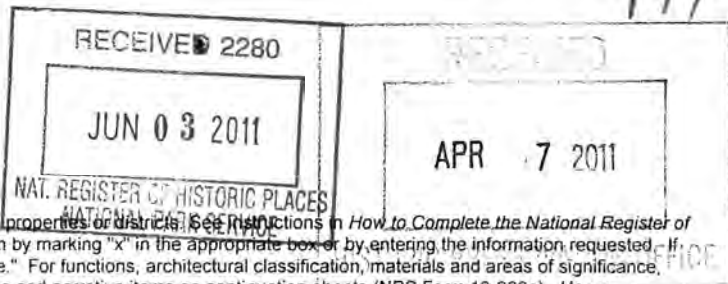


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Vanness-Linen House

other names/site number Glenburn

2. Location

street & number 211 Hamburg Turnpike not for publication

city or town Riverdale Borough vicinity

state New Jersey code NJ county Morris code 027 zip code 07457

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

Signature of certifying official/Title *Amy C...*

Date 5/24/11

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments.

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper *Edson H. Beall*

Date of Action 7-14-11

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
4		buildings
		sites
		structures
1		objects
5	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Residence

Current Functions

(Enter categories from instructions)

VACANT/Work in progress

7. Description

Architectural Classification

(Enter categories from instructions)

20th CENTURY REVIVALS/Colonial Revival

Materials

(Enter categories from instructions)

foundation Sandstone

walls Clapboard

roof Slate

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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The Vanness-Linen House is a two-and-a-half story, five-bay center hall Colonial Revival frame building located on the west side of the Hamburg Turnpike roughly centered on a five-acre lot in Riverdale, New Jersey. First constructed ca. 1816 for Simon H. Vanness, it was originally a three-bay, side hall plan. In 1868, George Linen, a New York portraitist, acquired the property and soon thereafter constructed the western 2/5 of the house, making it a five-bay, center hall plan with Italianate detailing. Linen dubbed the property "Glenburn," which the property continues to be known as locally. Twice in the twentieth century (ca. 1912 for the interior and 1949 for the exterior), the Vanness-Linen House was heavily modified in the Colonial Revival style, the style it remains today. In addition to the house, there is a contributing frame barn, a contributing frame L-shaped outbuilding, a contributing frame shed and a contributing twentieth century stone fence that encloses much of the site. The barn may have been built ca. 1816 when the site was first occupied but was definitely present by 1887. The L-shaped outbuilding dates from the nineteenth century or perhaps before. The shed and fence post-date a 1911 site plan of the house. Both are assumed to have been constructed during the 1949 exterior upgrades to the property.

Accessed off the Hamburg Turnpike through a rounded stone fence with rounded stone pillars, the Vanness-Linen House is set on an expansive lawn. To the east is the Turnpike, to the northwest are the outbuildings and to the south an overgrown orchard. The stone fence forms a border with the Hamburg Turnpike and turns west enclosing the barn and creating a barn yard. Through the stone pillars, the driveway expands into a parking lot to the east of the barn and barnyard (Photos 1 and 2). A concrete path leads from the parking lot to the outbuilding and on to the house. This path wraps around the east end of the house to a concrete and flagstone patio that stretches across most of the south façade of the main block of the house and on to an iron gate in the stone fence along the Turnpike.

Constructed ca. 1816 and 1868 with Colonial Revival upgrades, the Vanness-Linen House is made up of two sections: the two-and-a-half story, five-bay center hall main section with a lateral one story kitchen wing addition to the west.

The Five-Bay, Center Hall Main Section

The main section has a foundation that is a combination of original stone and added concrete, the walls clapboard, the gable roof is slate with molded projecting eaves and a plain frieze finished with brackets. Each roof slope has paired chimneys with decorative arched recesses. The windows are six-over-six with louvered shutters, decorative heads and bracketed sills. There are porches on the north and south elevations with a center hall that spans the width of the house. This section is the result of two building campaigns. The eastern 3/5 is original to ca. 1816; the western 2/5 was added in 1868. The Colonial Revival elements were added ca. 1912 and 1949.

The south façade of the main section is predominantly Colonial Revival with Italianate detailing. It is dominated by a Colonial Revival semi-circular porch supported by four Doric columns. Above this is a balustered balcony and bay window flanked by two, six-over-six windows, also Colonial Revival additions. The front door is a broad, high style Colonial Revival three-paneled door with three lights above topped by a transom with decorative glass. Two, nineteenth century six-over-six windows grace each side of the door. Each window has louvered shutters, Italianate decorative wood hood and bracketed sills. An Italianate bracketed cornice crowns the façade topped by end chimneys with decorative arched recesses (Photos 3 and 4).

On the east elevation of the main section, the original ca. 1816 local brownstone foundation of the house is visible. At the center of the east elevation, there is a Colonial Revival bay window on the first floor and a replacement bathroom window at the second. The other four nineteenth century windows (two per floor at the south and north) match the rest of the windows in the house with six-over-six sash with Italianate decorative heads and bracketed sills. The cornice is bracketed with bracketed cornice returns at the upper gable end with paired arched windows, giving this elevation a distinctly Italianate feel (Photo 5).

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The north elevation of the main block is dominated by a nineteenth century flat-roofed, bracketed porch that spans the center section of the elevation. The porch is carried on six attenuated Doric columns. The north door is a six-panel door that could be an original, ca. 1816 feature. Under the porch, the door is flanked by a window to each side. The outer windows are not covered by the porch. Above this are the five windows with the same louvered shutters, decorative heads and bracketed sills found throughout this section of the building. The foundation of the north elevation shows the evolution of the house. To the east of the porch is the exposed stone of the original house. To the west is the parged stone of the ca. 1868 addition (Photo 6).

The west elevation of the main block, behind the kitchen wing, has the same cornice returns with brackets of the east elevation. Interestingly, the brackets do not continue up the gable end as they do on the east. There are two six-over-six windows at the upper gable end, again a different treatment than the east where the windows are paired arched windows. The north and south windows of the second floor match those of the other elevations with decorative heads and bracketed sills. The center window is a smaller replacement window denoting the location of a bathroom (Photo 7).

The Kitchen Wing

The kitchen wing is attached to the west elevation of the main block. It is one-story with clapboard and a slate gable roof, added in 1868 with the western 2/5 of the main block. It was heavily altered twice: 1949 and in the 1980s.

The south façade of the kitchen wing has a deep porch that spans the full length. The Colonial Revival porch, added in 1949, has a red, poured concrete foundation with paired fluted columns under a small, bracketed cornice. There is a door to the west and a six-over-six window to the east. Both date to the 1980s (Photos 3 and 7).

The west elevation of the kitchen wing has the same red, poured concrete foundation and paired fluted columns under the gable returns. The roof line was increased in 1949, adding the more steeply peaked gable roof, gable returns and a six-light casement window in the upper gable end. Originally, the area under the upper gable end was an open vestibule flanked by the paired columns. This area was enclosed in the 1980s, when the center window with three ganged vinyl sash was added (Photo &).

The foundation of north elevation shows the evolution of this kitchen wing. To the east is the parged stone foundation of the original 1868 kitchen wing. To the west, is the poured red concrete dating to 1949. Above, there are two windows. The east is a vinyl casement; the west is an oversized fixed vinyl sash. Both date to the 1980s. This is topped by a bracketed cornice which dates to 1949 (Photo 6).

Interior

The center hall runs the full depth of the house. It has wood floors and paneled wainscot topped by wallpaper. The stairs to the second floor run against the west wall. While the stairs and the north exterior door likely are original, the other features are from the ca. 1912 Colonial Revival upgrades including the south exterior door, the interior doors and the wainscot. They are quintessentially Colonial Revival. The oversized exterior Dutch door has heavy wrought iron strap hinges and bubble-glass transom. The wainscot and doors, both paneled, similarly evoke the eighteenth century but with Colonial Revival profiles (Photos 11-14).

To the east is the original ca. 1816 double parlor that was made into one room ca. 1912, during the first Colonial Revival remodeling of the house, Room 102. It has a bay window in the center of the east wall flanked by fireplaces. There are wood floors, a broad base board, panels under the windows, molded window and door casings and run plaster crown molding. The

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features of this room are a mix of original and Colonial Revival. The sash are original as are the door and window casings. The fireplaces are also original although their mantles date to the ca. 1912 Colonial Revival upgrades as do the bay window, floors, baseboard, doors, walls, crown molding and ceilings. All are high quality examples of the early twentieth century Colonial Revival (Photo 8).

To the west of the hall are the stacked rooms built in 1868; their size and shape are original but their finishes are from the ca. 1912 Colonial Revival upgrades. The south Room 103 has an 1868 fireplace with a Colonial Revival mantle. The wood floors and crown molding match those found in the large east room and date to ca. 1912 as does the tongue and groove wainscot and paneled doors. All are nice examples of the Colonial Revival (Photo 9).

Ca. 1912 and 1949, the north Room 104 was remodeled to resemble an early eighteenth century kitchen. It has pine flooring, paneled and textured plaster walls, paneled doors with cross bracing, plaster ceiling with faux exposed beams and large "cooking" fireplace along the west wall. This room, or den as it likely was known when it was created, is more obviously a Colonial Revival interpretation of an eighteenth century interior. It is overtly twentieth century whereas the other Colonial Revival additions are more simply integrated into the nineteenth century fabric (Photo 10).

The interior of the kitchen wing is modern, dating to the 1980s upgrades.

The second floor of the main block has five bedrooms: two on each side and one centered at the southern end of the hall. These are divided by bathrooms. A third bathroom is off the hall (Photo 13). The side bedrooms are smaller than they were originally (both ca. 1816 eastern rooms and ca. 1868 western rooms) because of the addition of closets and bathrooms. The floors are wood, the walls plaster with simple baseboards. Generally, the doors are four-panel with simple molded casings. The window casings are also simple. For the most part, their detailing dates to the ca. 1912 Colonial Revival renovation although some of the doors may be nineteenth century. The eastern bedrooms retain their original fireplace openings but their detailing dates to the Colonial Revival upgrades of ca. 1912 (Photos 15 and 16). Nineteenth century trim can be found in two locations. The attic has been altered with the addition of several rooms and modern finishes at the walls and ceiling.

Outbuildings

There are three contributing outbuildings on the site; they include a barn, a shed and another outbuilding. In addition, there is a contributing stone fence (Photo 2).

Barn

The barn is a 44' by 33' two-story timber frame threshing barn oriented north south with clapboard and an asphalt gable roof. The barn was extant by 1887 but may have been constructed earlier in the nineteenth century. During the second half of the twentieth century the building was used commercially and the original threshing doors were removed and made into windows. The barn was restored in 2009 (Photo 17).

The north elevation is dominated by the slightly off center threshing doors flanked by a man door to the east. To the east, there is a one-over-six window. Above this are two original openings with their original board and batten shutters and hardware (Photos 1, 17 and 18).

The east and west elevations are plain with a small original window in their upper gable end with cornice returns (Photo 1).

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The south façade, like the north, has threshing doors slightly off center flanked by a man door and window to the east. To the west, there is a second window and man door. There are no upper openings on the south façade.

The original nineteenth century timber frame structure, floor and hay mows survive on the interior (Photo 19).

Shed and Fence

In addition to the barn, there is a frame 10' by 18' shed that postdates 1911 and probably dates to 1949. It has a concrete block foundation with clapboard siding and asphalt gable roof. It has a rectangular footprint with the long sides and the ridge running east-west. There is an off-center door opening at the east end, facing the house, and a centered door opening at the west end; no doors survive. Two small wood windows—one with a six-light sash and one with a four-light sash—are grouped at the west end of the south elevation. The floor is wood and the interior of the frame walls are sheathed with tongue-and-groove sheathing. All the trim is simple flat-stock trim (Photo 20).

The low stone fence with stone pillars postdates 1911 and also likely dates to 1949. It is found along the northern and eastern sections of the site and is made of rounded river stones with concrete mortar. Stones oriented vertically form a rough cap (Photos 1, 2 and 5).

L-Shaped Outbuilding

The third contributing outbuilding dates to at least 1887 (Figure 3) but could be older. It has been heavily modified making assessment difficult. The framing of the building is hand-hewn and pegged. The joists are 4x4. It now has asphalt roofing. It is L-shaped with an east west, one-and-one-half story section and a one story north south section. What is presumed to be the original section—the east west part—has a gable roof, hewn framing and pegged six-over-six windows. It is one-room deep and one-and-one-half stories. There is some thought that it could pre-date the house or could be an original out kitchen (Photo 21).

The north south section of this outbuilding is also frame with a gable roof and a deep stone basement. Its windows are multi-light wood (Photo 22). While the date of construction for both sections is unknown, at least part of it had been constructed by 1887 (Figure 3). The original use of the building is also unknown.

The interior of the building has been greatly altered and is mostly covered with modern materials. Like the house, the original section seems to have been upgraded in the Colonial Revival style with exposed beams, paneling and a fireplace (Photo 23).

Construction Chronology

A certain amount of speculation has been necessary to determine the original construction date of the house. This is due to several factors. First, the original large tract of land was divided up by each generation with no geographical references. With each split, the exact piece of land becomes less clear. This is further exacerbated by the fact that Simon H. continued to accumulate land and to sell pieces off. For instance in 1808, he bought 65 acres from Garret Schuyler.¹ In 1842, among other sales, he sold less than an acre to his neighbor Paul Sandford.² This has muddied the title search. Finally, the eighteenth century tax ratable schedules that are often used to help determine when a property owner began to be taxed—and therefore became a property owner—do not provide a clear picture of Simon Vanness's property.

However, by cross-referencing various sources, a date of construction of the house can be deduced. From this, it would seem that the oldest portion of the house was first built by Simon H. Van Ness after 1816 when he received the land from his father's

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will. When first constructed, the house was a three-bay, side hall plan with 2 ½ stories. The first floor was the side hall with two parlors. The second floor matched this with a hall and two chambers. It is unclear where the original kitchen was. The foundation of the original house indicates that there may have been a kitchen wing at the northern end of the west side. Its narrow width confirms that this was a small appendage, fitting for a kitchen and its location on the side elevation at the back also corroborates a kitchen. However, no evidence of a fireplace base has been found. This could mean that this base was on the western side of the wall and when the addition was constructed in 1868, all evidence of its existence was dismantled. It could also mean that originally, there was an out kitchen on the property. This will be discussed further at the end of this section.

The original house is the eastern three bays of the house. Remaining features from this original construction are limited to the north door, the sash and window and door casings in the parlor, the window casings of the second floor hall and the northeast bedroom (Room 202), the fireplace openings (their detailing likely date to the Colonial Revival) (Photo 9), the framing throughout the eastern side and the flooring in the attic. The stairs are also likely an original feature (Photo 8). While the floor of the second story of the eastern section may be original, its uniformity with the flooring of the western section may mean that both sides were installed when the western addition was constructed.

The Linen family owned the property from 1868 until 1910; it passed from George to his wife to his daughter, Georgiana Ryerson who remained there for twenty years. During the Linen family tenure, the western 2/5 of the house was constructed. It is at this time that the brackets were added to the cornice as were the arched windows at the eastern gable end (Photo 5). Porches were added and the one-story kitchen off the western gable end was constructed. These features are depicted in an undated painting of the house completed by George Linen before 1888 (Figures 4 and 5). It would seem likely that Linen made these changes soon after he acquired the property. Therefore, we attribute their construction to ca. 1868; the Italianate detailing is consistent with this date.

In addition to the painting which shows the south façade from a distance, a 1907 photograph of the house shows it as it was during the Linen family tenure. The north elevation has a centered square porch with simple square columns. The east elevation has centered windows on the first and second floor that are shuttered and blind. They match the other windows in size and detailing. This helps prove that the interior partition between the parlors on the eastern side was still extant in 1907. If not, the center window of the first floor would have opened onto the partition (Figure 6). The 1891 inventory of Sarah Linen confirms that the double parlors remained through most of the nineteenth century.

In the 1907 photograph, the south façade of the main block now has a small centered porch at the door. This is a change from the Linen painting which showed a porch across the entire elevation. The western kitchen wing with full porch visible in the Linen painting remains in 1907 (Figures 4-7).

Extant features from the ca. 1868 construction include the brackets of the main block of the house, the northern porch (Photo 6), the four chimneys, the sash in Room 103, the cabinet door behind the fireplace in Room 103, the fireplace in Room 103 (Photo 10), the floors at the second floor, the door and hardware into the closet in Room 209 (and possibly other doors on the second floor that match this one), the back stairs on the western side, the arched windows at the eastern gable end (Photo 5), the western framing and attic flooring.

The 1891 inventory delineated Sarah Linen's possessions at the time of her death. This inventory confirms that originally and through most of the nineteenth century, the double parlors remained on the eastern side. At the second floor, the center

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bedroom on the south elevation (Room 206) was extant in 1891. This bedroom could be original or it may have come in with the ca. 1868 addition.

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

In 1912, Harold and Maud Patterson acquired the property. Maud owned it until 1940 when it was sold to Virginia and Guido Montrastelle. The Pattersons heavily remodeled the house making it into the Colonial Revival interior today. Bay windows were added to the first floor of the east elevation and the second floor of the south. Most of the present sash are from this period as is the first floor flooring. On the first floor, the double parlor was made into a single space and the floors and walls were redone (there is no scarring from the original partition) and crown molding was added (Photo 8). The appearance of the stair hall dates from this period, including the southern exterior door, the trim and the wainscoting (Photos 11-14). The detailing of the two rooms of the western section are also from this renovation (Photos 9 and 10). This is particularly evident in Room 104 which was remodeled to resemble an early eighteenth century kitchen. While the pine flooring, paneled and textured plaster walls, paneled doors, plaster ceiling with faux exposed beams were added in 1949, the large "cooking" fireplace in the southwest corner was added by the Pattersons (Photo 10).

On the second floor, the bathrooms were added at this time, removing the original partition on the eastern side and part of it on the western. The trim of most of the second floor dates to this remodel as do most of the sash, doors and hardware. The interior access to the basement also was probably added at this time.

Within the site, it is likely that the rounded stone fence also was constructed during this campaign.

In 1949, the Montrastelles made significant changes to the building's exterior. This work was completed by architect J. Thomas Camlet of Passaic, New Jersey. The ca. 1868 western one story addition was totally remodeled and the peak roof, gable end returns and columns were added. The area under the gable end was left open, creating a vestibule flanked by columns (Photo 7). Also in 1949, the large porch was added off the south elevation (Photo 4). The drawings from this renovation survive.

The south porch and bay window of the main block also were added during this 1949 renovation. The semi-circular porch supported by columns and topped by a balustrated balcony is quintessentially Colonial Revival as is the flagstone and concrete patio in front of the main block which was also added at this time (Photos 4 and 5).

On the interior, Room 104 was further Colonial Revivalized when the knotty pine paneling, textured plaster walls, paneled doors and plaster ceilings with faux exposed beams were added to the "cooking" fireplace that had been installed ca. 1912.

Within the site, the concrete paths were added from the driveway to the new porches and patio on the south façade.

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Mary Greco, the last owner of the property prior to the Borough, made additional upgrades to the house, concentrating her efforts on the western kitchen wing. She enclosed the western vestibule and thus enlarged the kitchen (Photo 7). She also enclosed the southern porch, glassing it in.

In 2009, the Borough of Riverdale completed exterior repairs on the house. Work included minor structural and exterior repairs and repainting. In addition, a modern exterior chimney that vented an obsolete furnace was removed from the north elevation of the main block as was the glass enclosure of the south porch off the kitchen wing.

The Outbuildings and Site

It is difficult to state definitely when the existing outbuildings were constructed. Two appear in George Linen's painting and also seem to be indicated on the 1887 map (Figure 3). The fact that they do not appear on the earlier maps does not mean that they weren't extant but rather that the maps lacked sufficient detailing. The barn is certainly of the nineteenth century and could be contemporary with the ca. 1816 construction of the house.

The other L-shaped outbuilding dates to at least 1887 (Figure 3) but could be older. There is some thought that it could have been an out kitchen for the site. The proportions are a bit grand for the original three-bay house, the foundation of which seems to point to a small kitchen to the west of the side hall. However, because no evidence was found of a fireplace base in this area, this outbuilding could have been the kitchen.

The other idea is that this building could be the original house of the site. Its proportions as a one-and-a-half story building agree with this assessment, especially from the Dutch Vanness family. However, this section of the building is oriented east west not north south as would be expected for an early house. In addition, archival documentation does not point to occupation of the site prior to 1816. Regardless, this building is at least from the nineteenth century and an important contributing resource to the overall site.

The stone fence and shed, the third extant outbuilding, both post-date a 1911 site plan of the house (Figure 8). The fence is assumed to have been constructed by the Pattersons, the shed by the Montrastelle family during their 1949 exterior upgrades to the property.

¹ Morris County Deed Book Liber Q, p. 308.

² Morris County Deed Book Liber A4, p. 444.

8 Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

ca. 1816-1949

Significant Dates

ca. 1816, 1868, 1912, 1949

Significant Person

(Complete if Criterion B is marked above)

George Linen

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

United States Department of the Interior
National Park Service

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STATEMENT OF SIGNIFICANCE

Summary Paragraph

The Vanness-Linen House was constructed ca. 1816 on land in ownership of the Vanness family since the beginning of the 18th century. In 1868, George Linen acquired the property. Linen was a well-known portrait painter, awarded a medal by the National Academy of Design for his work of Henry Clay. The property meets National Register Criterion B for its association with George Linen.

During the first half of the twentieth century, many early American homes were remodeled in the Colonial Revival style as a form of appreciation of American colonial architecture. These remodelings were based on romanticized versions of colonial architecture. The result was a new architectural style based on twentieth-century ideals. Constructed ca. 1816 with a large addition in 1868, the Vanness-Linen House underwent two such upgrades ca. 1912 with the interior and again in 1949 with exterior improvements resulting in the Colonial Revival house visible today. The house also meets National Register Criterion C with local significance as an example of the Colonial Revival remodeling of a nineteenth-century house.

HISTORICAL BACKGROUND

The Van Ness Family and the Construction of the House

In 1710 and 1717, Simon Vanness* acquired a 300-acre tract on a part of which the present house stands. This land passed through the Vanness family for five generations: from Simon to Hendrick to Simon to Henry to Simon H. With each passing, the land was divided up and smaller farms were created. Archival research indicates that the current five-acre property was not inhabited until Simon H. had his house built there ca. 1816.

Simon H. Vanness was born in 1780. He was the seventh generation of his family in America; according to Van Ness family genealogies, the first Van Ness, Cornelius Hendrickse (Generation 1), arrived in 1640 or 1641 at Rensselaerwyck near present day Albany, New York.¹ In 1801, Simon H. married Susanna Roome. According to secondary sources, he was a carpenter, farmer and owned a grist and saw mill.²

In 1816, his father, Henry died. In his will, Henry gave to his eldest son, Simon H., half the farm on the Pequannock River. He gave to his second son, Cornelius, the other half of the farm with the buildings thereon.³ The wording of this will is important as it seems to indicate that the land that Simon H. received did not have a house or buildings on it while the land that Cornelius was given did. This is further confirmed by the *Van Ness Family Heritage* which says that Cornelius lived at the nearby old Van Ness Homestead.⁴

By 1830, Simon and his family were living in the house. According to the census, Simon H. was living with his wife and six children. They had one female slave age 24-36 and one male farmhand age 10-24.⁵

In 1840, Simon H. continued to live with his wife. At this time, there were three children and another grown woman in the house. He also had three "free black males" living with him.⁶ At some point after 1840 but before 1850, Simon H. moved to

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

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Newark. He died in 1862 and gave to his son, Samuel "that part of the old homestead in the Township of Pequannock laying east and north of the Paterson-Hamburg Turnpike."⁷

Samuel (Generation 8) was born in 1807. By 1850, he was living in his father's house. According to the census, he and his wife were living at the house with their son Martin, 21 and daughter, Susan, 20. A laborer was also living with the family.⁸ The 1853 J. Lightfoot & S. Geil map of Morris County listed the property owner as "SVanness," Samuel H. Vanness. Samuel was a carpenter by trade⁹ who later, after moving from his father's house, served as sheriff of Morris County.¹⁰

By 1860, Samuel's son, Martin (Generation 9), was living in the Vanness-Linen House, his grandfather's house. Martin was born in 1829 and was married in 1852 to Sarah Lavina Ryerson. In 1860, Martin was listed as a farmer. He was living with his wife Sarah and their five-year old daughter Irene. Living with them was a domestic, a miller and a carpenter. Martin sold the house in 1868 to George Linen. At this time, the land had been owned by the family for 150 years and occupied by three generations for 50 years.

The Linen Family and the Vanness-Linen House

In 1868, George Linen acquired the property and named it "Glenburn," a name still in use today. Linen was born in 1802 in Scotland to John Linen and Isabel Dickson Linen. He attended the Royal Scottish Academy in Edinburgh, a school for artists, and moved to England where he became a painter of small portraits. In 1833, he married Sarah Cartwright Davies of Shropshire, England, born 1811. In 1834, they moved to Toronto where Linen had a sister and brother; within a year, they moved to New York where he opened a studio and became well-known for his portraits. Within five years, Linen was painting portraits of prominent Americans including Daniel Webster. In 1838, Linen was awarded a medal by the National Academy of Design for the best portrait-painting by an American artist for his work of Henry Clay. In 1843, Linen moved to Newark where he lived on then fashionable Washington Street, retaining his studio in New York. With the advent of photography and the subsequent decline of portraits, Linen turned to landscape painting. In 1868, he acquired the property.¹¹ It is assumed that soon after, he constructed the western 2/5 of the main block and the kitchen wing.

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

In 1880, George Linen was listed as a farmer. His son, William, continued to live there. At this point, William was married to Julia Armstrong and they had a daughter who was two. Georgiana was no longer living at the house, having married Zabriskie Ryerson but Helen was still there as was a housekeeper, Eliza Marker. A map from 1887 shows the Linen property which includes three buildings. This would be the house, barn and frame L-shaped outbuilding.¹² George Linen died in 1888.¹³

His wife Sarah continued to live in the house until her death in 1891. In her will, Sarah gave half her property to her son, William, a third to her daughter Georgiana Ryerson and one-sixth to her grandchildren. Her inventory listed household furniture in the parlor, back parlor, hall, front bedroom, hall bedroom, corner room and kitchen.¹⁴

George and Sarah Linen's youngest son, William who moved and lived with them in the house, lost his first wife, Julia, and daughter. In 1891, he married Hortense Schuyler. In 1893, they had a son, John Schuyler Linen who provided an account of his grandfather's life. In it, John Linen stated, "I remember the Homestead quite well as George's daughter, Georgiana and her husband, Zabriskie Ryerson, son of a prominent family...took the house over after grandmother Linen died in 1891...some of

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the outbuildings had been occupied years before as slave quarters. I also remember an elderly Negro named Larry who drove the buckboard for the family. Either he or his parents had been slaves, probably in the south. Zabriskie Ryerson died in January 1910 and Aunt Georgie and her daughter moved to Ocean Grove where my mother and I visited them on several occasions."¹⁵

With the death of her mother, Georgiana Ryerson acquired the property. She stayed at the house until 1910, when it was sold out of the Linen family.

Twentieth Century Owners

In 1912, Harold L. and Maud C. Patterson purchased the property.¹⁶ According to the 1920 Federal Census, Harold was a farmer and the property was a "general farm." Harold was forty-nine years old and was born ca. 1871 in Virginia. Maud was forty-six, born in New York; she did not work. Maud continued to own the property until 1940 when she sold it to the Montrastelle family; she was a widow. Neither Maud nor Harold Patterson is recorded in the 1930 or 1940 Censuses.

At some point in the Patterson's tenure, 1912-1940, there were extensive interior renovations of the house. These renovations were high quality and high style Colonial Revival upgrades. They were au courant, not something usually attributed to a farmer as Patterson was listed in the 1920 Census. This may mean that Patterson was more of a gentleman farmer rather than a subsistence farmer which would more easily fit the general pattern of these stylish upgrades. However, in 1920, there were still a large number of farms in this rural part of Morris County so the Pattersons could have been true farmers. As there were no other people listed within their household, they could have worked together and farmed their land. This may mean that the Colonial Revival upgrades occurred after the death of Harold and were completed by Maud Patterson, his wife. Local lore of the property suggests that Maud Patterson ran a tea room here that "attracted Broadway stars and other celebrities—even Babe Ruth..."¹⁷ When Mrs. Patterson sold the property in 1940 she was listed as a widow. Following her husband's death, she may have updated the property to open the tea room. Unfortunately, no other information was found about the Pattersons to confirm either of these theories.

In 1940, Maud Patterson sold the property to the Montrastelle family. Virginia and Guido Montrastelle and their three children moved from Nutley, New Jersey. Montrastelle was an automobile dealer in Passaic, New Jersey. Their oldest child, Charlotte, was fifteen when they moved to the property. According to Charlotte, they had lived in several houses in the suburban Nutley area before moving to the property because her father wanted a house with acreage. While the Montrastelles had a victory garden during World War II and added an apple orchard, they did not farm the land but rather thought of it more as a country estate, naming it "Old Mill Farm." They were well-to-do and wanted a country retreat that reflected their status. They used the outbuildings for recreation: the L-shaped outbuilding was Mr. Montrastelle's carpenter shop and a playhouse for the children, the barn was used for parties. Part of the property was used by a local farmer who grazed his cows here. A George Degraw, who lived next door, was the caretaker for the property.¹⁸

In 1949, the Montrastelles hired Passaic architect, J. Thomas Camlet to renovate their house. Continuing the interior work completed previously by the Pattersons, the Colonial Revival embellishments included the semi-circular porch topped by balustrated balcony on the south façade and the classicizing of the kitchen wing. Camlet was an architect and engineer, establishing his own firm in 1929. He was born in Warsaw, Poland on June 24, 1898. He began his career as a draftsman in 1915 and worked for numerous firms until he became an architect in 1921. His practice included residential, commercial and industrial projects.¹⁹ By 1970, his firm had become J. Thomas Camlet & Sons²⁰; his two sons, William and George, both

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attended Columbia University's School of Architecture.²¹ No other information was uncovered about the Camlet's practice and other examples of his work.

Mr. Montrastelle commuted from his country estate to his automobile dealership in Passaic until his death in 1962. Virginia Montrastelle remained living at the property until 1972 when she moved to Smoke Rise, a gated community in Kinnelon, New Jersey where she built another Colonial Revival house.²² Mary Greco purchased the property in 1972 and was the last owner and resident until it was acquired in 2006 by the Borough of Riverdale, the current owner. The property is not currently occupied.

The Colonial Revival in New Jersey and the Vanness-Linen House

The Philadelphia Centennial of 1876 is credited with beginning the revived interest in American colonial architecture. The tour the following year by McKim, Mead, White and Bigelow in 1877 to study original Georgian and Adam buildings of New England resulted in an emerging new style based on free interpretations of colonial precedents. This new style did not replicate the original architecture but rather rendered its detailing in a new way, creating a new style.²³ As the style evolved into the twentieth century, it began to impact older American homes which were remodeled to mirror Colonial Revival architecture rather than their original configurations. These remodelings were done in reverence of the earlier styles but were based on twentieth century conceptions rather than actual architectural evidence.

At the beginning of the twentieth century in New Jersey especially in Morris and Somerset Counties, historic farmsteads were remodeled into country retreats by people of means. These working professionals—bankers, doctors and business executives—were creating gentleman farms that mirrored the architect designed grand estates of the American aristocracy that arrived in New Jersey at the end of the nineteenth century, albeit on a smaller-scale. These named estates provided lands that enabled wealthy families to garden or pursue other rural hobbies on the weekends while the historic vernacular farmhouses provided a canvas on which to add Colonial Revival embellishments: elaborate entrance porches, sidelights and transoms and dormers. Examples of this trend include the Boudinot/Southard Farmstead in Bernards Township, Somerset County; the John Alward House within the Washington Valley Historic District in Mendham and Morris Townships, Morris County; the Van der Veer-Harris House in Hillsborough Township, Somerset County among others. In these remodelings, traditional and modern materials were used to reflect what the owners envisioned the historic configuration should have been. The end result was a mix of time periods and a distinct new form of country house.²⁴

At the Vanness-Linen House, the two twentieth century remodeling campaigns overlaying the original construction ca. 1816 and the large ca. 1868 addition fits into this Colonial Revival template. Within the house, the historic features—some sash, some trim, the stairs, the fireplace openings—were left and were supplemented with features that harkened back beyond the Victorian to the colonial origins of settlement in the area. Thus, a colonial kitchen was recreated with a large walk-in "cooking" fireplace and faux exposed beams in a romantic tribute to the past. No such kitchen existed and in the 20th century notion of colonial architecture, it should have so it was created. Similarly, the Dutch door was installed in the front door; the Van Ness family were early Dutch settlers to the area and their front door should be Dutch. The semi-circular porch with balustrated balcony embellished the front and gave it a grander sense.

While it is unclear that the Pattersons fit into the gentleman farmer pattern of New Jersey development, clearly the Montrastelles did. Guido Montrastelle was a well-to-do business owner who purchased the property to have some acreage. The Montrastelles had a caretaker who oversaw the running of the estate and named it Old Mill Farm. However, the farm was for recreation with an apple orchard, carpenter shop and barn used for parties. While farming continued on the property in the

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Vanness-Linen House
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form of grazing cows, it was not done by the Montrastelles but rather a neighbor who leased the property. This was their country retreat and they remodeled their house based on a twentieth century ideal of historic architecture rather than on actual fact. They produced a new house: a nineteenth century core overlaid with twentieth century details. The resulting Colonial Revival building—a product of 130 years of construction—represents an important chapter in American architectural history.

¹ Lottie Gray Van Ness, *The Van Ness Heritage and Allied Genealogies, 1546-1960: Benson, Demarest, Dey, Doremus, Gray, Hopper, Mandeville, Parmelee, Praa, Provost, Vroom* (Elizabeth, NJ: Tribro Printing, 1960), 5.

² David M. Riker, *The Ancestors and Descendants of Simon Van Ness and Hester Delamater* (Mechanicsburg, PA: The Author, 1984), 72; Van Ness, 12.

³ Morris County Will Recorded in No 36, Folio 87, roll 1078 894N; Riker, 42.

⁴ Van Ness, 12.

⁵ 1830 Federal Census.

⁶ 1840 Federal Census.

⁷ Riker, 72.

⁸ 1850 Federal Census.

⁹ Riker, 73.

¹⁰ 1860 Census.

¹¹ Dale Johnson, "George Linen, 1802-1888: an exhibition of portraits: Farleigh Dickinson University, Florham-Madison Campus Library, December 1982 through January 1983" (Madison, NJ: The University, 1982).

¹² Elisha Robinson, *Robinson's Atlas of Morris County, New Jersey* (New York: E. Robinson Company, 1887), Plate 18.

¹³ Morris County Inventory, George Linen

¹⁴ Morris County Inventory, Sarah Linen

¹⁵ John Schuyler Linen provided by his daughter, Emma Joy Dana

¹⁶ Morris County Deed Book Liber K21, page 168.

¹⁷ Eman Varoqua, "Tearing Down History," *Bergen Record* (January 23, 2003).

¹⁸ Charlotte (Terry) Meir (nee Montrastelle) telephone interview with Margaret Newman, (August 29, 2010).

¹⁹ J. Thomas Camlet Architects' Roster Questionnaire (February 27, 1953) from the AIA website,

<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/roster.aspx>.

²⁰ <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/1970%20American%20Architects%20Directory.aspx>.

²¹

<http://clio.cul.columbia.edu:7018/vwebv/search?searchType=7&searchId=25925&maxResultsPerPage=10&recCount=10&recPointer=0&resultPointer=0&>

²² Meir to Newman.

²³ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1996), 326.

²⁴ Richard Porter, Boudinot/Southard Farmstead National Register Nomination; Janet W Foster, Washington Valley Historic District National Register Nomination; Ann Keen, Van der Veer-Harris House National Register Nomination.

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10. Geographical DataAcreage of property 5.67 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	<u>557575</u>	<u>4539130</u>	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Margaret Newman

organization in conjunction with HMR Architects date 7 April 2011

street & number PO Box 222 telephone 609.273.7003

city or town Carversville state PA zip code 18913

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Borough of Riverdale

street & number 41 Riverdale-Pompton Road telephone 973-835-4060

city or town Riverdale state NJ zip code 07457

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
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National Register of Historic Places Continuation Sheet

Vanness-Linen House
Riverdale, Morris County, NJ

Section number 10 Page 1

Boundary Description

The nominated property consists of the entirety of the 5.67-acre Block 3, Lot 25 in Riverdale Borough, Morris County, New Jersey, plus a sufficient portion of the right-of-way of the Paterson-Hamburg Turnpike to establish a boundary line one (1) foot outside of the front stone fence or wall and gates that form a contributing structure along the eastern side of the nominated property adjacent to the road. This line is shown on the site plan included with this nomination.

Boundary Justification

The boundaries are drawn to encompass the extent of the current land ownership of the Borough of Riverdale, as well as to ensure that the stone fence that is a contributing structure of the property along the Paterson-Hamburg Turnpike is fully included in this nomination.

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National Park Service

National Register of Historic Places Continuation Sheet

Vanness-Linen House
Riverdale, Morris County, NJ

Section number Photos Page 1

PHOTOS

All exterior photographs taken by Margaret Newman on January 27, 2010. The interior photographs were taken by HMR Architects on May 20, 2009 and where noted on September 8, 2010.

Photo 1

The Vanness-Linen House looking southwest from the nineteenth century mill site across the Hamburg Turnpike

Photo 2

Looking east at the house and outbuildings

Photo 3

The south façade of the Vanness-Linen House

Photo 4

The Colonial Revival entrance of the south façade

Photo 5

The east elevation of the Vanness-Linen House

Photo 6

The north elevation of the Vanness-Linen House

Photo 7

The west elevation of the Vanness-Linen House

Photo 8

The original stacked parlors (Room 102) were made into one room and remodeled in 1912 in the Colonial Revival style. They are a combination of original materials with 1912 upgrades.

Photo 9

Room 103, the rear parlor, was added ca. 1868. This room retains its original size and shape but most of its detailing dates to 1912.

Photo 10

In 1912, the north Room 104 was remodeled to resemble an early eighteenth century kitchen. It has pine flooring, paneled and textured plaster walls, paneled doors with cross bracing, plaster ceiling with faux exposed beams and large "cooking" fireplace along the west wall. This room, or den as it likely was known when it was created, is more obviously a Colonial Revival interpretation of an eighteenth century interior. It is overtly twentieth century whereas the other Colonial Revival additions are more simply integrated into the nineteenth century fabric. September 8, 2010.

Photo 11

The Colonial Revival hall, Room 101

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Vanness-Linen House
Riverdale, Morris County, NJ

Section number Photos Page 2

Photo 12

The Colonial Revival oversized south exterior Dutch door has heavy wrought iron strap hinges and bubble-glass transom. The wainscot and doors, both paneled, similarly evoke the eighteenth century but with Colonial Revival profiles. September 8, 2010.

Photo 13

The second floor of the hall with wood floor, plaster walls and simple baseboards. The doors into the bedrooms and bathroom are four-panel with simple molded casings. For the most part, the hall dates to the 1912 Colonial Revival renovation although some of the doors may be nineteenth century. September 8, 2010.

Photo 14

The Colonial Revival wainscoting of the hall. September 8, 2010.

Photo 15

Room 202 with 1912 Colonial Revival detailing including at the fireplace embellish the original ca. 1816 fabric. September 8, 2010.

Photo 16

Room 204 similarly dates to the Colonial Revival. September 8, 2010.

Photo 17

The nineteenth century barn from the north with the house in the background. It was a threshing barn with haymows. It was converted to a commercial use in the late twentieth century and restored in 2009.

Photo 18

The north elevation of the barn.

Photo 19

The original threshing area and side mows.

Photo 20

The shed

Photo 21

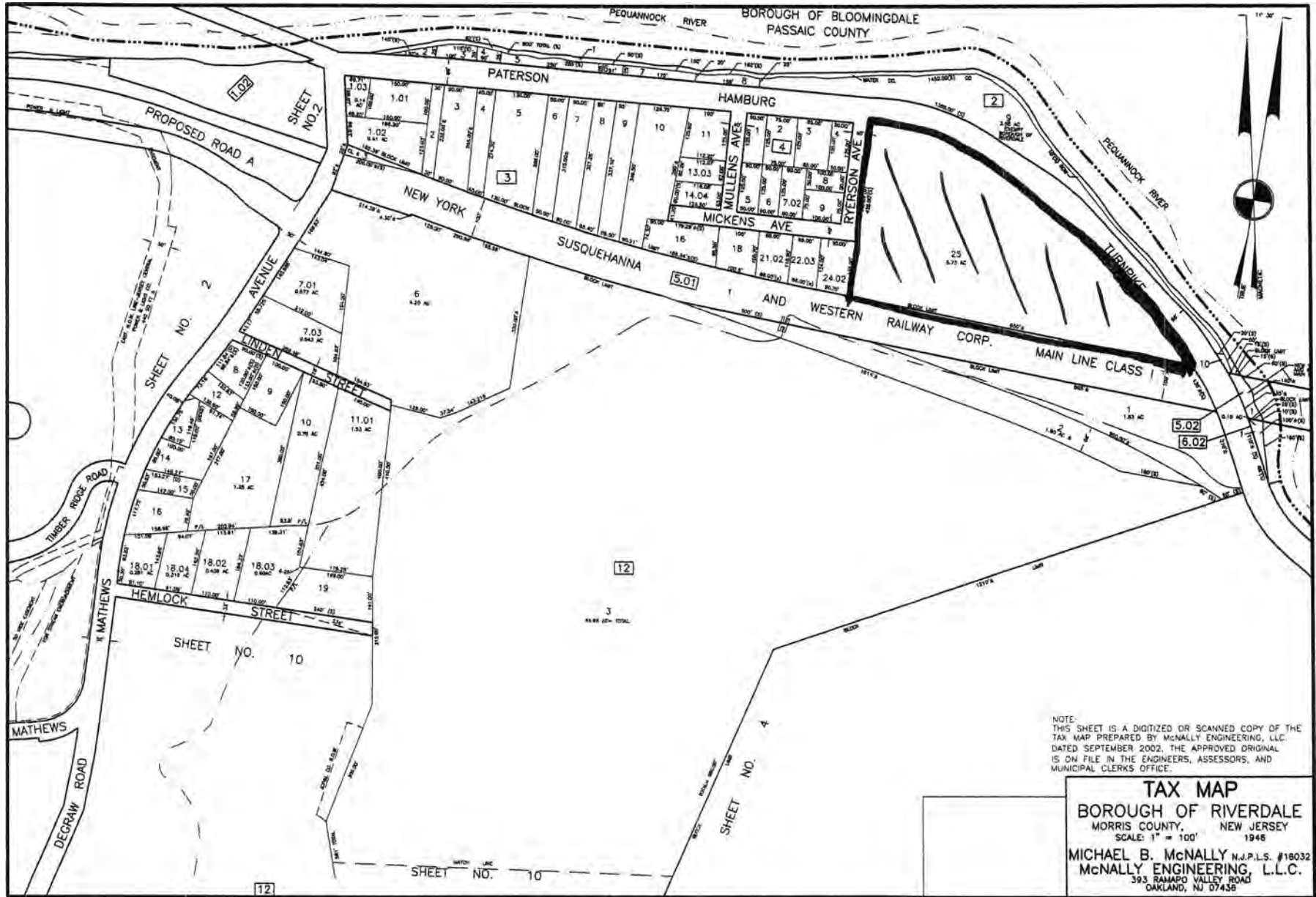
The east façade of L-shaped outbuilding with an east west, one-and-one-half story section and a one story north south section. What is presumed to be the original section—the east west part—has a gable roof, hewn framing and pegged six-over-six windows. It is one-room deep. The north south section is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

Photo 22

The north and east elevations of the north south addition.

Photo 23

The Colonial Revival interior of the original section with cooking fireplace.



NOTE:
 THIS SHEET IS A DIGITIZED OR SCANNED COPY OF THE
 TAX MAP PREPARED BY McNALLY ENGINEERING, LLC.
 DATED SEPTEMBER 2002. THE APPROVED ORIGINAL
 IS ON FILE IN THE ENGINEERS, ASSESSORS, AND
 MUNICIPAL CLERKS OFFICE.

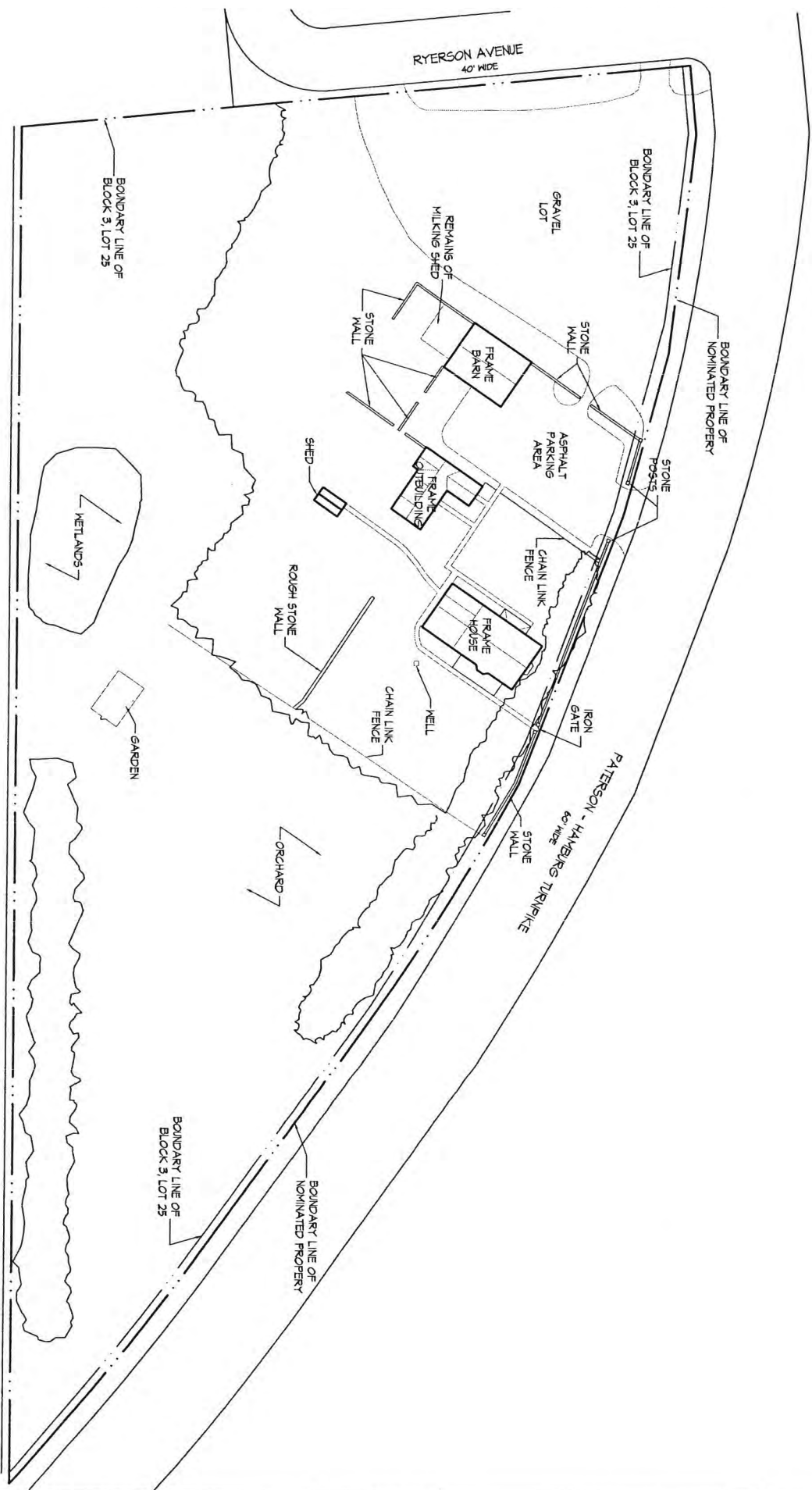
TAX MAP
BOROUGH OF RIVERDALE
 MORRIS COUNTY, NEW JERSEY
 SCALE: 1" = 100'
 1948
MICHAEL B. McNALLY N.J.P.L.S. #18032
McNALLY ENGINEERING, L.L.C.
 393 RAMAPO VALLEY ROAD
 OAKLAND, NJ 07438

S-1

SITE PLAN

SCALE: 1" = 60'

THE NEW YORK, SUSQUEHANNA & WESTERN RAILROAD



NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
 RIVERDALE, MORRIS COUNTY, NEW JERSEY

HMR ARCHITECTS
 1001 MCGIRGAN RUSSELL ARCHITECTS, PA
 250 Alcester Street, Princeton, NJ 08540
 T. 609.924.1358 F. 609.924.5985

SITE PLAN

SCALE: 1"=60'
 DRAWN BY: KL
 DATE: 9/5/04
S-1



Figure 1: 1853 Map showing “G Mill” for gristmill and S Vanness;” Samuel Vanness was living at Glenburn.



Figure 2: 1868 Map Samuel continues as owner.

Glenburn
Riverdale, Morris County, New Jersey

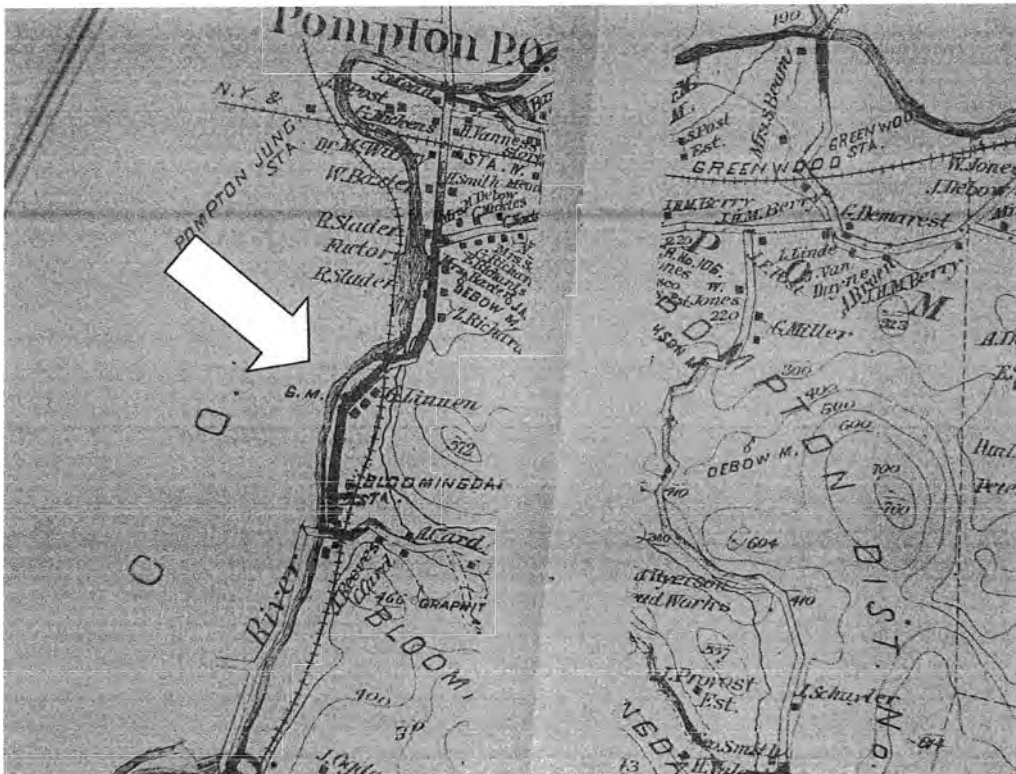


Figure 3: 1887 Map George Linnen (Linen) is owner. The outbuildings seem to be indicated.



Figure 4: George Linnen painting of Glenburn.

Glenburn
Riverdale, Morris County, New Jersey

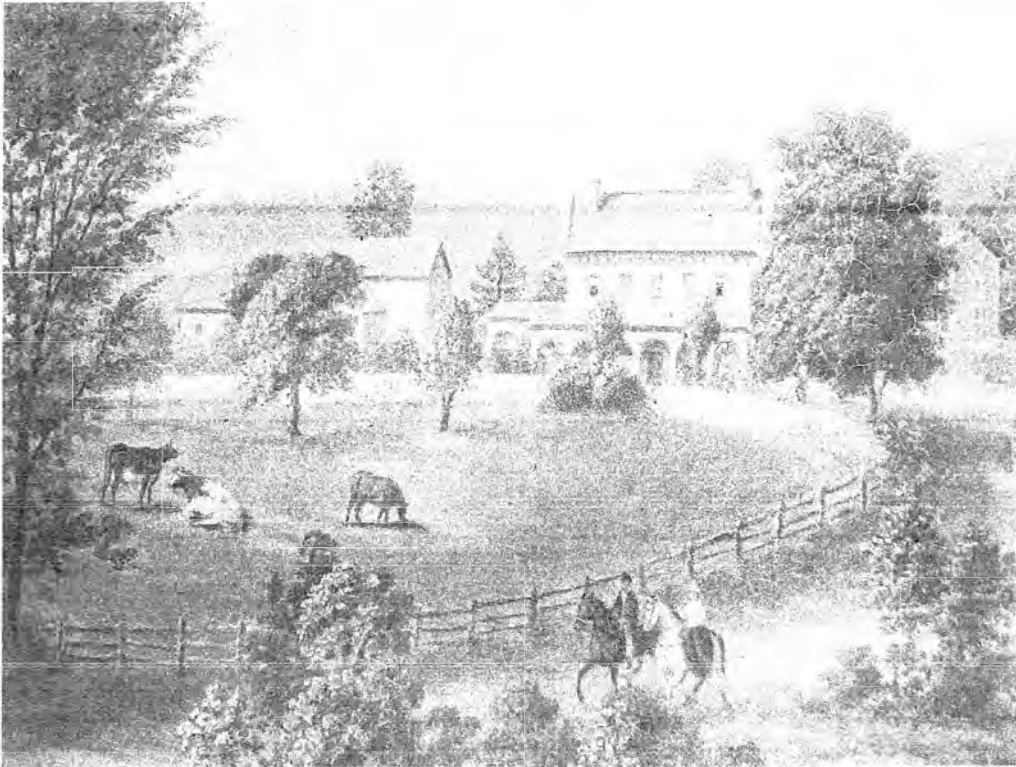


Figure 5: Close up of Glenburn by George Linen

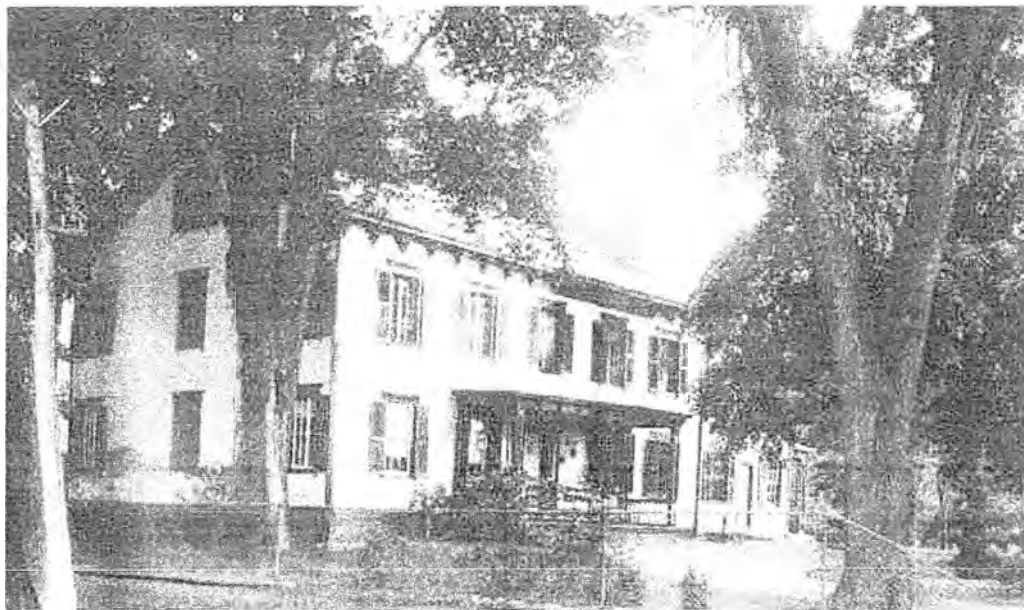


Figure 6: The north and east elevations of Glenburn in 1907. Note the center windows on the east elevation and the fenestration of the far west section.

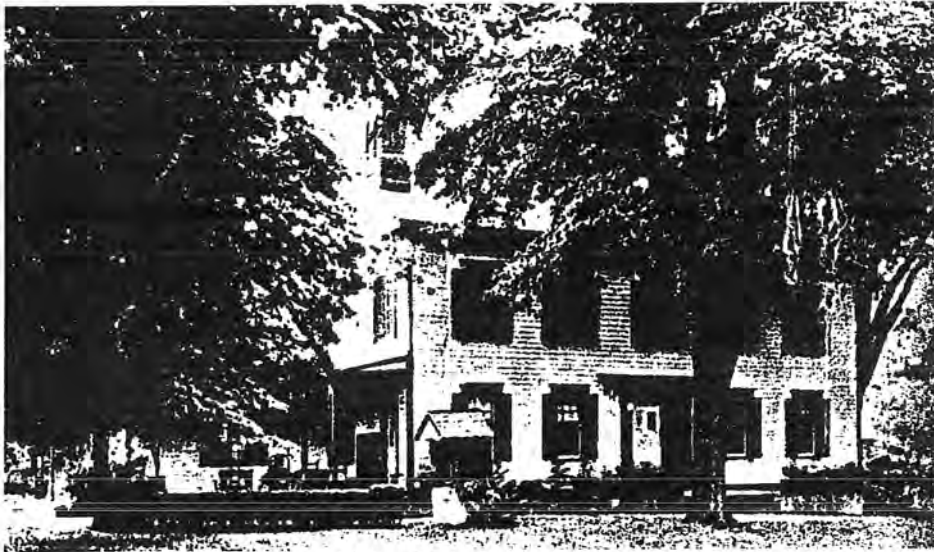


Figure 7: The south façade, 1907. Note the open porch off the west section.

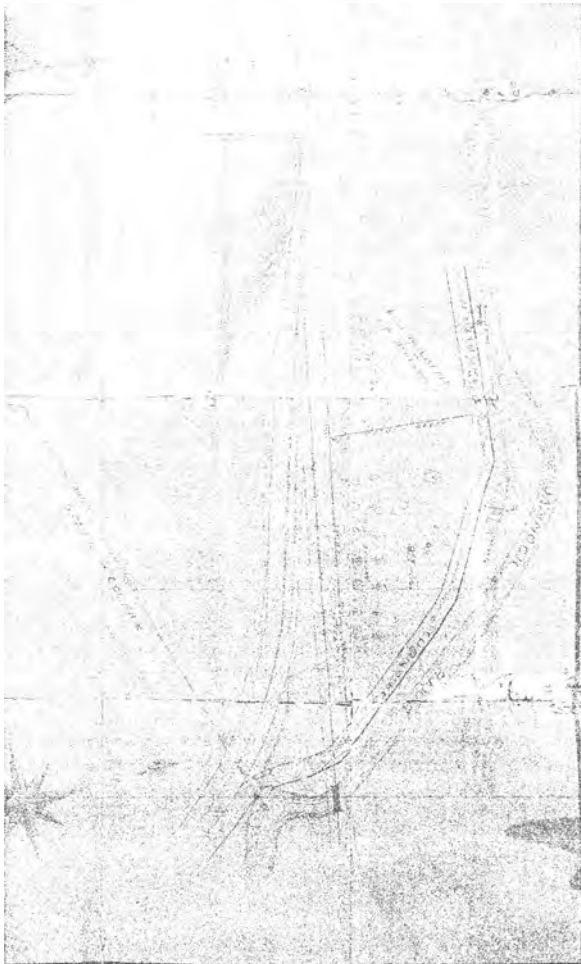


Figure 8: Map of Glenburn in 1911. Note the outbuildings and orchard.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Vanness--Linen House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW JERSEY, Morris

DATE RECEIVED: 6/03/11 DATE OF PENDING LIST: 6/24/11
DATE OF 16TH DAY: 7/11/11 DATE OF 45TH DAY: 7/19/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000449

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7.14.11 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



NJ - MORRIS COUNTY - VANNESS - LINEN - 0001



NJ-MORRIS COUNTY-VANNESS-LINEN-0002



NJ-MORRIS COUNTY-VANNESS-LINEN-0003



NJ-MORRIS COUNTY-VANNESS-LINEN-0004



NJ-MORRIS COUNTY-VANEGG-LINEN-0005



NJ-MORRIS COUNTY- VANNESS-LINEN-0006



NJ-MORRIS COUNTY-VANNESS-LINEN-0007



NJ-MORRIS COUNTY-VANNESS-LINEN - 0008



MJ-MORRIS COUNTY-VANNESSE-LINEN-0009



NJ-MORRIS COUNTY-VANNESS-LINEN-0010



NJ-MORRIS COUNTY-VANNESS-LINEN-0011



NJ - MORRIS COUNTY - VANNESS - LINEN - 0012



NJ-MORRIS COUNTY-VANNESS-LINEN-0013



NJ-MORRIS COUNTY-VANNESS-LINEN-0014



NJ-MORRIS COUNTY-VANNESS-LINEN-0015



NJ-MORRIS COUNTY-VANNESS-LINEN-0016



NJ-MORRIS COUNTY-VANNESS-LINEN_0017



NJ-MORRIS COUNTY-VANNESS-LINEN-0018



NJ-MORRIS COUNTY-VANNESS-LINEN-0019



NJ-MORRIS COUNTY-VANNESS-LINEN-0020



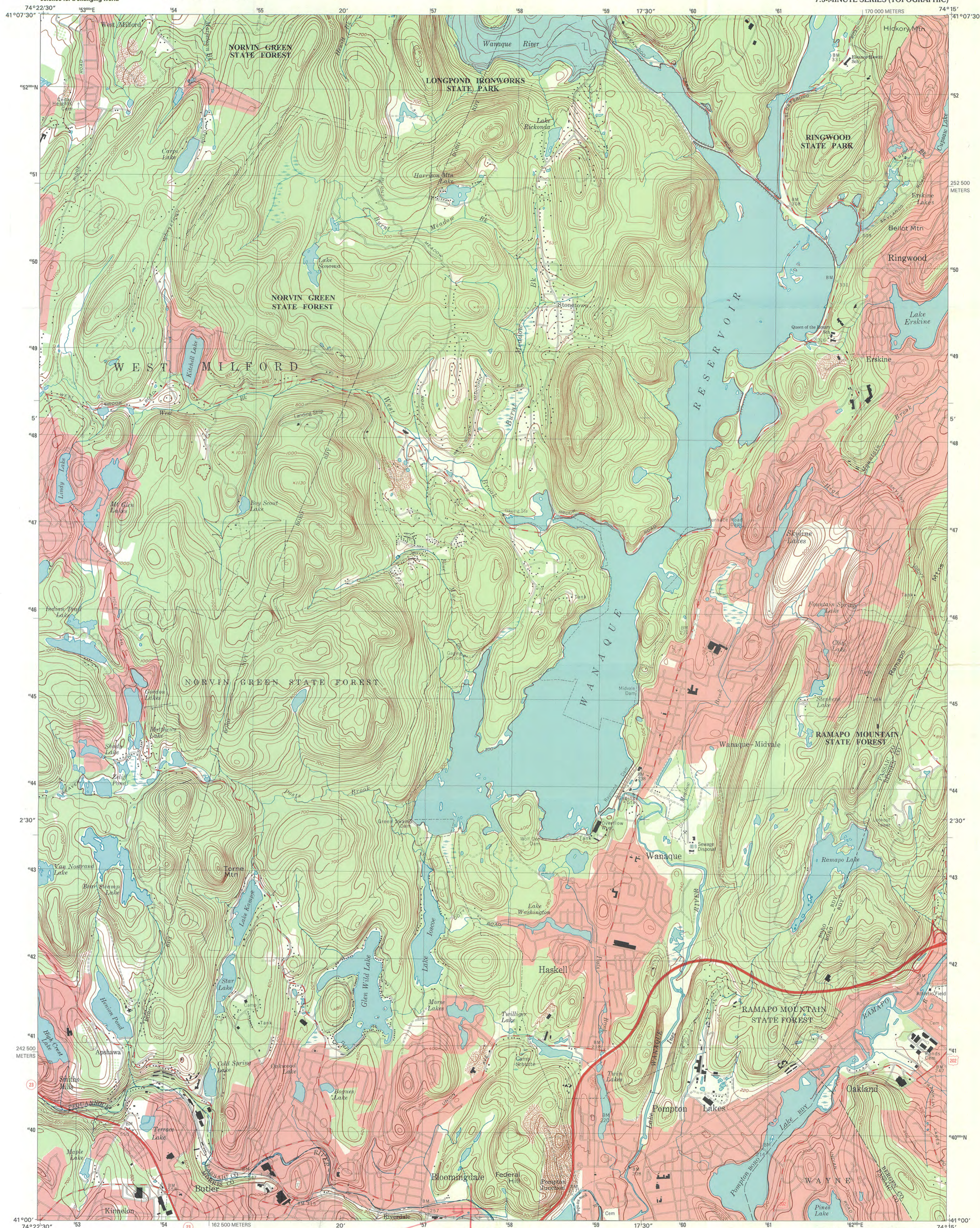
NJ-MORRIS COUNTY-VANNESS-LINEJ-0021



NJ-MORRIS COUNTY-VANNESS-LINEN-0022



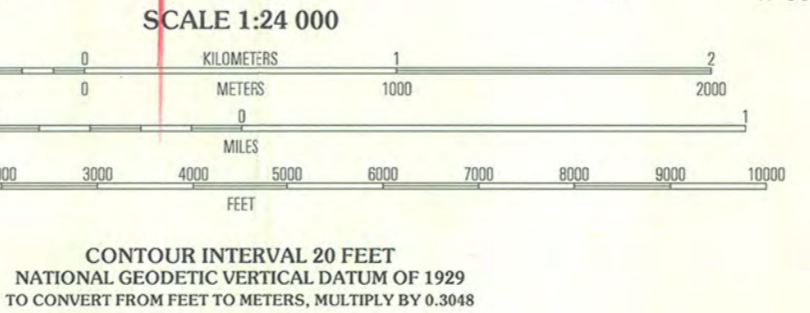
NJ-MORRIS COUNTY-VANNESS-LINEN-0023



Produced by the United States Geological Survey
Topography compiled 1942. Planimetry derived from imagery taken 1995 and other sources. Survey control current as of 1954
North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 18
2 500-meter ticks: New Jersey Coordinate System of 1983
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Landmark buildings verified 1954

GLENBURN
RIVERDALE
MORRIS
COUNTY, NEW JERSEY

UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
Z=18
E=557575
N=9539130



ROAD CLASSIFICATION

Primary highway
hard surface
Secondary highway
hard surface

Light-duty road, hard or
improved surface

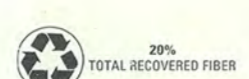
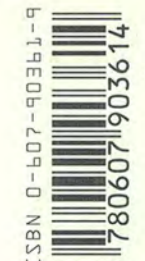
Unimproved road

Interstate Route
U.S. Route
State Route

1	2	3	1 Wawayanda
4	5	4 Newfoundland	2 Greenwood Lake
6	7	7 Pompton Plains	3 Sloatsburg
	8	8 Paterson	5 Ramapo
			6 Boonton

ADJOINING 7.5' QUADRANGLE NAMES

WANAQUE, NJ
1995
NIMA 6166 III SE-SERIES V822

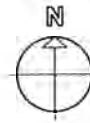
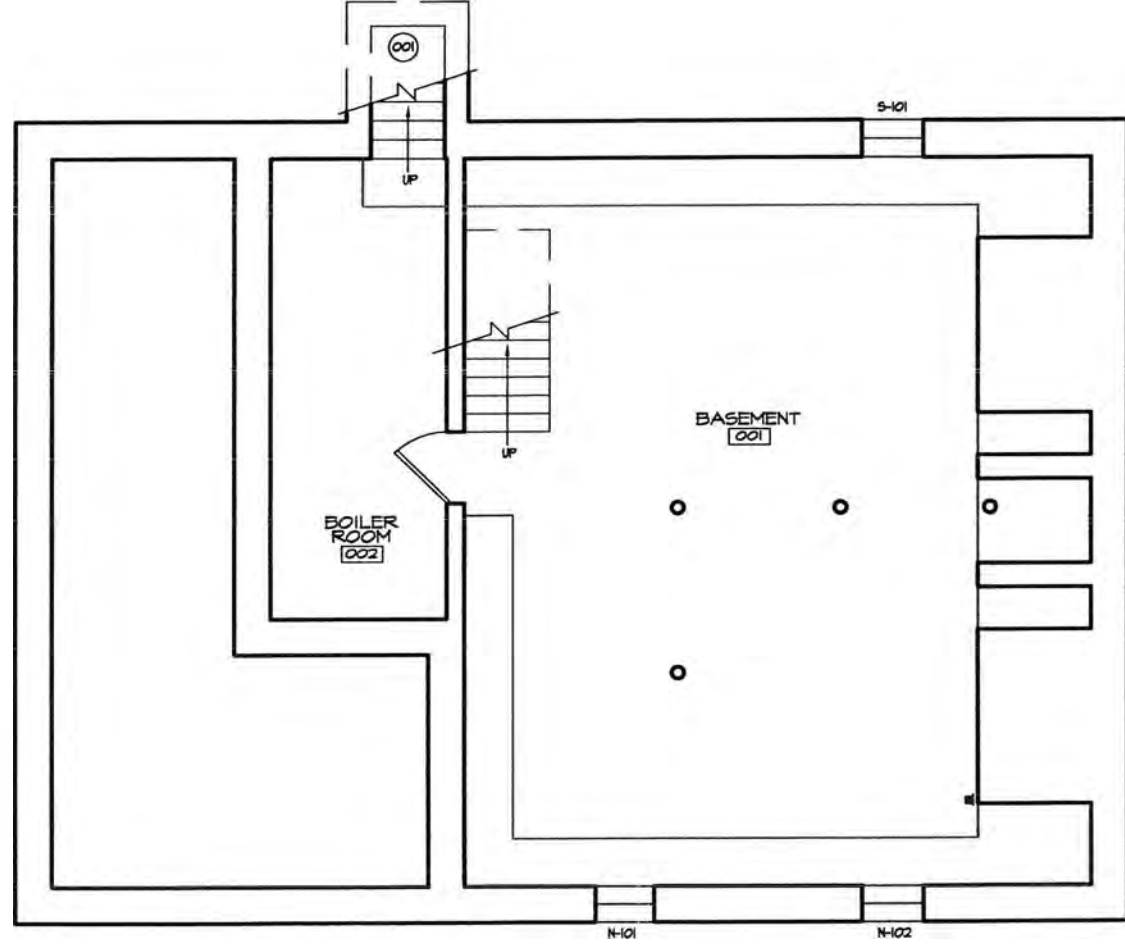


THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

1
EX-1

BASEMENT FLOOR PLAN

SCALE: 1/8"=1'-0"



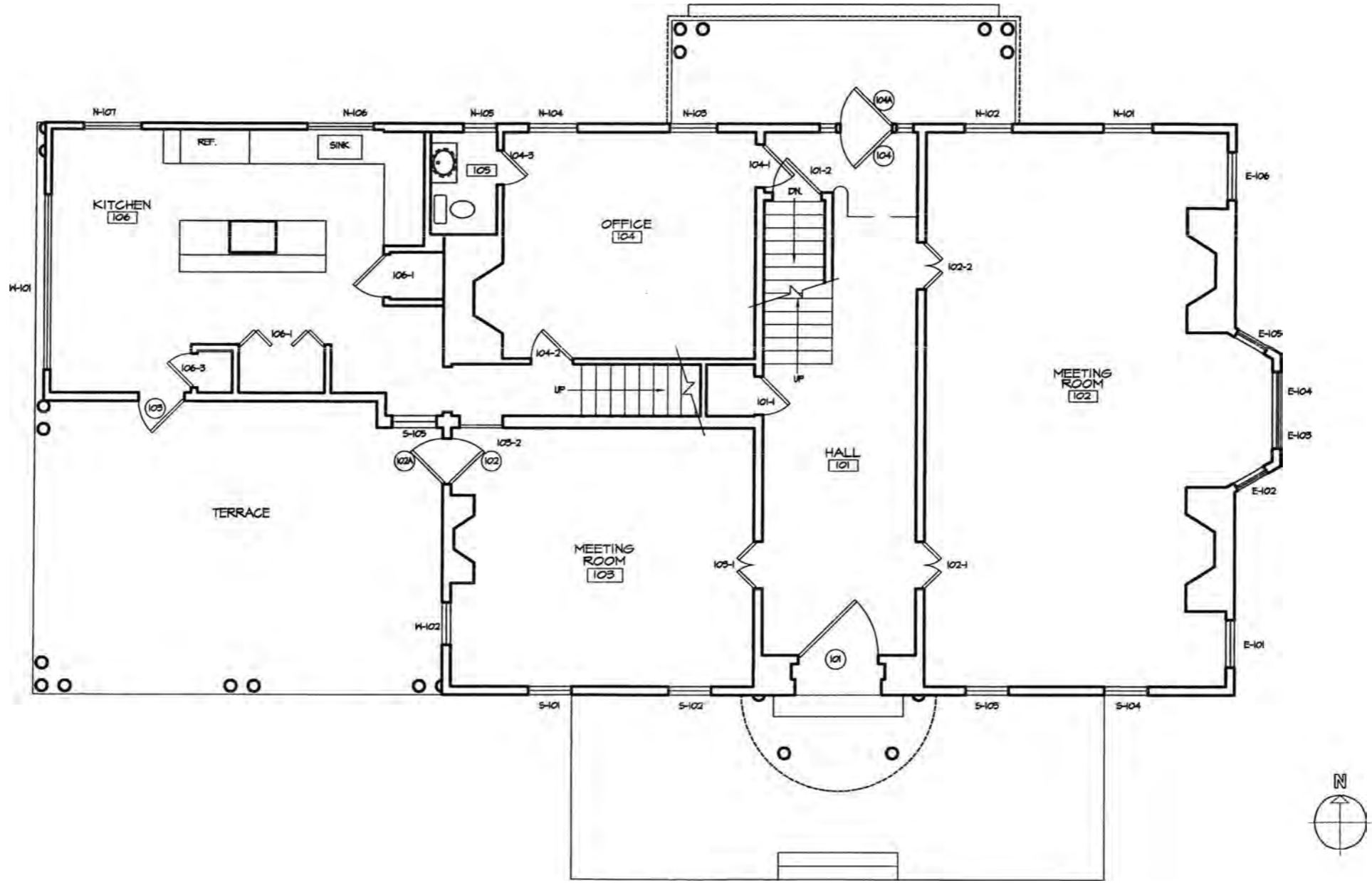
NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
RIVERDALE, NEW JERSEY

H M R
ARCHITECTS

HOLT MORGAN RUSSELL ARCHITECTS, PA
350 Alexander Street, Princeton, NJ 08540
T 609.724.1336 F 609.724.5985

BASEMENT PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: KL
DATE: 9/15/04
EX-1



1
EX-2

FIRST FLOOR PLAN

SCALE: 1/8"=1'-0"

NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
 RIVERDALE, NEW JERSEY

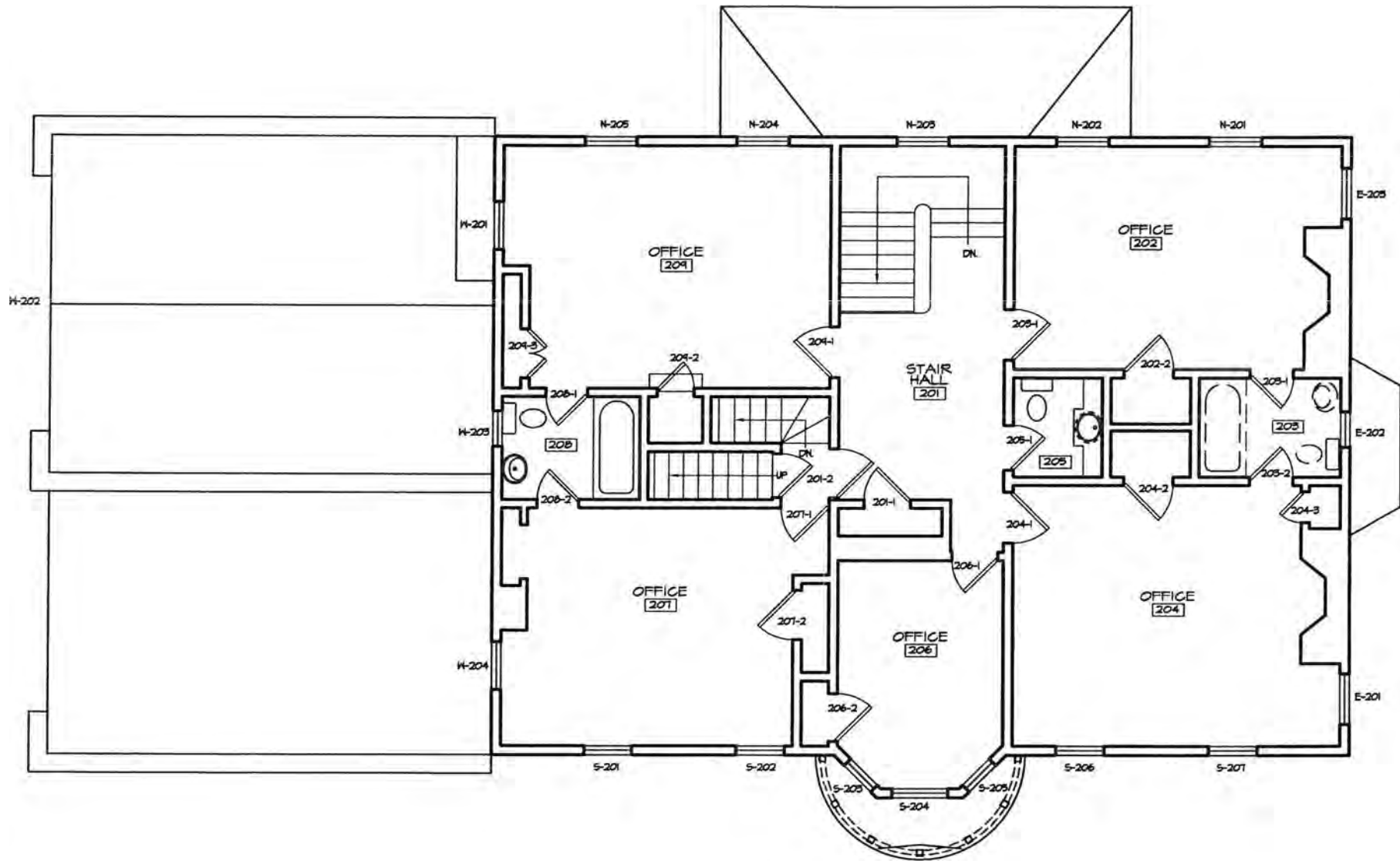
HMR ARCHITECTS

HOLT MORGAN RUSSELL ARCHITECTS, PA
 330 Riverdale Street, Princeton, NJ 08540
 T 609.724.1338 F 609.724.3965

FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"
 DRAWN BY: KL
 DATE: 9/15/04

EX-2



1
EX-3

SECOND FLOOR PLAN

SCALE: 1/8"=1'-0"

NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
 RIVERDALE, NEW JERSEY

HMR ARCHITECTS

HOLT MORGAN RUSSELL ARCHITECTS, PA
 350 Aberdeen Street, Princeton, NJ 08540
 T 609.724.1338 F 609.724.3953

SECOND FLOOR PLAN

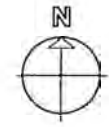
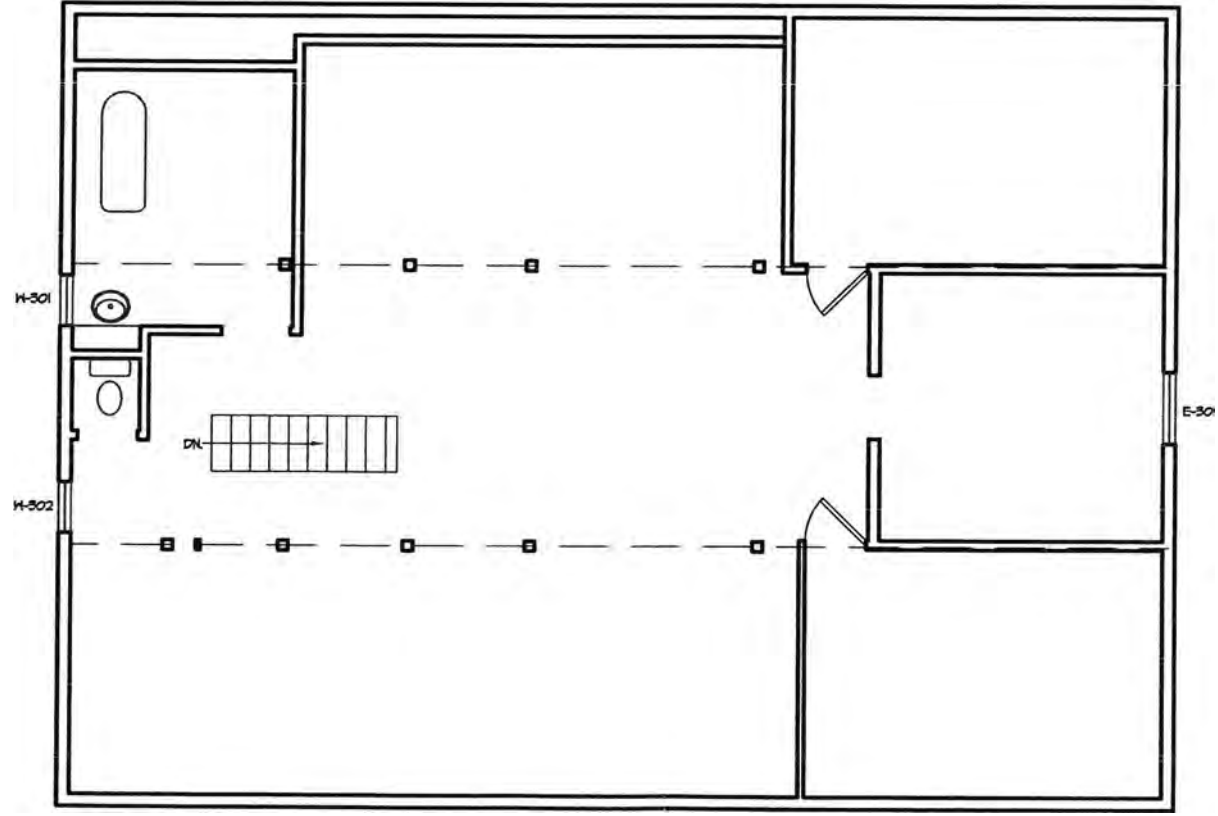
SCALE: 1/8" = 1'-0"
 DRAWN BY: KL
 DATE: 9/15/09

EX-3

1
EX-4

ATTIC PLAN

SCALE: 1/8"=1'-0"



NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
RIVERDALE, NEW JERSEY

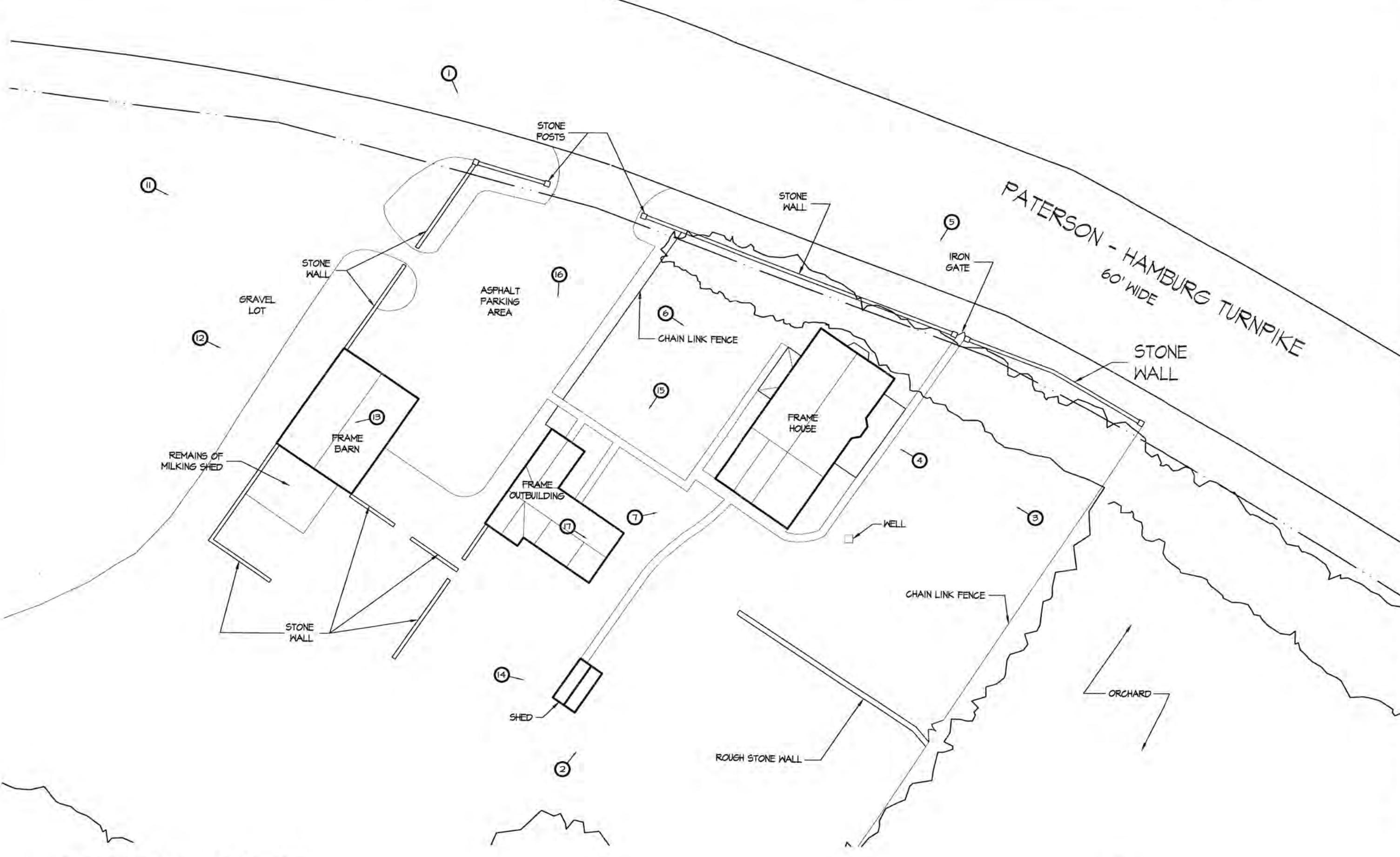
HMR ARCHITECTS

HOLT MORGAN RUSSELL ARCHITECTS, PA
350 Alexander Street, Princeton, NJ 08540
T 609 924.1558 F 609 924.5965

ATTIC PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: KL
DATE: 4/15/04

EX-4



1
P-1
PHOTO LOCATIONS

SCALE: N.T.S.

PHOTO LOCATIONS

SCALE: N.T.S.
DRAWN BY: KL
DATE: 9/15/04

HOLT MORGAN RUSSELL ARCHITECTS, PA
350 Alexander Street, Princeton, NJ 08540
T: 609.924.1358 F: 609.924.5985

HMR ARCHITECTS

NATIONAL REGISTER NOMINATION
VANNESS-LINEN HOUSE
RIVERDALE, NEW JERSEY

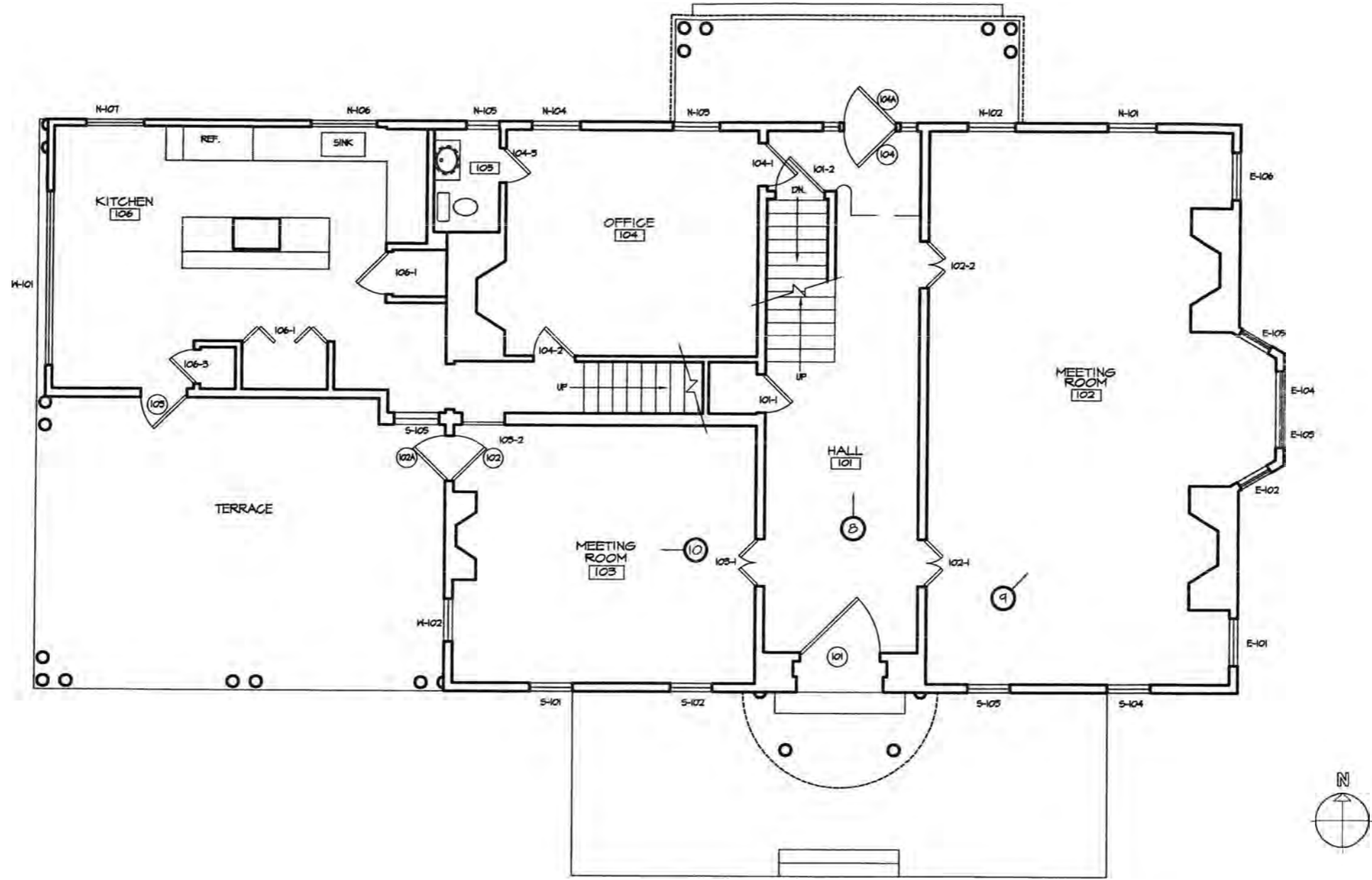
PHOTO LOCATIONS
P-1

1
P-2

PHOTO LOCATIONS

SCALE: 1/8"=1'-0"

PHOTO LOCATIONS





State of New Jersey

MAIL CODE 501-03A

DEPARTMENT OF ENVIRONMENTAL PROTECTION

NATURAL & HISTORIC RESOURCES

OFFICE OF THE ASSISTANT COMMISSIONER

P.O. Box 420

Trenton, NJ 08625-0420

TEL. (609) 292-3541 FAX (609) 984-0836



CHRIS CHRISTIE
Governor

KIM GUADAGNO
Lt. Governor

BOB MARTIN
Commissioner

Paul Loether, Chief
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Loether:

I am pleased to submit the nomination for the Vanness-Linen House, Morris County, New Jersey, for National Register consideration.

This nomination has received majority approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Daniel D. Saunders, Acting Administrator, New Jersey Historic Preservation Office, Mail code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call him at (609) 633-2397.

Sincerely,

Amy Cradie

Deputy State Historic
Preservation Officer