of eighty-six she had passed on to the family and friends who peopled her cherished scenes of long ago".

Alice Austen's nearly perfect photographic work is now on display at the Staten Island Historical Society's museum at Richmondtown. The pictures show her to have had a deep sense of composition and timing, and her choice of subject matter was wide and varied—character studies on the streets of New York in the 1880s and '90s; hopeful immigrants arriving here at the turn of the century; national events, such as the great Chicago World's Fair of

1893, the funeral of President McKinley; the America's Cup races in the Narrows in the 1880's, the return of Admiral Dewey's flagship *Olympia* from the battle of Manila Bay, and the Great White Fleet anchored in the Narrows; sweeping waterfront scenes in the days of the clipper ships and square riggers; travelogues of her trips throughout the eastern United States and Europe; and, of course, views of her beloved Island, its homes and its people. To produce such fine photographs was for her a herculean task when viewed in the light of the far-reaching technical advances in the art of photography in the last fifty years. Most of her great pictures were taken with large, unwieldy wooden cameras which, because of the slow exposure time for the glass plate negatives, required a tripod. She carefully developed her plates in a tiny, closet-like darkroom in her home and each glass plate she rinsed at an outdoor pump, summer and winter. Yet in spite of all the work and dedication, photography to Alice Austen was strictly a hobby; little did she realize that those pictures she had labored over as a young girl would someday be her greatest asset, that they would someday be used to rescue her from destitution after all else was gone, and that they would someday be recognized by the world as a truly great and artistic representations of a by-gone era.

Her legacies are her photographs and her home; the former are fortunately safe and in good hands, the latter is in danger of destruction.

The Former Yacht Club

Around 1845 an elegant Victorian dwelling house was erected on the property adjacent to the Austen House. At that time, its spacious grounds contained stables, a gardener's home, an icehouse, two greenhouses along the stone wall, and a large fishpond in the middle of the long sloping lawn in the front of the house. In 1868 the New York Yacht Club moved from its first clubhouse in New Jersey and set up headquarters in "this large roomy cottage in the English style", as one news account described it. (According to Yacht Club records, the purchase price for the house and the two acres on which it stood was \$24,000.) The Club at this time had a fleet of 42 vessels, from sloops to steam powered yachts, and a membership of 278 — glittering



ALICE (left) AND FRIEND ON PIAZZA, c. 1885. (NOTE JOHN AUSTEN'S TELESCOPE IN BACKGROUND)

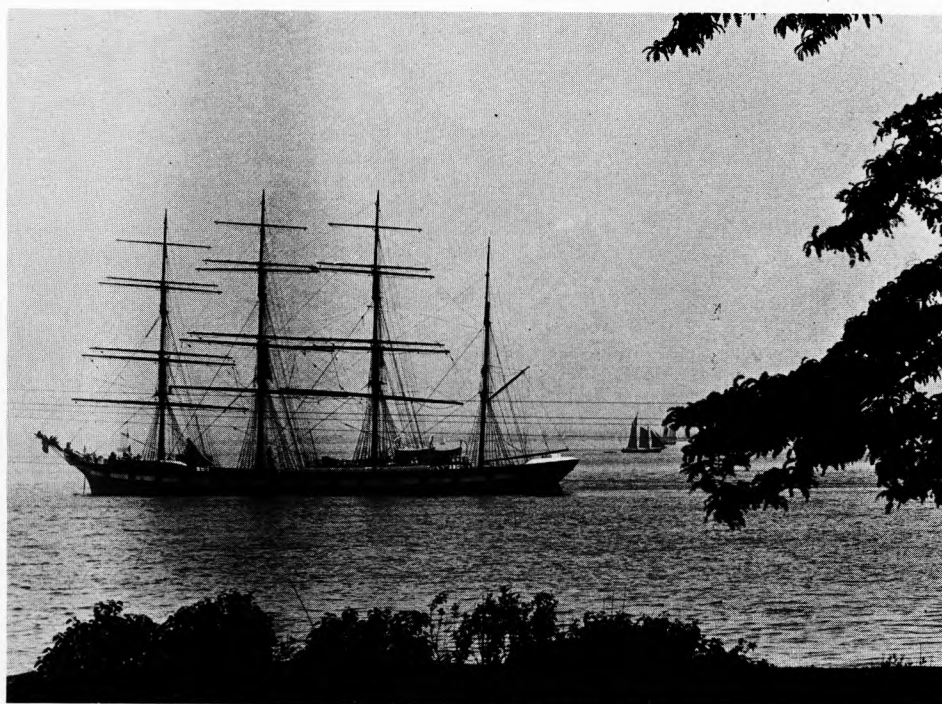
names such as Vanderbilt, Astor, Tiffany, Dodge, Lorillard, Livingston. Next door neighbor John Austen joined the Club in June of 1868 and for the next few years was active in its affairs.

As Austen was apparently a better gardener than a sailor he was appropriately chosen to head up the Club's house committee, which was responsible for the upkeep of the grounds. That he considered himself well qualified for the job is obvious from a letter to his wife in June of 1869:

"I am delighted to hear that the place is looking so well, particularly the club grounds for had the season been dry & that grass failed, there would no doubt [have] been a great howl among the old fogies, who know nothing about such things."

However, his other letters of that year reveal him to have been as anxious for the overall success of the Club as he was concerned with its appearance. Thus on the 17th of June he wrote:

"I am much pleased to know that that the Regatta will finally take place from the club grounds, for had they given it the go by once they might never have returned to it again. I have no doubt the place would look first rate on that day for it promised to do so when I left. From the deck of our steamer on passing it did look charming... I hope very much the dock will suit them for if it does I do not see what fault they can possibly find with the place. I shall look for your account of the Regatta & what they say of the place with great interest."



SHIP OF THE LINE OFF FRONT LAWN. c. 1889.

Unfortunately the first regatta (held in early June of 1869) was successful only from the standpoint of those "old fogies" who managed to get their yachts to the starting line. Thus in response to his wife's letter describing the race, Austen observed that "it was a great pity for the ladies that the sun did not shine on the regatta day, tho I rather expect that the yachtsmen were rather pleased with the weather for the reef sails and high wind was just the thing for them." Regrettably the yachtsmen ashore did not fare as well as those afloat. One of the former met John Austen in Paris about six weeks after the race and, according to Austen, "said they felt the want of me very much at the club house on the day of the regatta, for

as the house committee had left everything to me it seemed to be nobody's business to take charge of things altho Ham Morton did try to fuss around a little."

Fortunately for the ladies, the second regatta from its Staten Island home (held in June of 1870) was blessed with fine weather although, according to one rather romantically inclined newspaperman, those fair lasses on the steamer *Middleton* missed as much of this race as they had the year before:

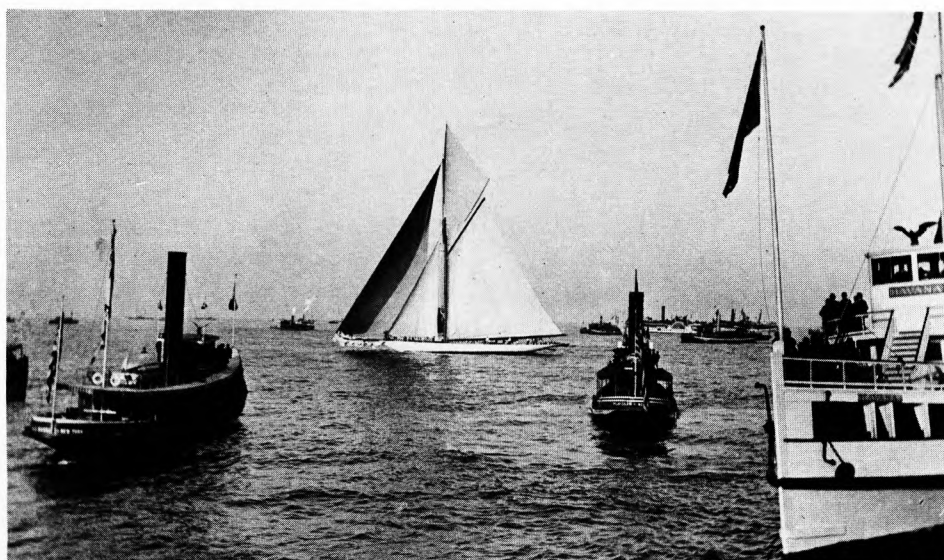
"[T]wo or three steam yachts, looking like well trained steeds at play, passed and repassed the fleet, while the aristocratic steamer Middleton with the lady friends of the yachtsmen kept at a painfully polite distance that the bright eyes and merry glances of the fair ones might not distract the attention of the sailors from their duties."

(Some years later, Alice Austen, had no such reservations about viewing the races close-up; witness her dramatic shots of the America's Cup races.)

While the regatta fared better in 1870, the Austens did not, for their property was inundated with "intruders" on regatta day causing them to post a guard at the gate. Similarly, John Austen's letters of 1870 reveal him to have lost some of his former optimism as to the prospects of the Club House. In one letter he contended that some rule changes were needed to meet the



OLD JOHN SILVA AND OTHERS AT HIS FISHING SHACK ON THE BEACH NORTH OF THE AUSTEN HOUSE, c. 1890



AMERICA'S CUP RACE OFF SANDY HOOK, OCTOBER 5, 1893. THE NEW YORK YACHT CLUB'S VIGILANT ROUNDING THE STAKE BOAT. SHE WENT ON TO WIN OVER THE VALKIERIE II.

requirements of the new clubhouse and later on he accurately predicted that the Club House would soon be sold. Before it was, however, it was the scene of one of the most gala and dramatic events in the Island's history – England's first challenge for the America's Cup, the first race having taken place in 1851 when the schooner *America* captured the prize in British waters.

On Sunday night, August 7, 1870, the British challenger, the Royal Yacht Club's *Cambria*, and her rivals, seventeen of the New York Yacht Club's finest boats, anchored in the Narrows for an early get-away the next morning. August 8 broke fair and warm with a fine breeze as the crowds from New York City and the Island congregated along the beach. And crowds there were. According to one newspaperman, about 50,000 assembled that day and

"the banks of Staten Island were fairly alive with human beings, who extended in a solid row from Vanderbilt's landing, just above the Club-house, all the way to Fort Richmond. The parapet of the later structure offered a good opportunity for viewing the start and the return of the racers, and were well crowded with spectators."

The waters of the Narrows were clogged with flag-bedecked boats of descriptions – small sailboats, all sloops, schooners, densely crowded steamers, and elegant steam driven yachts with bands aboard to supply music for the ladies. The forty mile race began off the Club grounds, thence through the Narrows and across the lower bay to Sandy Hook, then along sea reach and back again. The New York Yacht Club's *Magic*

soundly drubbed the *Cambria* to the delight of the partisan crowd and as the victorious *Magic* sailed into the Narrows it was greeted by the thunder of the cannon on the Club House grounds and the whistles and sirens of the steamers. One newspaper reported that "Old mariners and harbor boatmen declared such a sight and such a multitude had never been seen in New York Bay before."

Late in 1871 the Yacht Club sold the house and transferred its headquarters to New York City, which the members felt to be a more convenient location. However, the Club maintained a shore station in Stapleton, Staten Island until 1877, at which time that too was abandoned. However, the glorious cup races and regattas continued to be held in the Narrows for some years thereafter. Although there is a reference in a yachting magazine to the former clubhouse at Clifton being occupied after 1871 by the New Jersey Yacht Club, the information could not be authenticated with New Jersey sources. In any event, the house and lawn are much the same today* as in 1871 when a newspaper described the sale of "a handsome seaside villa at Clifton" with "wide and well kept grounds... overlooking... the pleasantest portion of New York's stately bay."

* The house has been subdivided into apartments and two wings have been added onto it. However, a visit to the spacious rooms on the ground floor of the original structure reveals that little of the charm has been lost over the years – the large French doors opening out on the porch overlooking the lawn, the high ceilings and lovely fireplaces still in working order. Some of the out-buildings, the greenhouses and the dock no longer exist. Fine thoroughbred horses now graze on the lawn, their barn being the old stable and carriage house.

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