ERDC/CERL TR- TR-14-29

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William Barstow Mansion of the United States Merchant Marine Academy

Nomination to the National Register of Historic Places

Adam D. Smith, Susan I. Enscore, and Megan W. Tooker

October 2014



Construction Engineering
Research Laboratory

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Construction Engineering Research Laboratory
U.S. Army Engineer Research and Development Center
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Final report

Approved for public release; distribution is unlimited.

Prepared for U.S. Department of Transportation
Maritime Administration
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1200 New Jersey Ave SE
Washington, DC 20590

Under Project#400142, “Historic Preservation Plan for U.S. Merchant Marine Academy”

Abstract

Congress codified the National Historic Preservation Act of 1966 (NHPA), to provide guidelines and requirements for preserving tangible elements of the nation's past. This was done primarily through the creation of the National Register of Historic Places (NRHP). Through Sections 110 and 106 of the NHPA, federal agencies are required to address their cultural resources, which are defined as any prehistoric or historic district, site, building, structure, or object.

This document contains the nomination form and all supporting documentation for listing the William Barstow Mansion property, located at 300 Steamboat Road, Kings Point, in Nassau County, New York, on the NRHP. The property is considered historically significant on a statewide level as a reminder of the "Golden Age" of the late nineteenth and early twentieth centuries. The property consists of two contributing features—the William Barstow Mansion and garage—which retain their integrity from the period of significance, 1915–1960. The property is part of the McNulty Campus of the United States Merchant Marine Academy and currently serves as the American Merchant Marine Museum. It was listed on 29 August 2014 as NRHP #14000539.

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Preface

This work was conducted for the U.S. Department of Transportation Maritime Administration under Project #400142, "Historic Preservation Plan for U.S. Merchant Marine Academy." The technical monitor was Barbara Voulgaris, Federal Preservation Officer, U.S. Department of Transportation, Maritime Administration (MARAD).

The work was performed by the Land and Heritage Conservation Branch (CN-C) of the Installations Division (CN), U.S. Army Engineer Research and Development Center – Construction Engineering Research Laboratory (ERDC-CERL). At the time of publication, Dr. Michael L. Hargrave was Chief, CEERD-CN-C, and Ms. Michelle Hanson was Chief, CEERD-CN. The Deputy Director of ERDC-CERL was Dr. Kirankumar Topudurti, and the Director was Dr. Ilker Adiguzel.

Colonel Jeffrey R. Eckstein was the Commander of ERDC, and Dr. Jeffery P. Holland was the Director.

Unit Conversion Factors

Multiply	By	To Obtain
acres	4,046.873	square meters
degrees Fahrenheit	(F-32)/1.8	degrees Celsius
feet	0.3048	meters
gallons (U.S. liquid)	3.785412 E-03	cubic meters
hectares	1.0 E+04	square meters
inches	0.0254	meters
miles (U.S. statute)	1,609.347	meters
miles per hour	0.44704	meters per second
square feet	0.09290304	square meters
square inches	6.4516 E-04	square meters
square miles	2.589998 E+06	square meters
square yards	0.8361274	square meters
yards	0.9144	meters

1 Methodology

1.1 Background

Congress codified the National Historic Preservation Act of 1966 (NHPA), the nation's most effective cultural resources legislation to date, in order to provide guidelines and requirements for preserving tangible elements of our past. This was done primarily through the creation of the National Register of Historic Places (NRHP). Contained within this piece of legislation (Sections 110 and 106) are requirements for federal agencies to address their cultural resources, which are defined as any prehistoric or historic district, site, building, structure, or object. Section 110 requires federal agencies to inventory and evaluate their cultural resources. Section 106 requires the determination of effect of federal undertakings on properties deemed eligible or potentially eligible for the NRHP.

The William Barstow Mansion property is located at 300 Steamboat Road, Kings Point, Nassau County, New York. The property is part of the McNulty Campus of the U.S. Merchant Marine Academy (USMMA) and currently serves as the American Merchant Marine Museum (AMMM).

The William Barstow Mansion property boundary includes the area immediately surrounding the mansion and the garage and the landscape to the west of the mansion to the shore of Long Island Sound. Both the mansion and garage retain their integrity from the period of significance, 1915–1960. Other portions of the former estate of William S. Barstow have not retained their integrity and are not included as part of the historic property. Figure 1 and Figure 2 show the area included in the nomination (these maps are also contained within the NRHP nomination form reproduced in Chapter 2).

Figure 1. Location map of William Barstow Mansion. (Details are from the Flushing, NY, U.S. Geological Survey Quadrangle Map.)

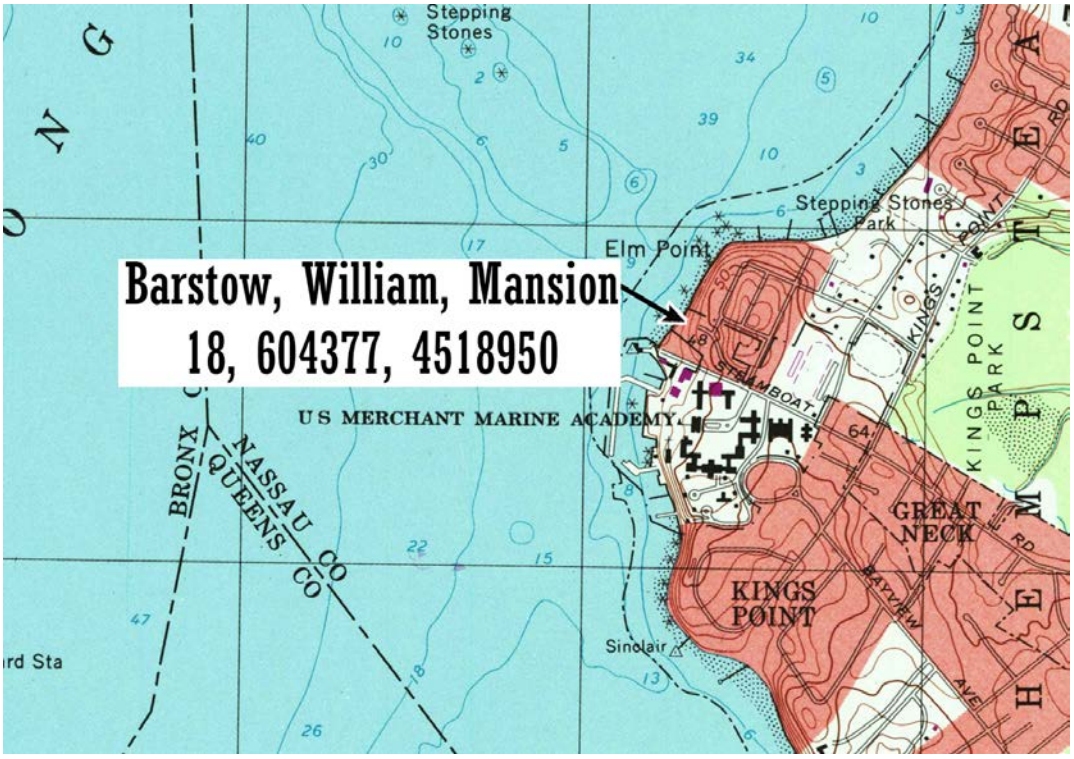
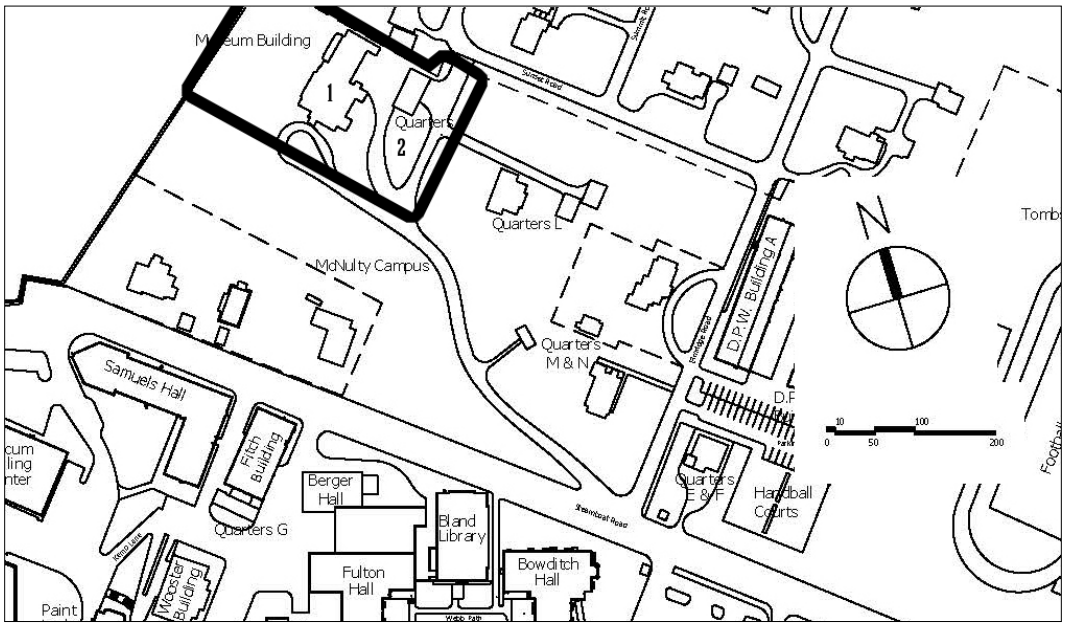


Figure 2. Sketch map showing boundary and buildings of the William Barstow Mansion. Building #1 is the Mansion and #2 is the garage.



1.2 Approach

1.2.1 Previous reports

The USMMA has performed three other architectural inventories and evaluations of buildings at the USMMA per Section 110 of the NHPA. In 2005, the Louis Berger Group wrote *Cultural Resources Survey Report, U.S. Merchant Marine Academy, Kings Point, New York*. The second reported the character-defining features of contributing buildings and structures in the USMMA Historic District and was written by the U.S. Army Corps of Engineers, Engineer Research Development Center-Construction and Engineering Research Laboratory (ERDC-CERL) (Smith et al. 2014a). This report expanded the historic context and the historic district contained in the Louis Berger report. A third report captured the USMMA Historic District nomination to the NRHP (Smith et al. 2014b).

While the William Barstow Mansion property is on the USMMA grounds, it is not part of the USMMA Historic District.

1.2.2 Current project

ERDC-CERL was retained by USMMA to complete a Section 110 inventory and assessment of all buildings and structures within the USMMA. One outcome was the nomination of the William Barstow Mansion property for listing on the NRHP, as detailed in Chapter 2 of this report.

1.2.3 Site visits

ERDC-CERL researchers inventoried and assessed the buildings and structures within the William Barstow Mansion Historic District during three site visits that occurred in December 2012, January 2013, and April 2013.

1.2.4 Submission to NRHP

The nomination of the William Barstow Mansion property was submitted to the Keeper of the National Register of Historic Places in July 2014 and approved as listing #14000539 on 29 August 2014. Details of the submission along with the complete nomination form are in Chapter 2 of this report.

1.3 Researchers

This project was conducted by ERDC-CERL in Champaign, Illinois. The researchers were Adam Smith (M.Arch), with 15 years experience in military architectural history; Susan Enscore (PhD.), with over 20 years experience in military history; and Megan Weaver Tooker (MLA), with 15 years experience as a historic landscape architect.

2 National Register of Historic Places Registration Form

The following 135 pages in this chapter reproduce the NPS Form 10-990-a which was submitted by The United States Maritime Administration Federal Preservation Office to the New York State Historic Preservation Officer (SHPO) for concurrence in March 2014 and to the Keeper of the National Register of Historic Places in July 2014. Formal acceptance by the NRHP came on 29 August 2014 as listing #14000539.

The William Barstow Mansion property's period of significance is 1915–1960. The listing consists of two contributing features (mansion and garage), which both retain their integrity and meet National Register Criteria A, B, and C at a state level. Criterion A is met through the association of the remaining structures from this period with the history of the Long Island "Gold Coast" estates. Criterion B is met through the continuing association of the property with William S. Barstow, a prominent industrialist of the era. Criterion C is met through the design of the main mansion and garage on the Barstow property.

The property's centerpiece is the Mediterranean Revival-style Barstow mansion, which is located on the waterfront with expansive grounds. A secondary structure is the Mediterranean Revival-style former garage. The William Barstow Mansion contains features that contribute to these areas of significance, and it conveys a sense of historic and architectural cohesiveness through its location, design, setting, materials, workmanship, feeling, and association.

Descriptions of all contributing and noncontributing resources to the district (along with numerous photographs) are contained in the nomination form that follows.

(This page intentionally left blank.)

NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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 for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any 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 from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Barstow, William, Mansion

other names/site number American Merchant Marine Museum; McNulty Campus

2. Location

street & number 300 Steamboat Road ☐ not for publication

city or town Kings Point ☐ vicinity

state New York code NY county Nassau code 059 zip code 11024

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby 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 at the following level(s) of significance:

national _X_statewide _local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property _meets _does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

_entered in the National Register _ determined eligible for the National Register

_determined not eligible for the National Register _removed from the National Register

_other (explain:) _____

Signature of the Keeper Date of Action

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Barstow, William, Mansion
Name of Property

Nassau, NY
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [ ] public - Local
- [ ] public - State
- [X] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	1	objects
2	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

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE /museum
DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Mediterranean Revival

Materials
(Enter categories from instructions.)

foundation: TERRA COTTA
walls: TERRA COTTA; STUCCO
roof: ASPHALT; TERRA COTTA
other:

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Barstow, William, Mansion — Name of Property
Nassau, NY — County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

SEE CONTINUATION SHEET

Narrative Description

SEE CONTINUATION SHEET

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Barstow, William, Mansion
Name of Property

Nassau, NY
County and State

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.)

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [X] B Property is associated with the lives of persons significant in our past.
- [X] 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.

Areas of Significance
(Enter categories from instructions.)

SOCIAL HISTORY
ARCHITECTURE
INDUSTRY

Period of Significance

1915-1960

Significant Dates

ca. 1915 (construction of mansion)
1931 (construction of music room addition)

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 old or achieving significance within the past 50 years.

Significant Person
(Complete only if Criterion B is marked above.)

William S. Barstow

Cultural Affiliation

n/a

Architect/Builder

Mizner, Addison (likely)
Rickard, Greville (1931 addition)

Period of Significance (justification)

SEE CONTINUATION SHEET

Criteria Considerations (explanation, if necessary)

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
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Barstow, William, Mansion — Name of Property
Nassau, NY — County and State

SEE CONTINUATION SHEET

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

SEE CONTINUATION SHEET

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

SEE CONTINUATION SHEET

Developmental history/additional historic context information (if appropriate)

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Barstow, William, Mansion — Name of Property
Nassau, NY — County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

SEE CONTINUATION SHEET

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 # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	604377	4518950	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The William Barstow Mansion boundary includes the area immediately surrounding the mansion and the garage and the landscape to the west of the mansion to the shore of Long Island Sound.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the mansion and garage, which both retain their integrity from the period of significance. The other portions of the former estate of William Barstow (now the McNulty Campus of the U.S. Merchant Marine Academy) have not retained their integrity (due to the absence of the greenhouse, teahouse, bathhouse, and original landscape). .

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Barstow, William, Mansion — Name of Property
Nassau, NY — County and State

11. Form Prepared By

name/title Adam Smith, Susan Enscore, and Megan Tooker
organization US Army Corps of Engineers, ERDC-CERL date 30 September 2013
street & number 2902 Newmark Drive telephone 217-352-6511
city or town Champaign state IL zip code 61822
e-mail adam.smith@usace.army.mil

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

SEE CONTINUATION SHEETS

Property Owner:

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

name
street & number telephone
city or town state zip code

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.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

NPS Form 10-900-a (Rev. 8/2002) OMB No. 1024-0018 (Expires 5-31-2012)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Barstow, William, Mansion
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Section number 7 Page 1

Narrative Description Summary Paragraph

The William Barstow mansion and garage is located at 300 Steamboat Road, Kings Point, Nassau County, New York. It is now part of the McNulty Campus of the U.S. Merchant Marine Academy (USMMA). It is a three-story house with a basement of structural terra cotta and walls of structural terra cotta covered in stucco, designed in the Mediterranean Revival style. It has a large one-story addition to the north which has a basement of structural terra cotta and walls of structural terra cotta covered in stucco. The original portion of the mansion design dates to circa 1915 and was more than likely designed by Addison Mizner, who designed other Mediterranean Revival mansions on the Gold Coast of Long Island. The addition was designed in 1929 and completed in 1931 by Yale University graduate Greville Rickard. The original portion of the mansion is a mixture of Mediterranean Revival elements (stucco, red clay tile roof, heavy brackets) and Beaux Arts (arched windows and doors, belt course, and quoins). The original mansion is asymmetrical, as is the addition. The front door of the mansion faces south out on to a driveway (Photo 1). The living room and music room both face west out to Long Island Sound (Photo 2). The servant's entrance is on the north and faces out to a small parking area that backs up to the garage. The east facade of the music room addition has two entrances for guests depending on the event.

The garage is located to the east of the mansion. It also is in the Mediterranean Revival style with Mediterranean Revival elements (stucco, red clay tile roof, wrought-iron balcony) and Beaux Arts elements (square pilasters and columns, belt course, and quoins). The walls are structural terra cotta tile covered with stucco. It is a two-story building with an apartment on the lower level (facing the parking area) and a four-car garage on the upper level that faces east and a driveway access from Sunset Road.

Architectural Description

SITE

The mansion sits at the end of a long driveway with access from a gate at the intersection of Steamboat Road and Elmridge Road (Photo 3). The overall site slopes greatly down from Elmridge Road on the east to the Long Island shore on the west. The mansion and garage sit on the northern edge of the property near Sunset Road. A wide expanse of lawn slopes down from the terrace of both the mansion and its 1931 addition (Photo 4). The site is not heavily wooded and has the remnants of what was once a large formal garden to the south and west of the driveway. A large propeller is at the end of the driveway. The propeller was added to the site after the USMMA Alumni Association purchased the property in 1974 and transformed the mansion into the American Merchant Marine Museum (AMMM). The mansion's garage and basement were turned into storage for the museum, while the former chauffeur's quarters became Quarters O.

MANSION

EXTERIOR

The walls of the mansion are structural terra cotta tiles covered in beige stucco. The first floor of the mansion is level with the ground, with no architectural detail separating the wall from the base. The trim surrounding the doors and windows is all very simple and painted the same color as the wall. There is a belt course beneath the second floor windows and beneath the third floor windows.

The original windows have all been replaced with anodized bronze aluminum frames with smoked glass. The replacement windows appear to mimic the original windows' shape. The three French doors with fanlights in arched openings on the second floor of the east facade are original. The three French doors with fanlights in arched openings in the living room have been replaced with windows. The front door and the servant's door are original on the main portion of the mansion, and all of the doors on the mansion's addition are original.

NPS Form 10-900-a (Rev. 8/2002) OMB No. 1024-0018 (Expires 5-31-2012)

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Barstow, William, Mansion
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Section number 7 Page 2

South Facade
The main facade is asymmetrical (Figure 18 and Photo 5). The front door is covered by a red-tiled pent roof that is supported by two ornately carved brackets (Photo 6). Each floor on the south facade tiers back from the one below. The roof of the vestibule/dining room tier has a rolled asphalt roof hidden by a parapet. The roof of the second floor and third floor are hipped and covered with red clay tile. To the left of the front entrance are two arched window openings (the morning room), while to the right of the front door are three squared window openings separated by pilasters. Farthest to the right is a wall for the breakfast room which is one story and set back from the main facade. The breakfast room also has a hipped roof covered with red clay tile. The second floor has nine double-hung windows in sets of three, and to the far right are two window openings separated by a Classical-styled column of a former sleeping porch. A belt course is below the window sill level. The third floor has seven evenly spaced windows. Another belt course is directly below these windows. The first and second floors do not have quoins, but the third floor does have quoins (Photo 7).

West Facade
The facade on the original portion of the mansion that faces Long Island Sound is symmetrical (Photo 8). The central section has three arched openings each with a window. There are two copper light fixtures on either side of these windows. On either side of the central section are two arched window openings. The second floor has five evenly spaced windows on the central section, with the center one having a pediment and a balustrade (Photo 9). A belt course is below the window sill level. To each side of these five windows, are three windows separated by a Classical-styled column. The third floor has four evenly spaced windows. Another belt course is directly below these windows. Beneath the third floor belt course at the center of the building is a large ornamental medallion with a sailing ship depicted on it (Photo 10).

A large addition was added to the north of the original mansion in 1931 that contained a music room, solarium, library, and den on the ground floor, and a movie theater and tap room in the basement. The addition was designed by Greville Rickard. The west facade is dominated by a glassed-in solarium with Beaux Arts details. The solarium has curved glass corners and in the center of the solarium are three glass doors each topped by a Classical-styled fanlight window (Photo 11). The roof of the solarium is metal and glass, while the roof of the music room addition is hipped and covered with asphalt shingles.

There is a terrace that extends the full width of the west facade to include the original portion of the mansion and the music room addition. The original portion of the terrace is tiled with terra cotta Batchelder tile in a square pattern but there is a diamond-shaped detail in the tile with a center tile depicting a sailing ship (Photo 12), while the portion to the west of the solarium is only concrete.

North Facade
The facade of the music room addition is a blank stucco wall. It abuts the property line to the north. There are quoins on the corners and a cove detailing beneath the roofline.

The facade of the original portion of the mansion has two original doors. One leads into the kitchen wing, and one leads down to the basement stairs. The windows of the servant's dining room are to the left. The servant's dining room has a hipped red tiled roof. The second floor has nine double-hung windows in sets of three and to the far left are two window openings separated by a Classical-styled column. A belt course is below the window sill level. The third floor has seven evenly spaced windows. Another belt course is directly below these windows. The first and second floors do not have quoins, but the third floor does have quoins.

East Facade
The east facade of the music room addition is one-story with paired double-hung windows made of replacement anodized bronze aluminum (Photo 13). There are two original wood-paneled doors. The right door (north entrance) has a glass canopy (Photo 13), while the left door (south entrance) has a red terra cotta clay tile pent roof (Photo 14). The addition is separated from the original mansion by a covered walkway.

NPS Form 10-900-a (Rev. 8/2002) OMB No. 1024-0018 (Expires 5-31-2012)

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Barstow, William, Mansion
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Section number 7 Page 3

The east facade of the mansion is symmetrical (Figure 23 and Photo 15). The first floor is flanked by the breakfast room ell on the left and the servant's dining room on the right. Both of these ells are one-story with hipped roofs covered in red terra cotta tile. Between the two ells are four double-hung windows. The second floor is dominated in the center by three French doors in arched openings that open out onto a small Beaux Arts balcony with a balustrade supported by four modillions (Photo 16). The three French door with fanlights are flanked by a casement window each, with a Classical-styled pediment and large window surround. To the right and left of the central section are two window openings separated by a Classical-styled column for a former sleeping porch on the left and another sleeping porch on the right. A belt course is below the window sill level. The third floor has three evenly spaced windows. Another belt course is directly below these windows. Beneath the third-floor belt course at the center of the building is a large ornamental medallion with a sailing ship depicted on it (Photo 10). Quoins are on the corners of the central section, but not on the two ells. The central section has a hipped roof covered with red terra cotta tiles. A metal fire escape leads from a door inserted into the wall on the third floor down to a metal ladder that reaches the ground from the second floor (Photo 15).

INTERIOR – FIRST FLOOR

Vestibule (1)[1]

The vestibule is accessed by wrought-iron doors with glass insets. There is a casement window on the west wall, and a paneled wood door that leads into a closet on the east wall. The walls are covered with stone. There is a stone baseboard and cornice, and stone pilasters with capitals in the corners. The floor is black and white checkered marble. The ceiling is a decorated, coffered, barrel vault. Wood French doors allow access to the foyer.

Foyer (2)

The foyer is an asymmetrical room dominated by a marble staircase to the second floor (Photo 17). The staircase has a wrought iron railing designed by Greville Rickard in 1929 (Figure 21 [bottom] and Photo 18). It is not known what the original railing looked like. To the left of the staircase is a small passage that accesses a small telephone room, elevator, and the servant's hallway. The walls of the foyer are faced with stone and have a stone baseboard and stone cornice. There are three large openings in the foyer, each with a significant stone surround and entablature. The opening to the left of the passage has wood doors and is the main entrance into the living room. The opening on the west wall accesses the morning room, while the opening on the east wall accesses the dining room; both of these have sliding doors. A pendant light fixture hangs from a ceiling medallion, and there are two wall sconces.

Morning Room (3)

The morning room is small room in the southwest corner of the mansion. It can be entered through sliding doors from the foyer or from two sets of doors from the living room. The walls are plaster, and the floor is green Batchelder-like tile in a square pattern. The ceiling is an undecorated groin vault with a pendant light fixture hanging down from the middle (Photo 19). It has windows in arches on the south and west sides of the room.

Living Room (4)

The living room is accessed on the south from wide, double, wood doors from the foyer and two smaller sets of wood doors from the morning room. The room is accessed on the north from the servant's area through a single door (which is part of a set in which one door is blind), and two sets of wood doors from the fountain room (Figure 20 [top] and Photo 20). The door surrounds and large entablatures associated with the doors' openings on the north and south sides of the room are mirror images of each other. The room has three large, arched openings on the west facing the terrace, with views out to Long Island Sound. These openings originally had three sets of French doors, but all have been replaced with windows. The east wall has a large Beaux Art fireplace with a Rococo mirror above the mantel (Photo 21). The living room has a paneled wainscot on all four sides. The floor is

[1] Numbers in this style refer to locations marked on the Sketch Map that follows the narrative description of the mansion.

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wood. The ceiling is highly decorated with a plaster cornice and ceiling medallion. The room has a large crystal chandelier hanging from the medallion (Photo 22).

Visitor's Washroom and Toilet (5)
Behind the large double door (one of which is blind) in the living room, is a passage that has a closet. The passage leads to a large washroom and toilet that was used by visitors to the mansion. The walls are covered in mottled brown Batchelder-like tile, same as the toilet stall. There is a pedestal sink and a toilet in the room. A door on the east wall leads to the servant's passage.

Fountain Room (6)
The fountain room is a small room in the northwest corner of the mansion. It can be entered through two sets of double doors on the south from the living room, and an opening for the passage to the music room on the north. Arched replacement windows are on the west and north sides of the room. The walls are plaster, and the floor is green Batchelder-like tile in a square pattern similar to the morning room. The ceiling is an undecorated groin vault with a pendant light fixture hanging down from the middle. There is a large cast stone fountain on the east wall (Photo 23).

Passage (7)
Connecting the fountain room to the music room is a small passage. The passage has plaster walls and green Batchelder-like tile floor set in a square pattern similar to the morning room and fountain room. There is a low-profile barrel vault ceiling. This passage begins the 1931 addition to the main part of the mansion that was designed by Greville Rickard.

Music Room (8)
The music room is the largest room in the mansion. This room was designed by Greville Rickard in 1929, with construction completed in 1931 as part of a large addition to the original mansion. The music room is a large rectangular room that faces west towards the solarium (Figure 21 [top]). The west side of the room has three arched openings with French doors with fanlights that open out to the solarium. The north side of the room has a large, carved, wood screen that originally covered the opening into the organ pipe room (Photo 24), but there is now a wall behind the screen. The screen is decorated with music symbols. The east side has a large cast stone fireplace surround (Photo 25). The fireplace is flanked by two wood doors; the left one accesses the library, while the right one accesses the music room vestibule. There are two stained glass windows near the top of the east wall. The south side has a small chapel alcove and a small room for the organ (no longer extant). The chapel has wood pocket doors, a groin vault and a stained glass window. The floor is wood; walls are roughly troweled plaster and the ceiling is highly decorated wood with decorated wood beams. Two iron Mediterranean Revival chandeliers hang from the ceiling (one is shown in Photo 26), and there are sconces on the walls.

Solarium (9)
A metal and glass solarium is to the west of the music room. It is accessed from the music room through three French doors. The floor of the solarium is terra cotta Batchelder tile, the walls are glass, and the ceiling is metal and glass.

Library (10)
The library is on the northeast corner of the Rickard addition. It is accessed by a wood paneled door from the music room on the west and a wood paneled door on the east from the parking area. The walls are covered with wood paneling, the floor is covered with carpet, and there are several wood built-in shelves.

Former Organ Pipe Room (11)
To the north of the music room and to the west of the library, there was a space that once extended down to the basement and contained the pipes for the organ. The organ pipes were removed at some point, and a floor was inserted in the large two-story space that is currently used by the museum for exhibit space.

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Vestibule and Cloak Room (12)
To the south of the library and to the east of the music room is the vestibule for the addition and a cloak room. It is accessed from the parking area on the east by a wood paneled door and from the music room to the west also by a wood paneled door. A stone stairway circles down to an anteroom in the basement (Photo 27). The stairway has a wrought iron railing. An art glass window is in the stairway with a depiction of the Pied Piper. A pendant light hangs from the center of the ceiling.

Dining Room (13)
The dining room is to the right of the foyer in the original portion of the mansion. It is a large wood-paneled room with a heavy dentil cornice (Photo 28). The south wall of the room has a large three-part window looking out onto the driveway. The east wall has wood sliding doors that open into the breakfast room. The north wall of the room has a wood paneled door that accesses the butler pantry and a wood paneled door on the left that accesses the servant's hallway (Figure 20 [bottom]). The room has parquet flooring. A large metal chandelier hangs from a medallion in the center of the ceiling, and there are sconces in a complementary design on the walls.

Breakfast Room (14)
The breakfast room is accessed from the dining room from the west by wood-paneled sliding doors. The interior of the breakfast room is decorated in the style of Pompeii and Herculaneum. The room has three windows on the east wall and three windows on the south wall (Photo 29); the windows are separated by columns with capitals. Bronze grills hide the radiators beneath each window. The floor is composed of small mosaic tile. The north and west walls are decoratively painted (north wall shown in Photo 30). The ceiling is also decoratively painted, and a chandelier hangs from a painted medallion on the ceiling (Photo 31). The breakfast room also has sconces on the walls.

Butler's Pantry (15)
The butler's pantry has two windows on the east wall with a large pink porcelain sink below them (Photo 32); set within the sink is a Kohler Electric Sink. The west side of the room has built-in cabinets and a door to the servant's hallway (Photo 33). The walls are covered with green-glazed tile with black accents set in a herringbone pattern near the top. There are plaster walls above the tile.

Kitchen (16)
The kitchen is a large square room with two windows on the east wall. There are built-in cabinets on the south and west walls, also on the west wall are a series of cold-storage boxes (Figure 22; Photos 34–35). The north wall once had a large stove and an entrance to the passage that accesses the servant's dining room and the laundry room. The walls are covered with green glazed tile with black accents that is set in a herringbone pattern. There are plaster walls above the tile.

Servant's Dining Room (17)
This room has windows on three sides and is now utilized for office space.

Laundry Room (18)
The laundry room is a large square room covered in yellow glazed tile. The room has its original radiator and original wash sink.

Servant's Hallway (19)
The servant's hallway has a back stairs that lead up to the second floor and down to the basement. There are doors that access a variety of closets and also some of the main rooms of the mansion. A servant's toilet is at the north end of the hallway and it has the same green-glazed tile with black accents as the other servant's rooms.

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INTERIOR – SECOND FLOOR

Stairway (20)
A grand marble staircase rises from the first floor to the second floor. The stairway has a wrought-iron railing designed by Greville Rickard in 1929. It is not known what the original railing looked like. The staircase has a large landing halfway up, and then the stairs turn to access the lounge. The sides of the staircase are faced in stone. A crystal chandelier hangs from the ceiling of the second floor and illuminates the landing (Photo 36).

Lounge (21)
The staircase enters the lounge through a square arch with a pilaster on either side of the opening and two fluted columns equally spaced in the opening (Photo 37). The lounge is a large rectangular room with a wood parquet floor. The room has plaster walls, a paneled wainscot, and a detailed cornice. The north wall has a bedroom door on the left, a large Classical-style fireplace surround, and a door to a former sleeping porch on the right. The east wall is dominated by three arched openings, each with a set of original wood French doors and fanlights (Photo 38). To either side of the arches is a window. The south wall has a door on the left that accesses a former sleeping porch (now an office) and a door on the right for a bedroom. There are two chandeliers and six sconces in the room.

Northeast Sleeping Porch (22)
This sleeping porch is accessed by a door on the north wall of the lounge. There are windows on the east wall and on the north wall and windows on the west wall that look into the northeast bedroom. The floor is covered in red, hexagonal, Batchelder-like tile (Photo 39), and the ceiling is coffered wood.

Northeast Bedroom (23)
This bedroom is accessed by a door on the north wall of the lounge. There are windows on the north wall and windows on the east wall that look out onto the northeast sleeping porch. On the west wall, there is a door to the bathroom on the right, and a door to the hallway on the left. The ceiling is plaster shaped into a barrel vault, and the floor is wood (Photo 40). There is one bare bulb light fixture in the center of the ceiling and a series of sconces on the wall.

Northeast Bathroom (24)
This bathroom has the most complex tile pattern of the bathrooms in the mansion. The tile is Batchelder-like with mottled tan coloring and blue tile accents. The tile on the floor is in a herringbone pattern surrounded by a ring of blue tile (Photo 41). The same tile is used as a wainscot. The sink is a peach-hued pedestal; the toilet and tub are also in a peach hue. There is a medicine chest with mirror above the sink and a sconce to either side of the mirror. There is a window on the north wall.

Southeast Sleeping Porch (25)
This sleeping porch is accessed by a door on the south wall of the lounge. There are windows on the east wall and on the south wall. The floor is covered in red, hexagonal Batchelder-like tile, and the ceiling is coffered wood.

Southeast Bedroom (26)
This bedroom is accessed by a door on the south wall of the lounge. It has windows on the south wall and has access to a small hallway on the west which leads to the southwest bathroom and through a door into another small passage accessing the dressing room, bathroom, and closet for the southwest bedroom.

Southeast Bathroom (27)
This bathroom has turquoise Batchelder-like tile on the floor and as a wainscot (Photo 42). The pedestal sink, the toilet, and the tub are turquoise hued. It has one window on the south wall. The mirror, towel bar, sconces, ceiling light, shower rod, and soap holders are original.

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Southwest Bathroom (28)
The southwest bathroom has blue Batchelder-like tile on the floor and as a wainscot. The pedestal sink, the toilet, and the tub are in a blue hue. The ceiling is paneled in reflective metal. It has one window on the south wall (Photo 43). The mirror, towel bar, sconces, ceiling light, shower rod, and soap holders are original.

Southwest Bedroom and Northwest Bedroom (29)
These two bedrooms are accessed by the end of the main hallway. They are on the west side of the mansion in the two corners. Both rooms are divided into a larger portion by their hallway doors and a smaller portion closer to the corners of the mansion. Both bedrooms have large closets with built-in cupboards and shelves. The drawers and doors have glass knobs.

Northwest Bathroom (30)
The northwest bathroom has tan tile with black accent tile. The pedestal sink, toilet, and tub are white. There is a window on the north wall. The towel bar, sconces, ceiling light, shower rod, and soap holders are original.

Hallway (31)
The hallway between the lounge and the bedrooms has Vitrolite on the north wall in the portion of the hallway that is open to the foyer. Set within the Vitrolite is an opening that accesses a linen closet and mop sink, the door to the servant's staircase, and an elevator (Photo 44). The rest of the hallway has plaster walls.

INTERIOR – THIRD FLOOR

Servant's Stairway (32)
The servant's stairway is accessed from the main hallway on the second floor. This is the only stairway that accesses all floors from the basement to the third floor.

Hallway (33)
There is one hallway on the third floor (Photo 45). It accesses two large bedrooms on the west side of the mansion and the servant's bedrooms and bathrooms on the east side of the mansion. The elevator opens to this hallway.

Northwest Bedroom (34)
This bedroom is a large rectangular room with windows on the north and west walls. There are doors on the east wall that access the hallway, a closet, and a bathroom.

Northwest Bathroom (35)
This bathroom has a window on the north wall. The floor is covered in tan hexagonal tile while the walls are covered in pink subway tile with black detail tile (Photo 46). The pedestal sink, toilet, and tub are white. The towel bar, sconces, ceiling light, shower rod, and soap holders are original.

Southwest Bedroom (36)
This bedroom is a large rectangular room with windows on the west and south walls (Photo 47). There is a door on the east wall that accesses the bathroom. An opening on the east wall accesses a small vestibule for the room that has a closet and the door to the hallway. The floor is covered with blue tile.

Southwest Bathroom (37)
This bathroom has windows on the south wall. The floor is covered in tan hexagonal tile while the walls are covered in blue subway tile with a black and white pattern inserted near the top row, and blue subway tile framing the window (Photo 48). The original pedestal sink, toilet, and tub are white. The toilet, tub, shower rod, faucets, towel bars, soap holders, mirror, and medicine cabinet are original; the pedestal sink is not.

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Servant's Bedrooms (38)
These line both sides of the hallway. Each room has carpet, a ceiling light, and a small closet.

Servant's Bathrooms (39)
The north servant's bathroom has tan and green basket-weave tile on the floor and dark green subway tiles on the walls (Photo 49). The pedestal sink, toilet, and tub are white. There is a window on the north wall. The south servant's bathroom has square pink tile and pink subway tiles with a pink and black mini checkered pattern stripe on the walls. The contemporary pedestal sink, toilet, and tub are white. There is a window on the south wall.

INTERIOR – BASEMENT

Original Basement
The servant's stairway is accessed from the servant's hallway on the first floor. This is the only stairway that accesses all floors from the basement to the third floor. The stairway (40) leads down into a small passage with more stairs that accesses a large open room containing most of the utilities for the mansion (41). To the west of the stairway is small room with a security gate instead of a door (42). There are smaller rooms on the east side of the basement. A separate stairway on the north side of the main part of the basement accesses the parking area on the north side. A small passage allows access from the original portion of the basement to the addition designed by Greville Rickard in 1929 (43). The newer portion of the basement on the north side of the mansion contains public rooms as opposed to the more utilitarian portion to the south.

Addition Basement
Guests could access the public rooms of the basement by using the curved stone staircase from the vestibule and cloak room on the first floor of the addition (44). The largest room in the addition's basement was the movie theater (45). The projector was housed in a small room on the south wall of the room. The north wall once held the movie screen. The room has wood doors on the north wall and south wall that once led into the organ pipe rooms (46). These wood doors have layered "s" designs and are adorned with comedy/tragedy masks (Photo 50). There is a small room to the east of the larger former organ pipe room that once held the organ equipment. There is a door in the northeast corner of the room that led into to the former film storage room. The movie theater is now a storage room. The small room (47) directly to the north of the basement vestibule was used for a tap room (Photo 51). It is paneled in wood with shelving and a brick fire pit with a hood. The flooring is flagstone. On the north side is a wood door that accesses a storage room, and the wine cellar is accessed from a door on the east side.

GARAGE

EXTERIOR

The walls of the garage are structural terra cotta tiles covered in beige stucco. It is the Mediterranean Revival style designed in the same manner as the mansion. The building is three stories tall with the top floor of the building being the garage which is level with the ground accessed by Sunset Road. It has four garage doors on the east facade and an entry door to the left of these doors (Photo 52). The north facade is stuccoed and also has a chimney, but there is no fenestration. The south facade is also stuccoed and has a window on the left and a door on the right on the bottom floor, and two small rectangular windows on the top floor. The west facade is two stories tall plus a basement level. The basement level has two doors. The middle (apartment) level has a large tripartite opening in the center with French doors and two side windows that open out onto a wrought iron balcony. On the top (garage) level are three sets of paired windows above a belt course. There are quoins on the corners of the building. The building has a hipped roof with red clay tile (Photo 53).

INTERIOR

The garage interior was not accessible to the researchers.

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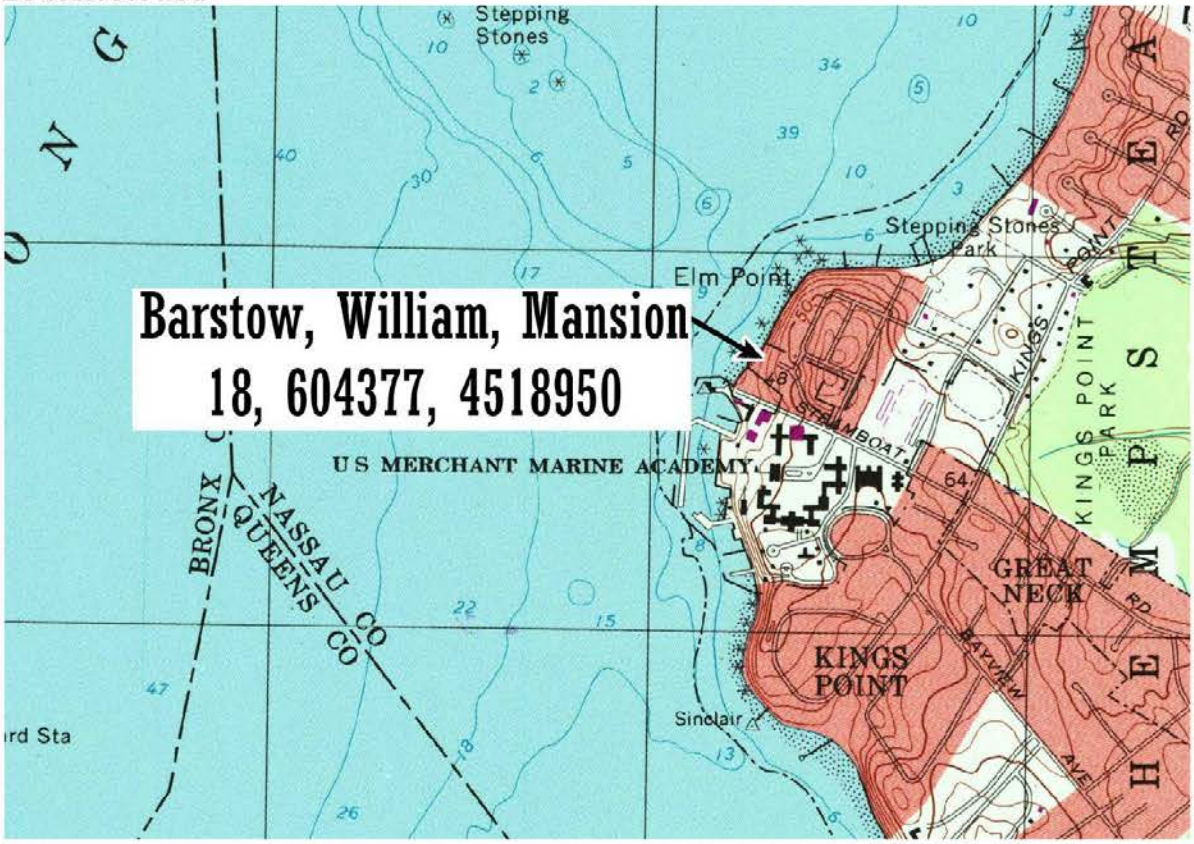
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LOCATION MAP



Detail from the Flushing, NY, USGS Quadrangle Map.

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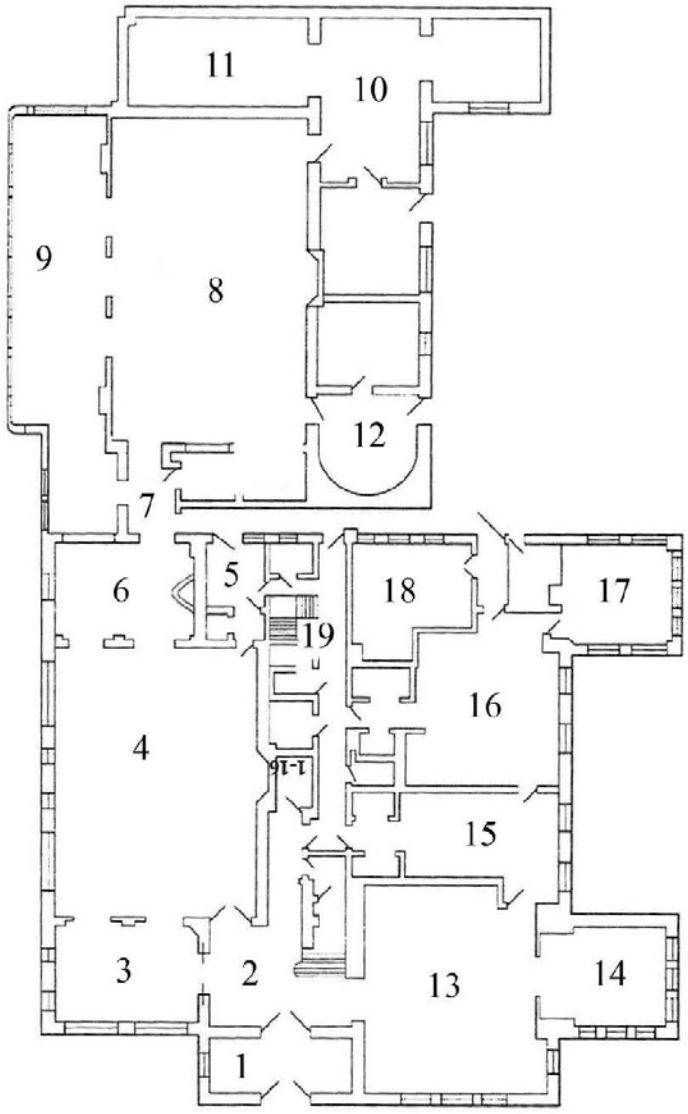
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FLOOR PLANS

The numbers on these floor plans are keyed to the architectural descriptions of the interior rooms (AMMM[2]).



FIRST FLOOR

2 American Merchant Marine Museum, 300 Steamboat Road, Kings Point, NY. Contact: 516-726-6047; museum@usmma.edu.

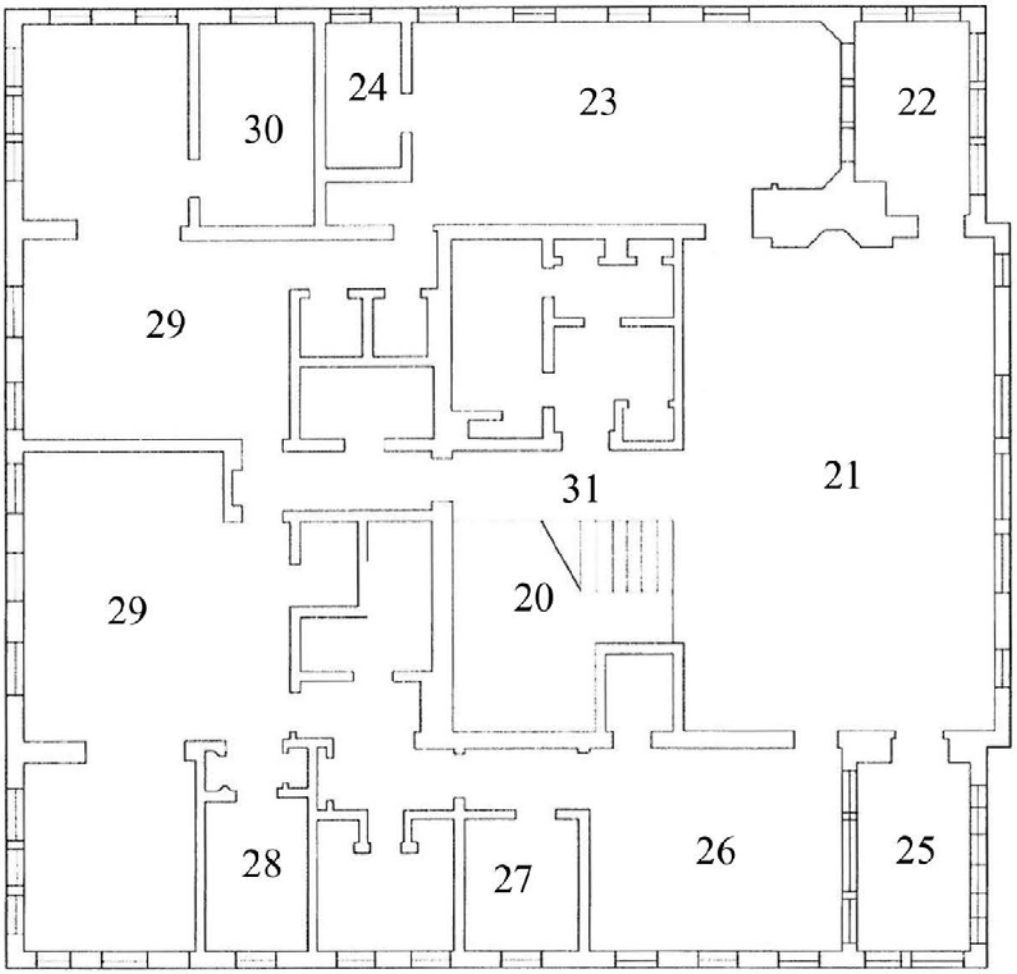
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SECOND FLOOR

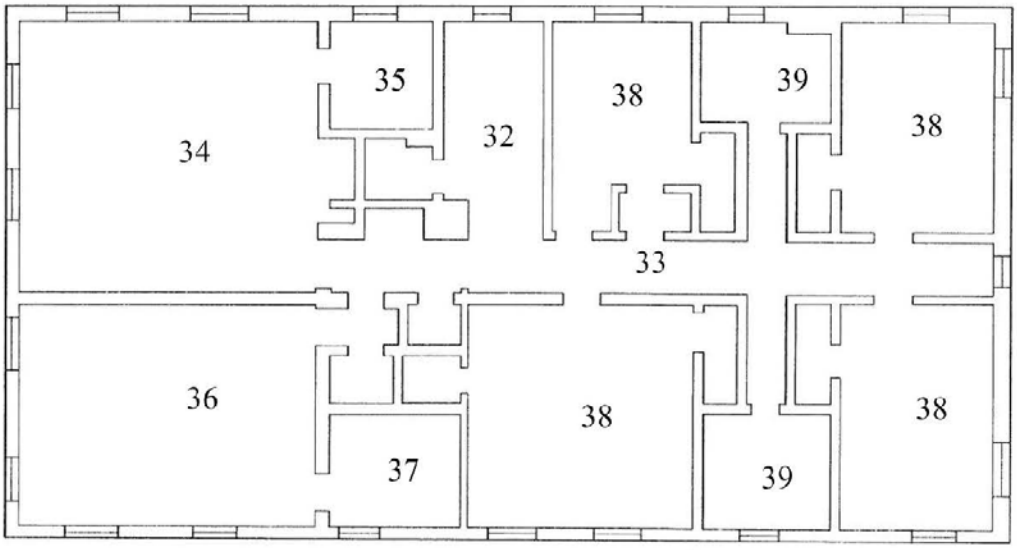
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THIRD FLOOR

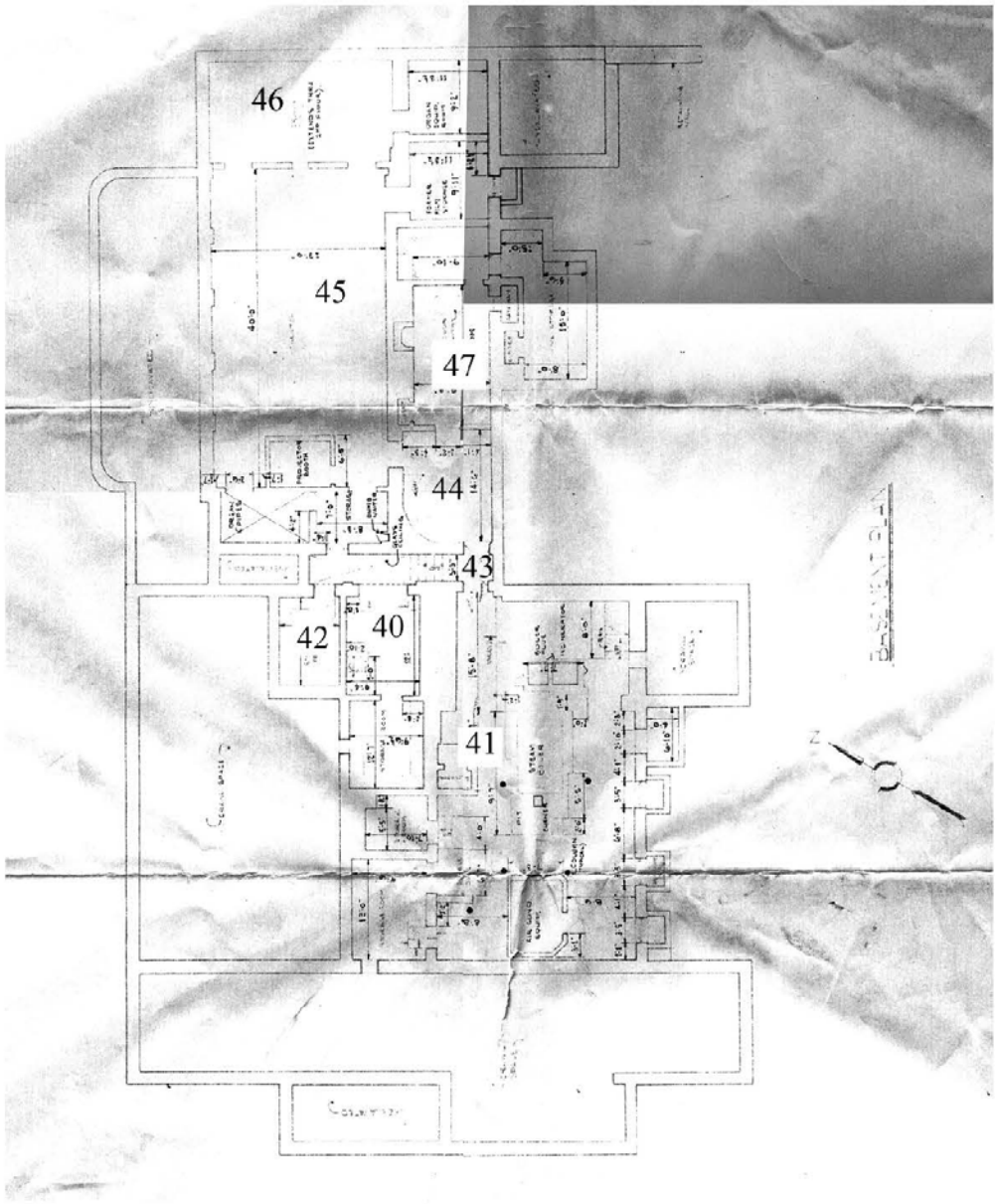
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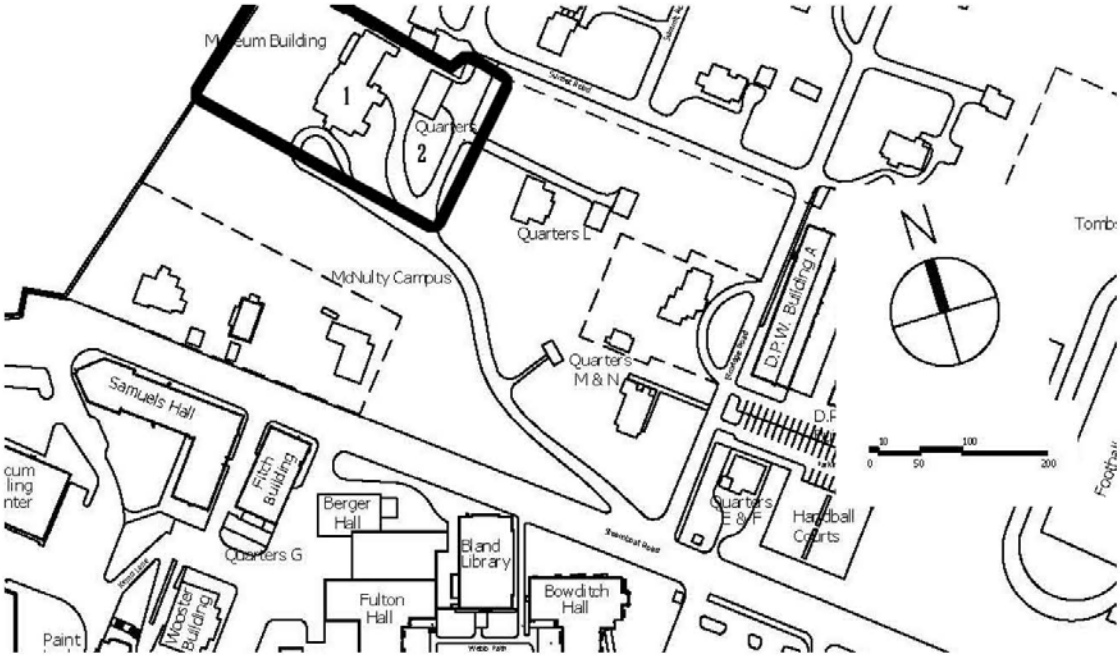
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SKETCH MAP (including boundary)



1 William S. Barstow Mansion
2 William S. Barstow Garage

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Significance

Period of Significance (justification)

1915-1960. These dates reflect the period of ownership for the mansion by Williams S. and Francoise D Barstow. Barstow purchased the initial property in 1907, however, the mansion was constructed circa 1915. The former privately owned estate is located along the north shore of Long Island, a favored location for wealthy New Yorkers to purchase or build vacation homes. The heirs of Francoise Barstow sold the property to Frederick William Irving Lundy in 1960, who purchased the estate as an investment but did not live there. The period of significance, therefore, ends in 1960.

Statement of Significance Summary Paragraph

As the former site of a mansion and estate belonging to William S. Barstow, the property now owned by the US Merchant Marine Academy (USMMA) and home to the American Merchant Marine Museum (AMMM), is significant on a state level as a reminder of the "Golden Age" of the late nineteenth and early twentieth centuries. This was a period when financial, industrial, and entertainment leaders were first nationally known and the recipients of vast amounts of wealth, either earned or inherited. In and around the New York City area, this affluent cohort sought the "country life" on Long Island for their second (or third, or fourth) homes. Like those of Newport, Rhode Island, these estates were often called "cottages" or given other diminutive terms that belied their often palatial dimensions and decorations. The owners of these estates were at the pinnacle of the New York social scene and their entertainments and other extravagances during the "Jazz Age" were fodder to the news outlets of the time, with magazines and newspapers recounting every party, event, real estate transaction, new construction, and civic institution with which these "celebrities" were involved. With a period of significance from 1915–1960, the William Barstow Mansion is one of a handful of remaining "Gold Coast" mansions on Long Island's north shore, the area used by F. Scott Fitzgerald for inspiration when writing *The Great Gatsby*. William S. Barstow was a founder and president of Edison Pioneers, a group of Thomas Edison's associates and early employees. In addition to his working relationship and friendship with Thomas Edison, Barstow organized and oversaw the General Gas and Electric Corporation, which at its height consisted of over 50 firms. The William Barstow Mansion, consisting of two contributing features, retains its integrity and meets National Register Criteria A, B, and C at a state level. Criterion A is met through the association of the remaining structures from this period with the history of the Long Island "Gold Coast" estates. Criterion B is met through the continuing association of the property with William S. Barstow, a prominent industrialist of the era. The Barstow Mansion was his main residence from 1915 until the end of his life. Criterion C is met through the design of the main mansion and garage on the Barstow property. The property's centerpiece is the Mediterranean Revival-style Barstow mansion, which is located on the waterfront with expansive grounds. A secondary structure is the Mediterranean Revival-style former garage. The William Barstow Mansion contains features that contribute to these areas of significance, and conveys a sense of historic and architectural cohesiveness through its location, design, setting, materials, workmanship, feeling, and association.

Narrative Statement of Significance

Long Island History[3]

Beginning in the last quarter of the nineteenth century, Nassau County, NY, was part of what became known as Long Island's "Gold Coast," where many wealthy New Yorkers established elaborate estates within easy commuting distance to downtown Manhattan. Between the Civil War and World War II, over 900 estates were developed between Queens and Montauk (MacKay 1994:169). Most of these estates were summer retreats from which the residents returned to their city dwellings during the winter (Schisgall 1951:24). Long Island possessed several advantages that led to the development of estates, including easy access by rail, road, or water to the social, economic, and media center of New York City; the availability of recreational pursuits; and the founding of sporting and other clubs (MacKay1994:170). Great Neck and Kings Point were part of this development, and many of these early twentieth-century estates survive today. A local historian described the area during the Jazz Age, "it was during the period of the Livermores, Sloans, Chryslers and

[3] This section is extracted from The Louis Berger Group, Inc., *Cultural Resources Survey Report, U.S. Merchant Marine Academy, Kings Point, New York*. (Lester, PA: Naval Facilities Engineering Command, 2005), unless otherwise cited.

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George M. Cohans that Kings Point glowed as part of the Gold Coast. At that time, hosts with enormous wealth, low taxes, and glamorous guests were consistently throwing large parties. It was this setting that spawned the lifestyle of such interest to F. Scott Fitzgerald" (Handler 1974).

The railroad was a dominant factor in the evolution of Long Island from a largely rural farming area into a thriving residential area. By 1865, railroads were constructed across the center of Long Island and along the north and south shores. By the turn of the twentieth century, the Long Island Rail Road (LIRR), which began construction in 1834, was the dominant means of transportation from Long Island to New York City; in 1911, the LIRR completed direct rail service to Pennsylvania Station in the heart of Manhattan. The decision of the LIRR to build stations and spur lines throughout Long Island "sparked the summer colony movement" (MacKay 1994:170). The population of Nassau County's small villages along the railroad lines swelled with commuters, leaping from 55,448 in 1900 to 303,053 in 1930 (Nassau County, Long Island, New York 2002).

Although rail was the preferred method of commuter transportation, many of Kings Point's residents traveled to their city jobs by steamboat since the landing off Elm Point proved to be more conveniently located than the rail station. As early as 1859, a steamboat landing was located at the end of present-day Steamboat Road, which runs through the USMMA campus (Walling 1859). Boats left the landing at 8:00 a.m. and returned at 6:00 p.m. The boats, however, were subject to seasonal weather delays. Steamboats such as the *Sewanhaka* and the *Idlewild* continued their daily commutes until the 1930s (Schisgall 1951:24). The landing and an adjacent park remained public until the establishment of USMMA in 1942. Some of the area's wealthier residents even invested in their own "business boats," which were private yachts that ferried them back and forth between their Long Island homes and the city (MacKay 1994:171).

By the mid-twentieth century, major redevelopment of the east/west parkway systems, which were created just before World War II, was supplemented by the creation of additional north/south parkways and the Long Island Expressway (Nassau County, Long Island, New York 2002). Automobile travel was bolstered by the construction of bridges over the East River as well. Increased access was a stimulus for additional residential construction. After World War II, with increased industrial opportunities and such mass housing developments as Levittown, which held over 10,000 new homes, Nassau County's population continued to grow throughout the 1940s. What had at first been a retreat for wealthy city dwellers soon became accessible to the middle class. Between 1950 and 1960, Nassau County experienced its greatest population growth with an increase of 93.3 percent (from 672,765 to 1,300,171; Long Island Power Authority 2001:iv). Prior to and immediately after World War II, new county residents were mostly middle-class families settling in the more affordable communities located along the LIRR. After World War II, the construction of new roads and parkways and the subsequent growth in the use of automobiles made Nassau County even more accessible to suburbanization (Nassau County Planning Commission 1997:III-2). Combined with the increase in Suffolk County's population, the population on Long Island for the period between 1950–1960 increased by over a million people. Population in Nassau County continued to increase in the 1970s, when the county's population peaked at 1,428,000; during the 1980s and 1990s, however, the county experienced a slight loss of population.

William Slocum Barstow and Francoise Duclos Barstow

William Slocum Barstow was born in Brooklyn, New York, on 15 February 1866 to Frank Davis Barstow and Mrs. Mary W. Slocum (Harper 2013:1; Figure 1). An 1887 graduate of Columbia University with a degree in chemistry, Barstow became fascinated with electricity and electrical engineering in his senior year (Columbia University 1900:571). In 1882, Thomas Alva Edison had set up his first electrical generating station and electrical lighting power distribution system, located in New York City, Barstow's home-town. As a recent graduate convinced of a great future for electrical power, William Barstow secured an entry-level job as an apprentice at the Edison Machine Works in Schenectady, New York (later to become General Electric; New York Community Trust undated). Through early experience in the field testing and supervising plant construction, Barstow came to the attention of Edison, who placed him in charge of setting up Edison's laboratory in West Orange, New Jersey. He gained an education through his employment and became a skilled electrical engineer, inventory, and business manager. Barstow would later recall that electrical engineering as a subject was being created on the spot as it evolved in laboratories, and the loose-leaf pamphlets issued weekly at the Edison Machine

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Works were the only available textbooks from which to learn (New York Community Trust undated). Barstow and Edison formed a lifelong friendship and by 1889, Barstow was the electrical engineer of the Edison Illuminating Company; he quickly became its general superintendent, then the general manager (an obituary for Barstow says it was the Brooklyn Edison Company; Edison Pioneers 1943). In the role of general manager, he was responsible for a series of innovations including one of the first substation installation distribution systems. Barstow introduced the first central station storage-battery system to the United States and planned the electrification of the Brooklyn Bridge (New York Community Trust undated). He designed several improvements in the electrical delivery system involving multi-phase and single-phase current. During his tenure with Edison, Barstow also invented, patented, licensed and sold his own inventions, including the Barstow Booster System for more efficient operation of electric railways ; a two-rate meter system of charging for electrical energy; electric-clock switches; and a method of charging storage batteries. (New York Community Trust undated). While working as a contractor for Edison, he invented the electrical meter, which is still used today to determine usage for billing purposes (Edison Pioneers 1943).

Since their inceptions in the 1880s, electric utility companies tended toward monopolistic operating systems—a single large company made up of many smaller ones. This tendency resulted in a small number of highly leveraged, very large holding companies that managed utility companies in a multi-state area. A 1928 survey of utility companies in the United States revealed that just 41 of these companies accounted for 82 percent of the United States' electric energy production (Pinchot 1928:2). Several of Thomas Edison's former employees and associates headed large utility corporations, among them William S. Barstow. By 1901, he had left the Edison's company to become an independent consulting engineer. In this capacity, he developed an expertise in hydroelectric and steam power-generation systems. He founded the firm of W.S. Barstow & Co., Inc. in 1906 (Harper 2013:1; *Electrical World* 1921:300). W.S. Barstow & Co. managed the operations and financial aspects of utility companies. On 3 July 1912, he started the General Gas and Electric Company, which grew by acquisition of subsidiary power companies as well as its own power provision (Moody 1922:979; Shaw 1994:133). An article in *Electrical World* in 1913 describes the addition of financial management of utilities to the firm's capabilities and also gives a sense of the complexity of these utility holding companies (*Electrical World* 1913:710):

> The firm of W. S. Barstow & Company, 50 Pine Street, New York, consulting engineers and managers of a number of gas and electric properties in several states, has broadened its interests and, in addition to engineering and operating will hereafter take up the financing of public service properties. In connection with this new arrangement, Lucien H. Tyng, of the recent banking firm of Fuqua, Tyng & Company, and George C. White, Jr., of the recent banking firm of George C. White, Jr., & Company, have become directors and vice-presidents of W. S. Barstow & Company. The latter has sold to Montgomery, Clothier & Tyler, bankers, of Philadelphia, its controlling interest in the Associated Gas & Electric Company, New York. This was incorporated March 17, 1906, in New York as a holding company, and in October, 1909, the controlling interest was acquired by the Barstow Company. The Associated Gas & Electric Company owns a controlling interest in the following companies: Ithaca (N. Y.) Electric Light & Power Company, Ithaca (N. Y.) Gas Light Company, Norwich (N. Y.) Gas & Electric Company, Van Wert (Ohio) Gas Light Company, Bethlehem (Pa.) Consolidated Gas Company, Canisteo (N. Y.) Gas Company, Greenville (Ohio) Gas Light Company, Homer & Cortland (N. Y.) Gas Light Company and the Hornell (N. Y.) Gas Light Company. The officers are: W. S. Barstow, president; Joseph B. Taylor, secretary; O. Clement Swenson, treasurer, all of New York City.

On 15 September 1922, General Gas & Electric Corporation was created and "acquired all assets and assumed all liabilities" of the General Gas and Electric Company (Meridian Morning Record 1924:7). In 1924, the corporation controlled through stock ownership 10 public utility operating companies which in turn controlled by stock ownership and leases 33 additional public utility companies and was offering shares of Class A stock at $101.50 per share (*Meridian Morning Record* 1924:7). The corporation was managed by W. S. Barstow Management Association, Inc. By 1928, the General Gas & Electric Corporation was operating in eight states and had assets valued at $168,634,232, with Barstow listed as both president and director (Pinchot 1928:246). At the height of Barstow's utility empire, he served as president of 30 utilities and as director of nearly 50 through the General Gas & Electric Corporation, with over 2.2 million customers (New York Community Trust undated; Pinchot 1928:247). Six months before the 1929 stock market crash, Barstow sold the two firms for $50 million. Control of the corporation was hotly contested between two giant holding companies,

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Associated Gas and Electric and United Gas Improvement, with the former gaining a controlling majority of the stock (*Reading Eagle* 1929:12).

Barstow created and ran several more companies after 1929, including Barstow, Tyng & Co., Inc. and Barstow Campbell & Co. (*Time Magazine* 1931; Harper 2013:1). He was active in academic and professional societies throughout his working life and a member of the Board of Examiners of the American Institute of Electrical Engineers, as well as a fellow and life member of the latter organization (Columbia University 1900: 171; *Electrical World* 1921:300). He was also a member of the Illuminating Engineering Society (Illuminating Engineering Society 1919:69). Barstow was a trustee of Adelphi Academy and Stevens Institute of Technology, received honorary alumni status from the latter institution in addition to being awarded a Doctor of Engineering degree (Harper 2013:2). He received an honorary Doctorate in Science from Columbia University on 2 June 1935 (*Columbia University Quarterly* 1935:342). Barstow was also very active in the Edison Pioneers, a group of Edison's associates that worked alongside him in the early days of electrical research and implementation of power systems. Founded in 1918, membership was originally restricted to those associated with Edison in 1885 and prior years, but membership was widened to include associates prior to 1900. The group had a single function: to perpetuate and honor the genius, fame, and memory of Thomas Alva Edison (Edison Pioneers 1949:3). The group met annually on 11 February, Edison's birthday. Although unable to attend in 1918, Edison did attend later meetings during the last 14 years of his life, enjoying them greatly. William Barstow helped organize the association and was the longest serving president of the Edison Pioneers, from 1929-1936 (Edison Pioneers 1949:3).

In 1894, Barstow had married Francoise Melanie Duclos of New Brunswick, New Jersey (Figure 2). Mrs. Barstow was the daughter of an iron architect, Joseph Michael Duclos (Harper 2013:1). William and Francoise had one child, a son named Frederic Duclos Barstow, born 1 October 1895 in Brooklyn. Frederick studied at Columbia University, but left to fight in World War I. After the war, he settled in Chittenden, Vermont, where he started the Vermont Silver Fox Farm. Frederic traveled extensively and spent much time in American Samoa, where he developed an interest in improving education options for the Samoan people. Before he could implement his ideas, he was taken ill and died of pneumonia in Honolulu, Hawaii, on 20 May 1931, while on a trip with his parents (Armitage 2009:50; *Time Magazine* 1931). His funeral took place at the Kings Point home on 5 June 1931 (Harper 2013:1).

Once he had divested himself of his two large companies, Barstow took up philanthropy as a profession. The William and Francoise Barstow Foundation was established in 1931 for charitable and educational purposes. Among the first gifts were three made in honor of their son. In September 1931, William and Francoise established the $200,000 Frederic Duclos Barstow Foundation for American Samoans for the education of native Samoans (Bank of Hawaii 2013; *Time Magazine* 1931). They also funded the construction and operation of the Frederic Duclos Barstow Memorial School in 1933 as a gift to the town of Chittenden, where the Barstows had a home (Armitage 2009:50). Lastly, they funded the Frederic Duclos Barstow Memorial Sciences Building at the Pawling School, attended by Frederic (Harper 2013:1). That same year (1931), the couple founded the William and Francoise Barstow Foundation, administered by the New York Community Trust in the amount of $657,521 for charitable and educational purposes; a bequest after Barstow's death in 1942 added an additional $457,344 (Harper 2013:1; New York Community Trust undated). In 1937, Barstow supplied funding for the construction of the Edison Tower at Menlo Park, New Jersey. The 145-foot tower is located on the site of the Menlo Park laboratory and was dedicated the following year as a symbol of "eternal light" (Edison Pioneers 1949:13). Barstow was also instrumental in having Edison's memorabilia moved to Henry Ford's Dearborn Institute in Michigan (Harper 2013:1). The couple's philanthropy was also local, as they funded a parish house at St. Paul's Protestant Episcopal Church in Great Neck in 1932 and paid much of the cost for the lowering of the LIRR tracks and building an overpass at Middle Neck Road in Great Neck in the 1930s. This overpass eliminated a dangerous crossing and the grateful citizens renamed 7th Street to Barstow Road and installed a plaque on the wall of the overpass expressing their thanks (Pincus 1983:75). In 1934, they established the $150,000 W.S. Barstow Scholarship Foundation at Stevens Institute of Technology in Hoboken, New Jersey (Harper 2013:2). Mrs. Barstow was active in her own right, particularly in donating the land, house, and furnishings for the Woman's Club of Great Neck on the North Shore, with the $250,000 clubhouse opening in 1937 (Harper 2013:2). In spite of all this activity, William Barstow made time for recreational pursuits, such as tinkering in a workshop on his Long Island estate, and playing the organ in his home there. The

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Barstows also owned a home in Hobe Sound, Florida, where they would winter (New York Community Trust undated) and a Fifth Avenue apartment in Manhattan (Harper 2013:2).

Mr. Barstow's greatest civic gift may have been his time. He was prominent in a group of area businessmen behind the 1924 incorporation of the Village of Kings Point within the larger area of Great Neck in 1924. Barstow served as mayor of the Village from its inception until 1940 (Handler 1974). The Village was created from a group of area associations including Elm Point, Grenwolde, East Shore, and Gracefield; the area had been primarily owned by the Hewlett family, then the King family, with the latter family name providing the community's name. The gloss of the North Shore's Gold Coast was apparent in Kings Point, with several large estates and famous neighbors as part of the Village. According to a local history, "some of the most beautiful water-front estates of the North Shore of Long Island are within the boundary lines of King's Point. Well-kept acres of rolling lawns, luxurious foliage and magnificent homes have given this section of Great Neck an unmistakable stamp of distinction... Many sail and power boats are anchored off the docks of King's Point, and among others, the yachts of Alfred R. Sloan Jr. and Walter P. Chrysler are familiar craft commuting their owners to and from New York" (Spear 1936:75).

William Slocum Barstow died at his Kings Point home on 26 December 1942, at the age of 76. His wife Francoise outlived him and continued their charitable pursuits until her 1958 death at the age of 82. She died at her country home in Manchester, Vermont (*New York Times* 1958). Her will stipulated the establishment of a second Barstow Foundation run by the New York Community Trust; this foundation was also focused on education assistance (New York Community Trust undated; Harper 2013:2).

Initial Acquisition and Development of the William Barstow Mansion

From available records, it is clear that William Barstow purchased his original Kings Point waterfront lot from Martin D. Meyers on 25 April 1907 (Meyers 1907). This property had 200 feet of shoreline. On the opposite side, it bordered the newly created 1st Street. A 1914 insurance map shows the property lines as they were at that time, with 2nd Avenue providing the northern border, and the southern edge of the property was a property owned by G.A. Von Sholly (Figure 3). It is likely there was an existing house on the Barstow property. Barstow purchased additional property to expand his estate on 30 June 1909 and 7 December 1910, which gave him 100 feet more waterfront. He also added a road along the property in 1910 (Phillips 1909; Crawford 1910; Crawford, et. al. 1910).

The 1914 map indicates a stone, concrete, or brick house on the Barstow land. The house depicted is oriented west, toward the ocean. The extant original portion of the Barstow mansion faces south. In addition, the house shown on the map is a different shape than the original Barstow mansion. These discrepancies indicate the home on the property at the time of Barstow's original purchase was razed, and a new mansion was built. Records were not located that provided an exact date of construction for the extant Mediterranean Revival main block of the Barstow mansion, but based on style and design, in addition to the map evidence, it is likely to have been constructed in 1915 or shortly thereafter. The three-story mansion was constructed of hollow terra cotta structural tiles with walls covered in stucco, and the roof was covered with terra cotta tiles. The central front door led to a two-story reception hall (foyer), with the staircase to the far right. To the west was a small morning room, which led to the living room facing the waterfront. A small room beyond contained a wall fountain and could have been a small conservatory. Moving right from the reception hall (foyer) was the dining room, with a small breakfast room known as the Pompeii Room, complete with a fresco by Faustino Sampietro (Sclare 1980: 57; Berger 2005:39). The dining room led to the pantry, which led to the large kitchen. At the far side of the kitchen, there was a laundry off to the west and a servant's dining room off to the east. The second floor contained bedrooms and baths, as did the third floor (Sclare 1980: 57). The Barstows named the mansion "Elm Point" (Spinzia 2006:44). No photographs or descriptions of the Barstow mansion in its original form were located during the research for this nomination.

Addison Cairns Mizner

Although Barstow's original architect is not known, evidence points to Addison Cairns Mizner as the most likely designer. Most well-known for the 1920s development of Palm Beach and Boca Raton, Florida, he spent the previous decade in New York, designing "Gold Coast" mansions among other projects. He had a larger-than-life reputation, along with his

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brother Wilson who at one time was simultaneously Manhattan's best -known con man and also at the absolute pinnacle of high society. In a study of Addison Mizner's Florida work, Caroline Seebohm (2001: xiv) writes of Addison:

> The stories about him told of an extravagant character, a California frontiersman, a wit and iconoclast who, while knowing almost nothing about architecture, talked his Palm Beach clients into building vastly expensive pink turreted villas, and who became so enveloped in myth that nobody knew anymore what was truth. The talks of his wild ride through America during the explosive years of the early twentieth century inspired at least two theatrical composers –Irving Berlin and Stephen Sondheim – to attempt to write a musical about them.

In spite of these generalizations, Mizner was actually a gifted architect with a strong sense of style and taste, a knowledgeable historicism, and an innate ability for conceptual design. His impact in Florida is still evident, and his work has survived the vicissitudes of en-vogue styles to once again be lauded and admired.

A self-taught architect, Mizner was born in 1872 in Benicia, California, with a father active in politics. After an official visit to Washington, DC, in January 1889, the senior Mizner was appointed by President Benjamin Harrison as minister plenipotentiary to the Central American States (Guatemala, Honduras, El Salvador, Nicaragua, and Costa Rica; Seebohm 2001:33-34). The family left for residence in Guatemala in May 1889, when Mizner was sixteen. Addison Mizner reveled in the new culture he found in Guatemala, studying at the Instituto Nacional and learning fluent Spanish. He also wandered through the old towns full of Spanish Colonial architecture, filling his sketchbooks with drawings—something that would become a lifelong habit (Olendorf and Tolf 1983:3). He traveled through the regions of Central America, learning more about art, architecture, and history. Upon returning to San Francisco, Mizner attended school and made social acquaintances that would serve him later. After a brief break in San Francisco during 1890 and 1891, he traveled to Spain for a year and was completely taken by the art and architecture he saw there, filling ever more sketchbooks with drawings (Curl 1984:9-10). He became interested in oriental gardens and architecture while in China the following year and upon his return he set out on a career as an architect. Although he had no formal education in the subject, his innate talents and travel experiences had given him a particularly eclectic sense of style, which he utilized to create a successful career. Apprenticed at Willis Polk's office in San Francisco in 1893, Mizner learned the basics of design, drafting, and the building trades (Curl 1984:10). Willis Polk designed such noteworthy San Francisco buildings as the Hobart Building and the Flood Mansion in the Beaux Arts style.

He stayed at Polk's firm until 1897, and then set off on another round of travels and experiences, including gold mining in the Yukon and two years in Hawaii where he supported himself by painting and became friends with local royalty. After adventures in Samoa, Australia, Manila, Siam, India, and Shanghai, Mizner was broke and returned to San Francisco in 1902 or 1903 (Curl 1984:12-14). In 1904, he returned to Guatemala and began collecting art and antiquities in great quantity, particularly furnishings from churches and cathedrals which were impoverished and in need of the money he offered (Seebohm 2001:96). He continued making scrapbooks and sketching, particularly focused on the landscape. Mizner packed his hundreds of treasures and sailed for New York, where he was able to sell enough artifacts at a high enough price to set him up in the city (Seebohm 2001:97).

For the next fourteen years, Mizner remained in New York, developing society friends and finally securing work as an architect, a landscape architect, and an interior designer. By 1925, his commissions and designs had made him one of America's preeminent architects for the high-society set (Curl 1984:1). Although this fame derived from his work in Florida, the basis for it came from his efforts during his New York years. Contacts from San Francisco who were now in New York provided him with his first commissions, including Tessie Oelrichs who introduced him to famed architect Stanford White, among other elites. Mizner and White became friends, and Mizner was given small jobs that White would pass to him; more importantly, Mizner studied the firm's commissions, adding more images to his scrapbooks that were expanded further by repeated travels to Europe (Seebohm 2001:108-110). In this way, he collected a large reference library, enhanced his education, and continued to refine his style. According to a biography by Johnston (1981:31), they became the basis of his work:

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> When he received a commission, he would mull over his pictures and assemble a set of them; those pictures would be the basis of his new design. His sense of proportion and harmony was rarely at fault; he nearly always selected the right pictures for his purpose. Sometimes the house was strictly a reproduction; sometimes his pictures were simply a point of departure. The first part of Addison's work was finished when he had turned out a magnificent set of colored-crayon sketches of the new place; it was up to his assistants and the contractors to work out the construction problems.

Mizner's first commission to design "an elegant house for the rich and fashionable" came from Stephen Howland Brown, a governor of the New York Stock Exchange. Mizner's design, particularly the interiors, earned him accolades in the *New York Times*, and his career as a high-society architect was off and running (Curl 1984:18). He moved to Port Washington, Long Island in 1907, living in a house dating back to the 1670s in parts; he purchased the house in 1914 and made significant alterations (Curl 1984:19). As the North Shore of Long Island was at this time undergoing a massive real estate boom, particularly among the high end of society looking for "country homes," Mizner was perfectly placed. His commissions picked up steam in 1910 and 1911, and he continued to work by designing and overseeing construction of homes and other estate buildings, as well as doing some landscape design. For a period of approximately eight years, he was the foremost proponent of Spanish style architecture on the Gold Coast. In a foreword to Donald Curl's book on Mizner, James Marston Fitch wrote that "Although... Mizner worked in a number of the then fashionable historicizing modes, his reputation rested on his astonishing repertory of Venetian, Spanish, and Latin American architectural styles. His freewheeling virtuosity in all these modes gave his work in them a grace and skill unmatched by any of his eclectic contemporaries" (Curl 1984:xi). Additionally, Mizner liked to design the gardens to accompany the country houses.

His Long Island commissions included gardens in 1910 for comedian Raymond Hitchcock on Sunset Road, Kings Point (two properties north of Barstow), and a Norman-style residence and tennis house for Ralph Thomas at Sands Point in 1910 (Mackay et. al. 1997:301). The following year he designed a garden and amphitheater for William Bourke Cockran in Port Washington and the Spanish style Warburton Hall in Brookville for William A. Prime in 1911 (Mateyunas 2007:224; MacKay et. al. 1997:301). In 1912, he designed a Spanish style villa on Sands Point for John Alley Parker. For this commission, the original design called for "a Spanish Colonial house with an ornate entry, wrought-iron balconies, and asymmetrical massing" (MacKay et. al. 1997: 302). The Parker house has details which will occur more regularly in Mizner's work. A large country home was provided in 1914 for I. Townsend Burden, Jr. in Greenvale, designed with a U-shape plan around a courtyard, stucco walls, tiled roof, and elaborate door surrounds combining to form another Spanish-style Long Island house. Brick was used for the entry hall flooring (MacKay et. al. 1997:302). Stucco walls, a tiled roof, and rustic tile flooring also appear in the Barstow's residence. Christina Orr, a Mizner specialist, remarked that "the side facades are austere and reveal an influence in fenestration from McKim, Mead and White, while the rear facade is crowded and disjuncted" (Orr 1977:24). The straight fenestration can also be seen in the Barstow mansion, and the roof shape is very similar as well. Writing of Mizner's work, Orr reflects that Mizner "probably admired the flatness of White's buildings, the freedom of his floor plans, his masterful control of scale, and his perfect synthesis of detail with facade" (Orr-Cahall 1979:31). In other projects, Mizner would depart from the more classical interpretations of White's work, providing facades interrupted with wrought-iron ornamentation, balconies, second floor loggias, and asymmetrical rooflines. In essence, Addison Mizner's architectural style for his buildings on the Gold Coast of Long Island is Mediterranean Revival with an underlying structure of Beaux Arts. The style is exemplified by the use of Beaux Arts massing and layout with details such as belt courses, round arches, and quoins styled with stucco and red clay tile roofs.

Documentation for many of Mizner's Long Island houses has not survived; records from 1914–1918, the most likely period for construction of the Barstow mansion, are particularly scarce. It is possible that Mizner did design the Barstow mansion, and there are architectural clues to support this conjecture, as well as social ones. Design similarities from the Barstow mansion compared with known Mizner homes include the asymmetrical, compact blocking, the tiled multiple roofs, the flat stucco walls, the regular fenestration, the Mediterranean arched porticos, and a corner breakfast room (Figures 4–5). The name of the landscape architect for Barstow is unknown, as is the construction date of the formal gardens and the adjacent tea/summer house; it is possible Mizner created both the mansion and the gardens at the same time. Mizner was always involved with the decorative aspects of his designs, and in the 1920s started Las Manos Potteries as the first

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division of Mizner Industries in Boca Raton, to manufacture roof tiles and floor tiles. It rapidly expanded into decorative tiles for many of Mizner's design elements, including flooring and in some cases wall decorations (Figure 6, left). The Barstow mansion has an extensive amount of tile work on the floors (Figure 6, right) and on the terrace. There are also decorative tiles in the first-floor and second-floor bathrooms. Additional tile can be found in the butler's pantry, kitchen, and laundry room. Much of the tile utilized in the residence possibly was manufactured by Batchelder, although the only known Batchelder tile is on the terrace. Since he did not have his own tile at this time, Mizner used other brands, but the similarities were striking between what he used in the Barstow mansion and what he would go on to design. Socially, the Barstows were active in North Shore high-society events as well as being very involved in the community. With Barstow and Mizner both located in the same area (across a bay from each other), and both very well-known figures, it is highly likely they knew each other. Additionally, Mizner had designed gardens for Barstow's neighbor, Raymond Hitchcock.

Mizner went on to great fame and fortune in the 1920s as a society architect in Palm Beach and Boca Raton, Florida, the latter a town he basically designed and built. His New York clientele followed him south and had him create elaborate Spanish-style winter homes for them. The stylistic details he had been developing in New York came together in an exuberant architecture that perfectly fit the climate and the social needs of his clients.

Barstow Neighbors

Between 1914 and 1916, the Von Sholly property was divided to provide two waterfront lots, and the northern one sold to Mrs. Julia E. Dalton. She then sold the lot in November 1916 to Lee Rosenberg, a Manhattan broker (*The Sun* 1916). This division is visible in a map created in 1923 (Figure 7). The remaining Von Sholly property was subsequently sold and at some point before 1928, it was purchased by Henry King (*New York Times* 1928). King was a former actor turned very successful director in the 1920s and onward. His presence in Kings Point is indicative of the larger population of the resort area. Many of the homes along the waterfront were owned by entertainment industry performers or executives, creating an interesting mix with the industrial and banking titans who also resided on the shore. A circa 1924-25 map of the area (Figure 8) gives an indication of the Barstow's high-profile neighbors, including Walter P. Chrysler, Harry F. Sinclair, George M. Cohan, and Olga Petrova (a famous vaudeville and film actress). A later map circa 1930-1932 (Figure 9) lists the names of Thomas Meighan (a famous silent film star), W. S. Houston (a shipping magnate), and Nicholas Schenck (head of Loew's Incorporated and Metro-Goldwyn-Meyer movie studios). The King estate was sold in the summer of 1928 to Ernst Schebera, the president of Fleetwood Corporation (a subsidiary of General Motors) for $125,000. The two-acre property contains an extant Dutch Colonial house and fronted 164 feet on Long Island Sound (*New York Times* 1928).

Acquisition of Additional Property (1929)

One of the first things William Barstow did upon cashing out his two companies and "retiring," was to greatly expand his Kings Point estate. In June 1929, he purchased three adjoining properties at a combined cost of about $375,000. The largest of these transactions was for the Leo [sic] Rosenberg property next door at $300,000. He also purchased property at the corner of Steamboat Road and Third Street (now Elmridge Road) from Mrs. Margaret Parker for $40,000. Lastly, he purchased property on Steamboat Road from Miss Elsie Nelson and George V. Bullen for $35,000 (*New York Times* 1929). These two purchases must have included the W.H. Clark, Phillips, and Schmidt properties on the 1914 map (Figure 3). The circa-1930-1932 map (Figure 9) shows the result of this expansion, with Barstow now owning nearly all the land from Steamboat Road north to 2nd Avenue and from the coast east to Elmridge Road. There were two properties within this area he did not acquire, the Schebera estate and property owned by Mrs. Mildred Wendt fronting on Elmridge Road. Both properties continue to be privately owned.

This property expansion provided Barstow with multiple buildings at his disposal, as the properties had been improved before his purchase. The Nelson and Bullen property contained a Colonial Revival house about halfway between Barstow's home and Elmridge Road. This house became an eight-room, three-bath guest house, complete with its own two-car garage building and tool house (Morgan Guarantee Trust undated). The Parker property contained two houses, one a Second Empire, and a newer Mediterranean Revival home (Figure 10). Shortly after Barstow purchased the property, he had the older home demolished and the Mediterranean Revival one moved closer to Elmridge Road. This latter building became the estate superintendent's house (two-family), with a detached garage (Figure 11). The move was necessary to make room for the addition of a rock garden/folly on a sloping bit of land in the area behind the

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superintendent's house. A boat house was located at the pier; it may be older than the expansion period. A large greenhouse with a small attached shed was located in the corner near the intersection of Elmridge Road and Sunset Road. There was also a tea/summer house toward the water associated with the gardens. It contained a living room, bedroom, kitchenette and bath (Morgan Guarantee Trust undated). As 1st Street now divided his property, Barstow had it removed. Along with this effort, he had a long driveway leading to the mansion created from the corner of Steamboat Road and Elmridge Road. The driveway entry was marked with ornate metal gates. The pre-existing secondary entrance to the mansion from 2nd Ave (now Sunset Road) remained. The new driveway provided the Barstows with a new address, changed from 8 Sunset Road to 8 Elm Point Terrace (Great Neck Directory 1929). The fully developed Barstow estate can be seen on a Sanborn insurance map from 1936 and a post-1931 aerial photograph (Figures 12–13).

Addition to the Barstow Mansion (1929-31)

By far the largest construction project associated with the property's expansion was the addition to the mansion and the accompanying garage. Barstow hired architect Greville Rickard (1889–1956) for the design work. Rickard was a Yale-educated holder of a Bachelor of Science degree who attended the Beaux Arts Institute of Design Projects in New York and then returned to Yale to graduate from the Architectural School (University of South Florida Library 2013). From 1912 to 1923, he learned the trade through drafting and designing in the New York offices of: Carrere and Hastings, Thomas Lamb, York and Sawyer, Cass Gilbert, Benjamin Morris, H.T. Lindeberg, and Godly and Sedgewick. Two of those years, from 1914-1916, he worked for J.B. Benedict in Denver, Colorado. He also traveled extensively, with multiple trips to Europe and Mexico, and one trip to Cuba (Rickard 1950). In 1923, Rickard went into business for himself as an architect, and was licensed in New York, Connecticut, and New Jersey. For 18 months during World War I, Rickard served as Chief of the Camouflage Unit for the 40th Engineers, spending a year in France; prior to that he served as the Chairman of Civilian Camouflage Council of New York (University of South Florida Library 2013; Rickard 1950). During World War II, he served as Chief of Camouflage Unit 1, Office of Civilian Defense in Washington, DC, where he wrote a book on camouflage. He was a member of the Architectural League of New York and served on their executive committee (Rickard 1950). Rickard is the recipient of numerous awards, including a Gold Medal Award from the Fifth Avenue Association for best alteration (1926) and a Gold Medal Award from the Connecticut Real Estate Board for best residence in Greenwich (1930). For his work in the Office of Civilian Defense during World War II, Rickard was also awarded a Certificate of Meritorious Service (University of South Florida Library 2013).

Rickard's major works up to the Barstow addition included a $230,000 house and garage in 1930 for Raymond Brooks in Greenwich, Connecticut; a house and garage for John H. Eden in Kings Point, New York, in 1925 for $115,000; and a residence and garage for Benjamin D. Mosser, Mendham, New Jersey, in 1930 for $110,000 (Rickard 1950). The Barstow mansion addition and associated garage were by far his largest commission to date, at a cost of $600,000. The work was described on his resume as being a "residence alteration and addition for William S. Barstow with garage at Great Neck, L.I," with a listed completion date of 1931 (Rickard 1950). Rickard was corresponding with Barstow over the work by late August 1928 (Rickard 1928). The contractor for the project was George A. Shedden Company of New York City, with a contract signed 21 June 1929 (Shedden and Barstow 1929). The primary work was a one-story addition to the mansion, extending to the north on the central and western side of the building, which brought the mansion up to 20 rooms. The addition provided a solarium on the western (waterfront) side, with a new and very large music room to the east of the solarium. There were exterior entrances to the addition from both the east and west facades, with the east entrance leading into a second reception area for the mansion. To the north of this room was a library, and to the library's east was a den (Figure 14). There was a new circular stairway to the basement, which was created to be an entertainment area, with a wine cellar, a tap room, and a movie theater with a projection room. The contract addenda give an idea of the work involved, discussing such features as tile roofing (Heinz Tapered Mission Italian Tile), finished wood-beamed ceiling in the music room, interior cast stone, metal grilles in the music room and motion picture room, and a music room terrace (Shedden and Barstow 1929). An elaborate Aeolian Company pipe organ was installed in the music room, complete with a remote-control device (Harper 2013). Alterations were done to the main entrance hall (especially on the second-floor landing) and a complete redesign of the balustrade.

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Landscape Architecture at the William Barstow Mansion

For a majority of the North Shore "Gold Coast" estates, landscape design was an essential component of the overall master plan. Some of the estates exhibited formal, classical gardens, while others were predominantly naturalistic or picturesque. Some of the estates contained both kinds of designed landscapes. Many of the estates owners hired expert landscape architects such as the Olmstead brothers, Marian C. Coffin, James Leal Greenleaf, Charles W. Leavitt, and Ellen B. Shipman (Sclare 1980:45). The more formal landscapes were focused on axial vistas—views in alignment with a focal point, usually between the mansion and the ocean, or between the mansion and a vegetative screen of some kind. The plantings tended to be geometric in design. The more natural landscapes utilized the site's native materials and physical characteristics as design inspiration. Irregularity and unexpected openings/closures were typical of this style (Sclare 1980:45). Links between the inside and outside were strongly considered in the designs.

The designer of the landscape elements at the Barstow estate is unknown. If Mizner designed the original block of the mansion, he may have also done some landscape work. After the expansion of the property, a more expansive landscape design was implemented. The grounds contained both formal gardens and a picturesque rock garden/folly. Formal gardens were placed southwest of the Barstow mansion, on what had been the Rosenberg property. They are visible in a 1943 aerial view of the estate, across the circular driveway (Figure 15).

The mansion's main gardens were three connected parterres, each rectangular in shape and delineated with hedges. The closest garden to the residence contained a fountain in the center and stone or gravel paths between the four beds. The paths were lined with hedges with accent evergreens on each side of the four entrances to the garden. Within each of the four rectangular smaller gardens was a central circular bed, which may have contained sculptures or urns, and two row beds on either side surrounded by lawn. The fountain, in poor shape and used as a planter, and portions of the stone paths lined with yew shrubs are all that remain of this parterre today. The second parterre was smaller in size than the first. Also divided into four rectangular gardens, this parterre used rose bushes as hedges and the paths and rectangular gardens were lawn. Evergreen hedges defined the opposite ends of the parterre, and stone steps were located at the northwest end. The third parterre was a rectangular lawn area with heavily planted borders of trees and shrubs and possibly a wall or fence along the northeast and southeast sides. An entrance to this parterre, on axis with the paths from the other two parterres, existed between large evergreens along the northeast side. Another wider entrance is visible in the aerial (Figure 15) along the northwest side connecting the garden and the yard to the water. There are no remnants of the second and third parterres today.

In addition, there were two more formal gardens on terraces northwest of and on axis with the fountain and paths in the first parterre. The fourth parterre, square in shape, also contained paths, a central circular focal point, and evergreen hedges delineating the garden. Today there are remnant stone paths in the same material of those remaining from the first parterre at the site of the fourth garden. While today a gun monument occupies the focus area, it is unknown what was in this location during the Barstow ownership. Currently, the path and stairs lead from the driveway around the monument and then dead end in the lawn. An aerial from 1943 shows evergreen-lined paths connecting these terraced gardens (Figure 16). A fifth parterre, rectangular in shape and further to the northwest, existed northeast of the tea/summer house. Surrounded by an evergreen hedge, double rows of beds are visible in the aerial. This garden also connected to the boat house and dock at the water's edge. Only a white pedestal, possibly that of a birdbath, remains in this area. The rock garden/folly was put in place on a sloping piece of land about one-third of the way from the driveway gates. Judging from the current appearance, it was meant to resemble a highland stream, with a jumble of small boulders coursing down the slope in a naturalistic manner. A waterfall ran from the top to a pool at the bottom. There was a structure at the top of the rock garden, probably a pergola for shade (Renick 2013). The area currently contains evergreen plantings, and the overall effect must have been a semi-concealed feature providing a place for escape and contemplation.

Sale of Barstow Mansion (1960)

After Mrs. Barstow's death in 1958, the property was put up for sale. A sales brochure from that time survives, and provides a snapshot of the mansion shortly after Mrs. Barstow's death (Morgan Guarantee Trust undated). The brochure's

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cover shows the mansion much overgrown with vegetation climbing the exterior walls (Figures 17–18). The brochure text manages to both recall the Gold Coast glory days, and to accommodate the changed circumstances in the area:

> Here is a property that combines beauty, quality and privacy in one of Long Island's finest and most convenient residential areas. It consists of a handsome residence containing some fourteen principal rooms, approximately eight acres of beautifully landscaped grounds, two substantial guest houses and a number of other estate buildings. To add flexibility to the offering, the two houses are so situated that they could be readily sold off without detriment to the residence.

The brochure's description of the estate continues by describing "grounds that are perfectly lovely, featuring sloping lawns, giant shade trees, and formal and informal gardens..." (Morgan Guarantee Trust undated). At the time of the sale, the boat house, tea/summer house, greenhouse (Figure 19), superintendent's house and garage, and the guest house and garage are all still extant, but the pier is described as "foundations" (Morgan Guarantee Trust undated). Included are photographs of mansion interiors: living room, music room, dining room, and reception hall staircase (Figures 20–21). The sales brochure indicated that little had changed since the 1931 addition. The first floor contained a center reception hall with adjoining morning room, a large living room with hand carved fireplace and ceiling, and silk damask wall coverings. A 55-foot solarium with glass walls and ceiling overlooked the water, the "magnificent" music room had a beamed ceiling, and the library and den had paneled walls. The mahogany dining room adjoined the breakfast room, and the service wing contained a kitchen and butler's pantry with a wall safe for silver, a servant's dining room, and a laundry room. There was also a walk-in cedar storage closet. The second floor was reached by a "graceful" staircase leading to an upstairs sitting room with sun porches at both ends. There was a master suite and three guest bedrooms, each with bath. Two additional guest rooms were located on the third floor, each with a bath. This floor also housed four servant's bedrooms and two baths. A circular stair led to the basement wine cellar, taproom, and large motion picture room. There was an air-conditioning system for the first floor. Overall, the effect was described as containing "the finest materials and workmanship" with "imported tile for all baths, floors of oak, marble and tile, and an electric elevator from the basement to the 3rd floor" (Morgan Guarantee Trust undated). The brochure indicates the property was offered for sale at $350,000.

The estate was purchased in 1960 by Frederick William Irving Lundy, a successful restaurateur in Brooklyn and owner of an eponymously-named seafood restaurant (Berger 2005: Appendix B). Mr. Lundy was known locally for buying aging Gold Coast estates for speculation and he never lived in the mansion (Unknown 1995). The mansion interiors were not updated during Lundy's ownership (e.g., Figure 22). He did, however have his initials placed on the gates closest to the mansion, and an iron fence around the property was painted "Lundy Blue" in keeping with his restaurant color scheme (Harper 2013; Figure 23). According to Charles Renick, the founder of the AMMM that now occupies the Barstow mansion, "After the sale of the estate to Lundy, no one was ever hired to maintain the land, and the garden just grew into lawn. There was apparently, at the same time, a clay tennis court in the same region of the lot, but it has since disappeared" (Renick 2013).

Acquisition of Barstow Estate by USMMA (1974)

In need of more property on which to expand, the adjacent USMMA (created on and around the previous Chrysler property), initially tried to acquire the Barstow estate when it became available in 1960, but the funding was not available to make the purchase. At this point, Lundy stepped in and purchased the property. When USMMA Superintendent RADM Arthur B. Engel began his tenure in 1970, he revived the effort to acquire the Barstow property. The Academy's Alumni Association, through their financial arm of the Kings Point Fund, began corresponding with Mr. Lundy about a possible acquisition of the property in the early 1970s. A 1973 letter from Charles Renick, Captain, United States Maritime Service, and then secretary of the fund, states that "As we have indicated to you in the past the Academy is desirous of acquiring your property to accommodate future growth of the school. We would now like to enter into serious negotiation with you to arrive at a fair purchase agreement" (Renick 1973). In the letter, Renick offered $400,000 in cash plus a tax-deductible gift of the appreciated value of the estate above that amount. He also expressed an interest in renting the two smaller houses on the property for faculty housing at a cost of $300 per month (Renick 1973). Lundy was not swayed until later, as Herman Brickman, who was a business associate of Lundy's, a Kings Point resident, and a trustee of the Kings Point

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Fund, helped broker an agreement with Lundy in 1974 (Cruikshank and Kline 2008:270-271; *Great Neck Newsmagazine* 1975:16). Mr. Lundy sold the estate to the fund for $500,000 on 31 December 1974 and donated the mansion furnishings, valued at $400,000. The buildings (Figure 24) remained mostly intact from the Barstow period, but the garden areas did not (Figure 25). According to the agreement, the fund would give the entire property to the government for USMMA use after the $400,000 mortgage was paid off (Cruikshank and Kline 2008:271). The payment happened in 1979 by selling two of the Alumni Association's America's Cup yachts, and the property was conveyed to the government on 23 March 1979 (Cruikshank and Kline 2008:272). The new property was named the McNulty Campus of the USMMA, after Rear Admiral Richard R. McNulty, a former Superintendent of the Academy and one of the driving forces in its establishment. The USMMA newsletter spread the news (*Kings Point Newsletter* 1975:1):

> The newly-acquired park-like property on the shore of Long Island Sound is bounded on both the south and east by the Academy campus. It includes a 20-room mansion and several other substantial dwellings. The main house is one of the finer examples of the large estate residences which characterized the area in the early years of the century. As such, it is ideally suited to supplement the earlier acquired Chrysler and other mansions for a variety of educational and institutional purposes. The main house is completely furnished and contains old cut crystal chandeliers, beautifully hand carved walnut wall panels and an Aeolian pipe organ valued at $250,000. While the Fund has yet to complete plans for its full use, the most urgent consideration motivating the Fund was to assure that the last sizeable tract available in the immediate vicinity was secured to allow space for any future growth and development of the Academy.

An article in the summer 1979 issue of *Kings Pointer* (quoted in Cruikshank and Kline 2008:271) described some of the setbacks and surprises encountered after acquisition of the Barstow Estate:

> The grounds of the estate, which were pretty much a jungle when the property was acquired, have been reclaimed to their former elegant beauty; three sets of quarters were renovated and rented to members of the Academy staff; and the big four-stall garage was turned over to the Midshipmen's Automotive Interest Club... For those at the Academy who have worked on the day-to-day problems of the estate, it has been a very personal project. We have had to deal with break-ins, worry about freeze-ups in zero weather, battle floods when storm drains became plugged, attend Village meetings, deal with complaints of the neighbors, and learn to live with the Academy's "ghosts." There was the thrill of discovering, tucked away in a cupboard, a collection of early "home recordings" containing the voices of such notables as Madame Curie, the Prince of Wales, President von Hindenburg, and Thomas Edison.

A sketch plan of the estate produced shortly after USMMA acquisition shows all buildings remaining from the 1930s configuration (Figure 24). There were several physical changes to the property within the next few years, including the deconstruction of the pergola atop the rock garden, which had a roof near collapse, leaving only columns and stairs (Renick 2013). As the USMMA had no use for the greenhouse, it sat unused for several years. It was vandalized one night in the late 1970s or early 1980s, with all the windows broken, so the USMMA demolished it (Renick 2013). The gardens were not kept up, so only remnants remain (Figure 25).

Conversion to American Merchant Marine Museum (1978-1979)

A new museum devoted to the Merchant Marine had been housed on a USMMA training vessel for several years, while searching for a permanent home. The Barstow mansion was ideal, officially part of the USMMA, but physically separate enough to have its own identity. Work started on transforming the mansion into a museum in early 1978, with Dr. Melvin H. Jackson, previously of the Smithsonian Museum, hired as the first curator in April 1978 (*Maritime Reporter*, 1978). Dr. Jackson designed the exhibits and organized the operation of the museum. The AMMM opened its doors on 20 May 1979 (Cruikshank and Kline 2008:272; AMMM ca. 1979:5). As the "only one in the nation that, while concerned with the general scope of maritime history, has chosen as its field of specialization the American Merchant Marine as it has evolved since the end of the Civil War to our own day" (AMMM ca. 1979:1). Throughout the process, Captain Renick was the foremost

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advocate for the museum, and is considered its founder. Conversion of the mansion to a museum did not alter the floor plans of the original block or the addition, and most of the significant interior elements remain.

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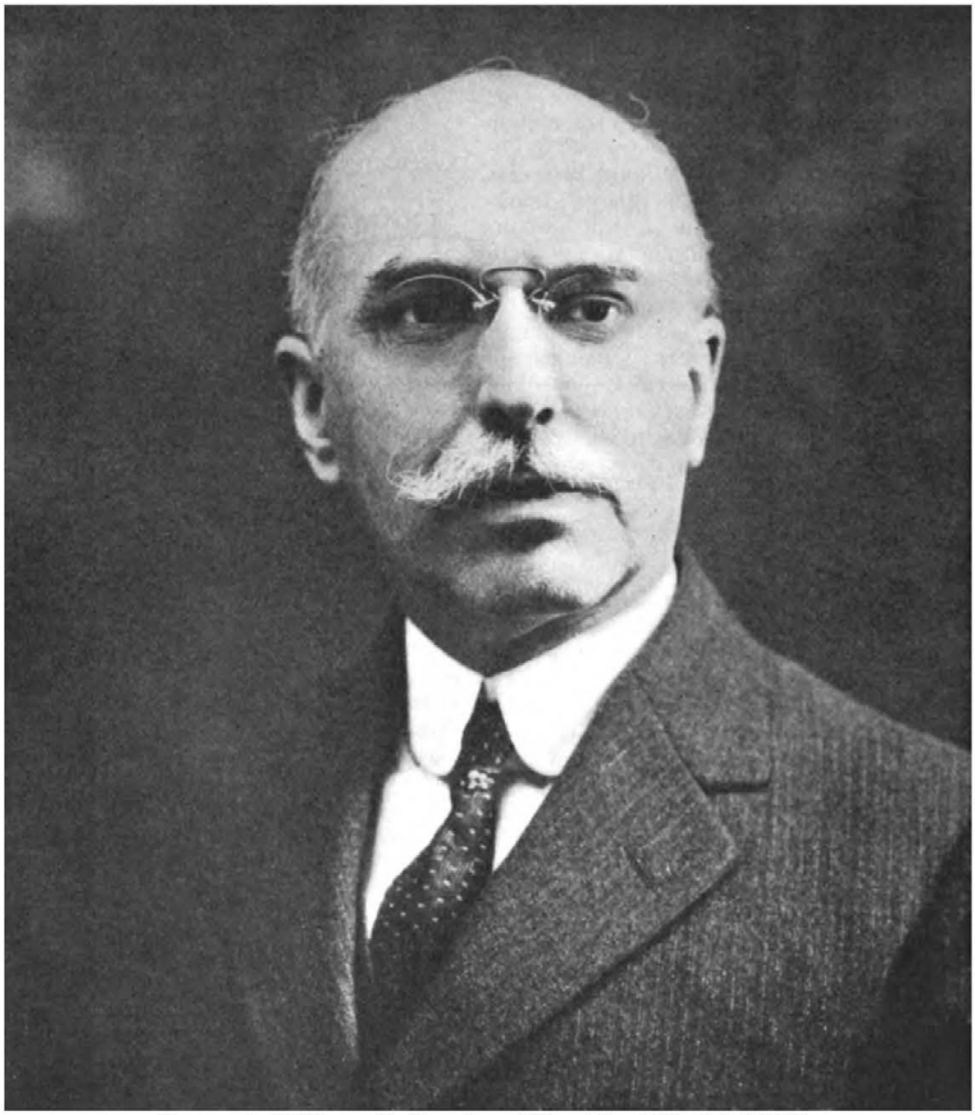


Figure 1. William S. Barstow (*Electrical World*, 1921).

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Figure 2. Francoise Duclos Barstow, undated (AMMM Vertical Files).

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Figure 3. Detail of 1914 map of Elm Point, with Barstow property at left center (Hyde).

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Figure 4. Example of similar massing, Mizner's Burden house in Long Island (top; Old Long Island.com) and Barstow mansion (bottom; ERDC-CERL, 2012).

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Figure 5. Example of Mizner Spanish Mediterranean architectural style (above; Mizner and DeLamar), with many similarities to the Barstow mansion (below; ERDC-CERL, 2012).

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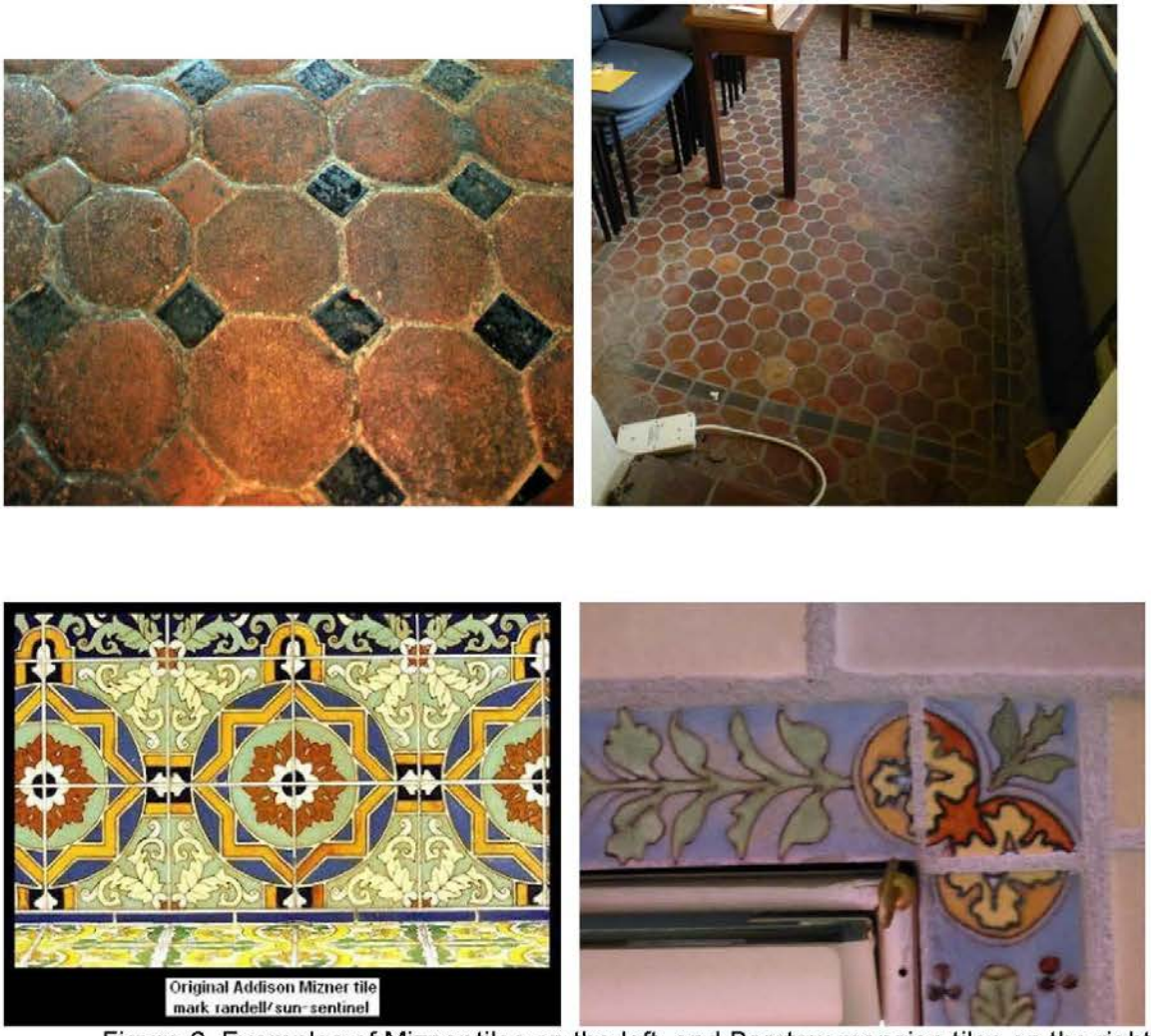


Figure 6. Examples of Mizner tiles on the left, and Barstow mansion tiles on the right (ERDC-CERL, 2012).

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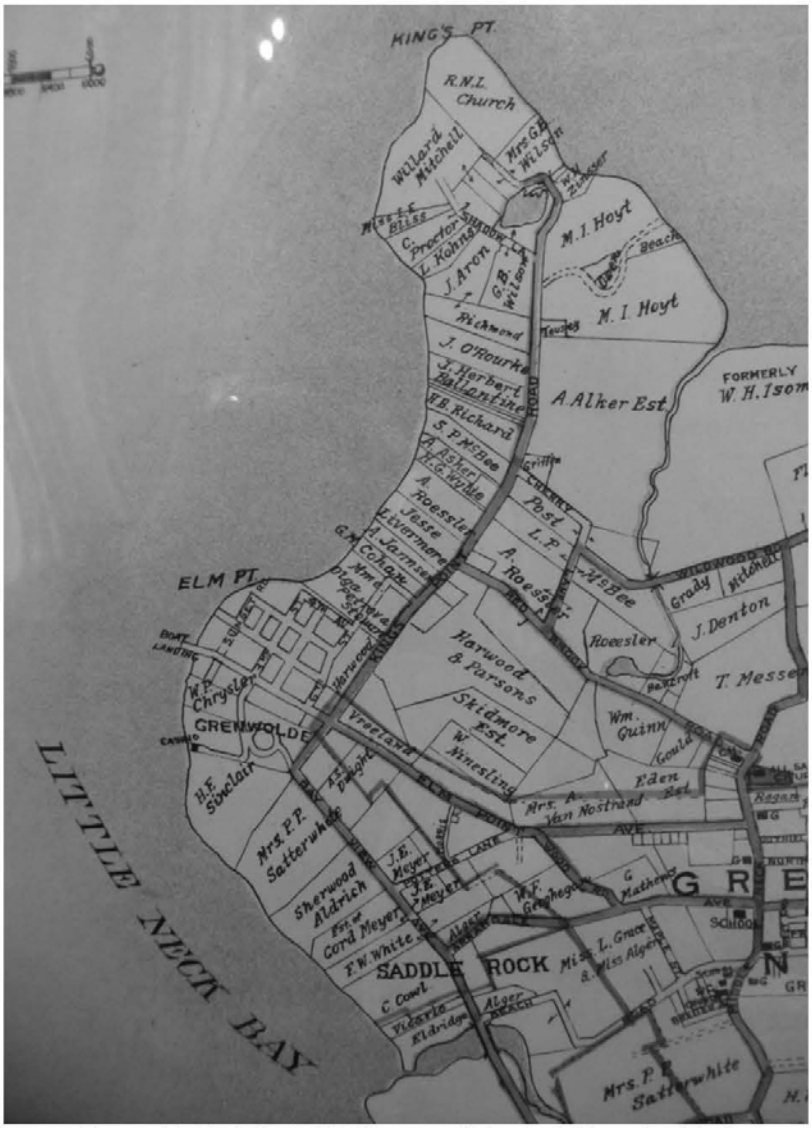


Figure 7. Detail of 1923 map of Nassau County (Hyde).
Barstow property is between the boat landing (on left about midway on map) and the road to the north.

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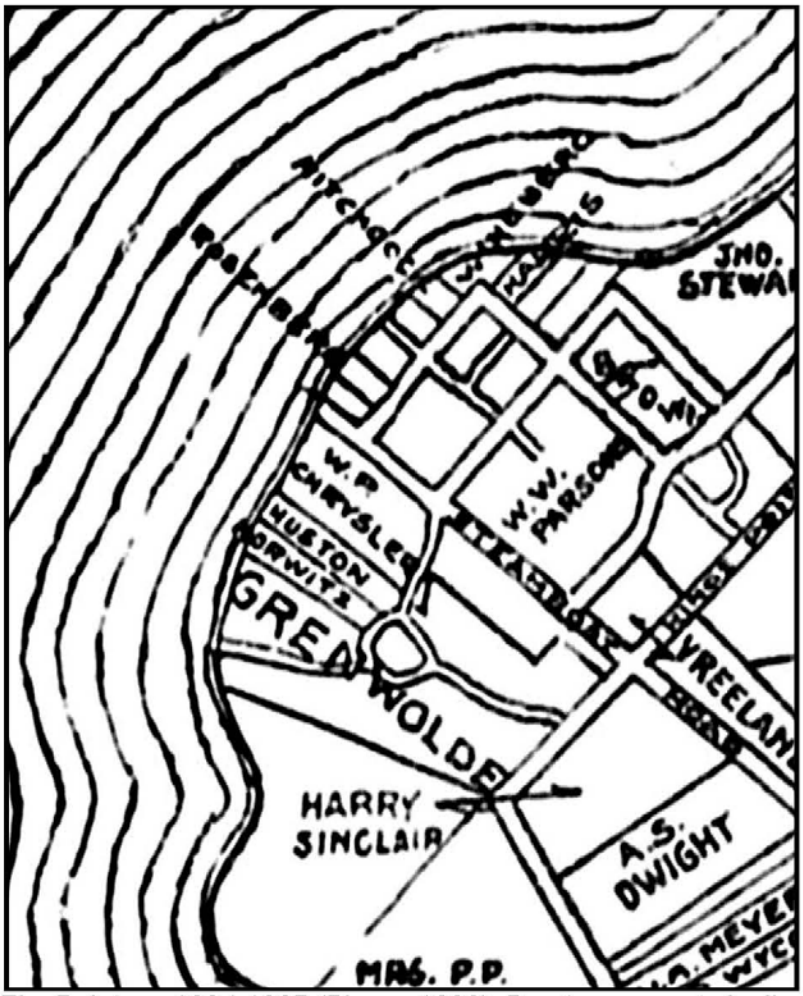


Figure 8. Map of Elm Point ca. 1924-1925 (Pincus 1983). Barstow property is directly to the right of the Rosenberg property (near top of map on left).

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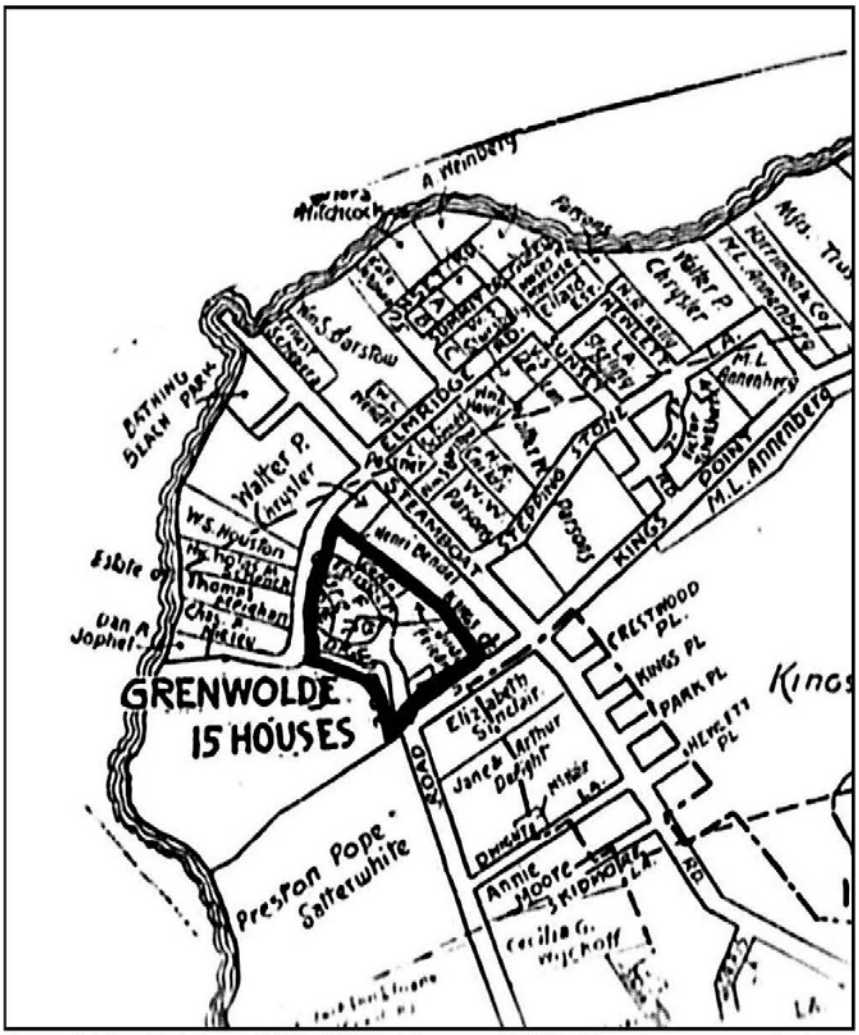


Figure 9. Map of Elm Point c. 1930-1932 (Pincus 1983). Barstow property has expanded to its full proportions by this time and thus is now labeled with "Wm. S. Barstow."

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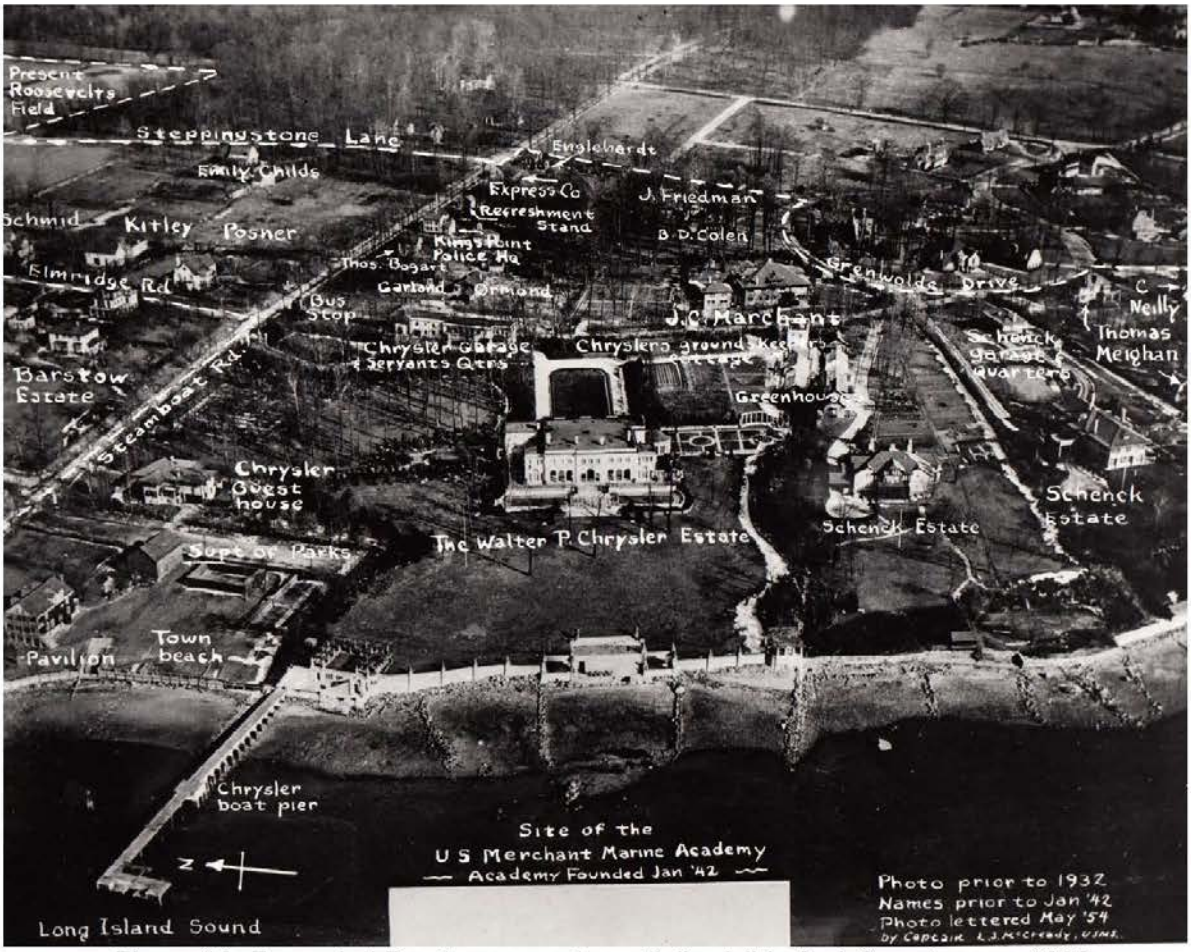


Figure 10. Expanded Barstow property partially visible far left center, pre-1932 (Bland Library, USMMA).

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Figure 11. Superintendent's house, ca. 1960 (Morgan Guarantee Trust).

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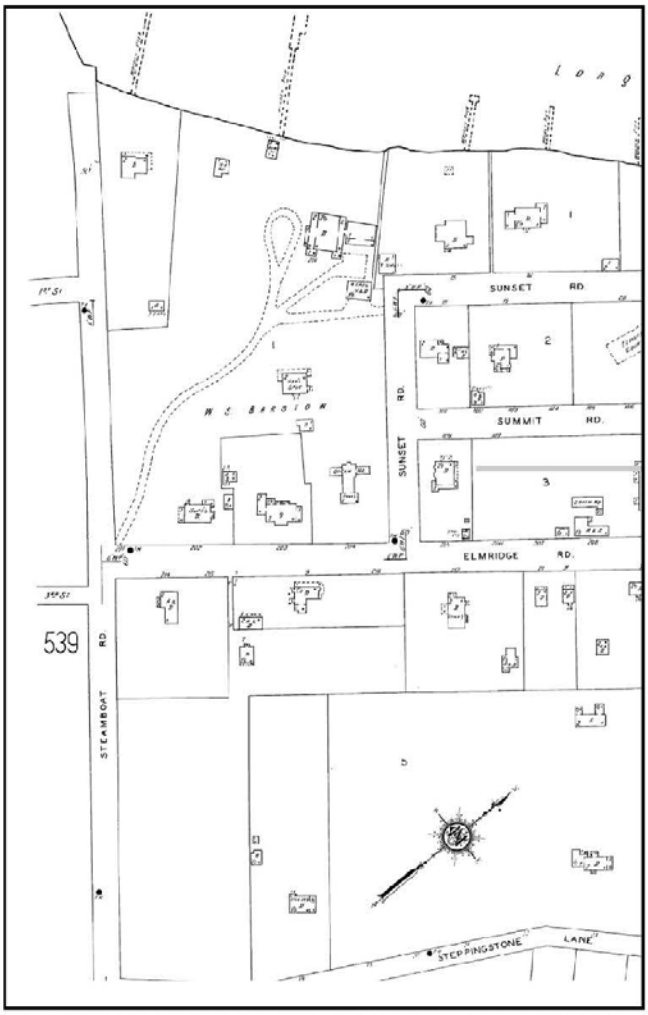


Figure 12. Completed Barstow estate as depicted on a 1936 Sanborn map (Sanborn Map Company).

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Figure 13. Aerial of post-1931 Barstow Estate, (Bland Library, USMMA). Visible in the photograph are the mansion (bottom left), the garage behind it, the guest house, the Superintendent's house (upper right), the parterre gardens, pier, boat house, and tea/summer house (next to the lowest garden). The folly is located in the bend of the driveway.

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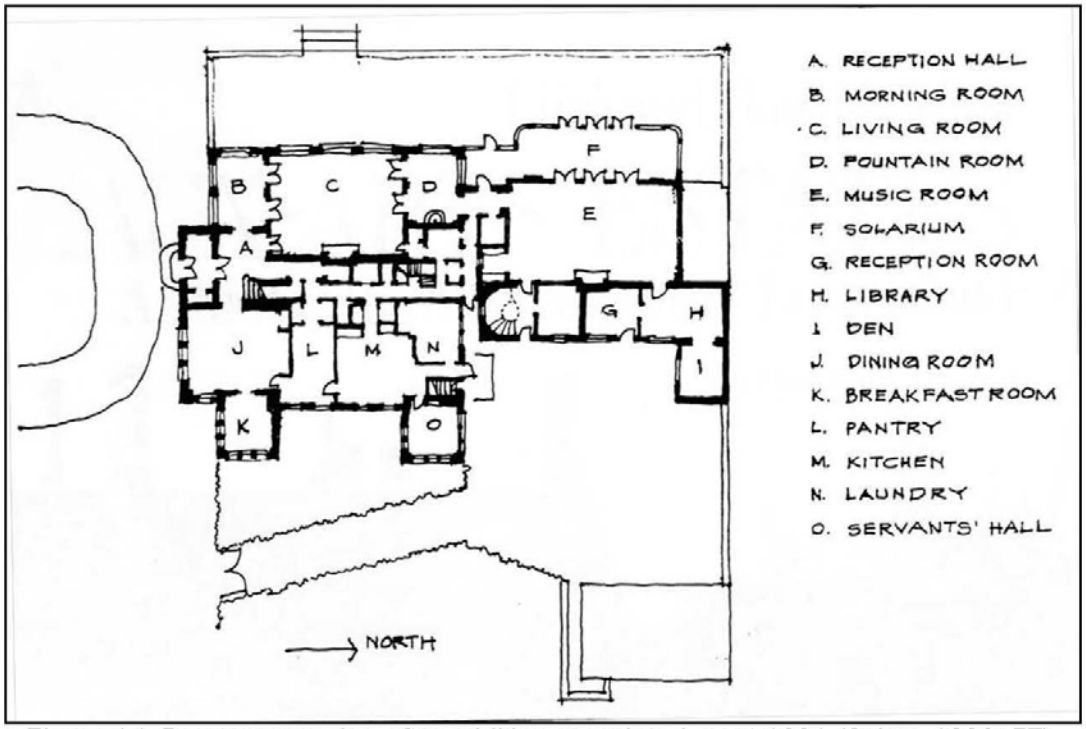


Figure 14. Barstow mansion after addition completed, post-1931 (Sclare 1980: 57).

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Figure 15. Aerial showing Barstow formal gardens, 1943 (Bland Library).

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Figure 16. Aerial view of Barstow Estate (top and center), showing formal garden layout, 22 January 1943 (Bland Library). The Schebera estate north along Steamboat Road is easily visible (below), along with its associated formal gardens.

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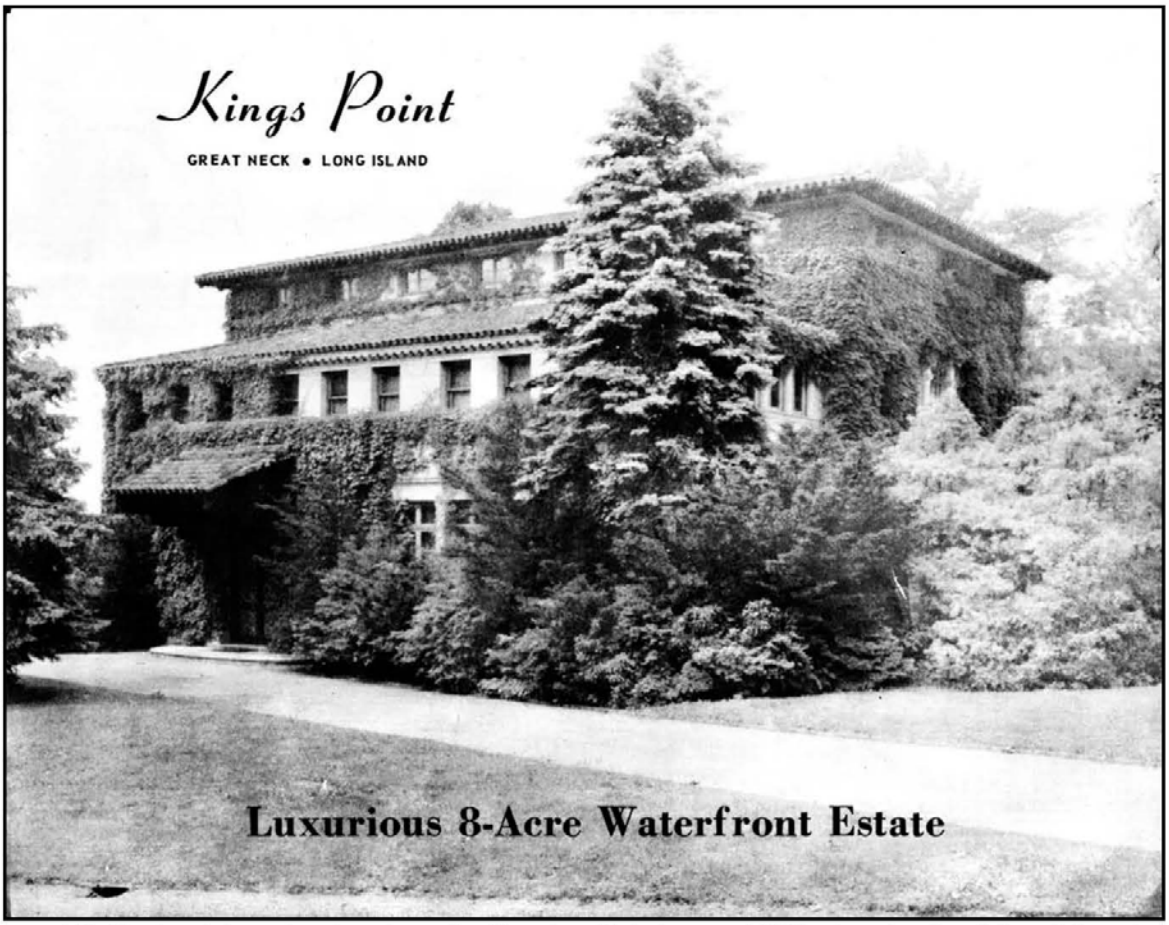


Figure 17. Real estate sales brochure for Barstow Estate, ca. 1960, showing front (south) and side (east) elevations (Morgan Guarantee Trust).

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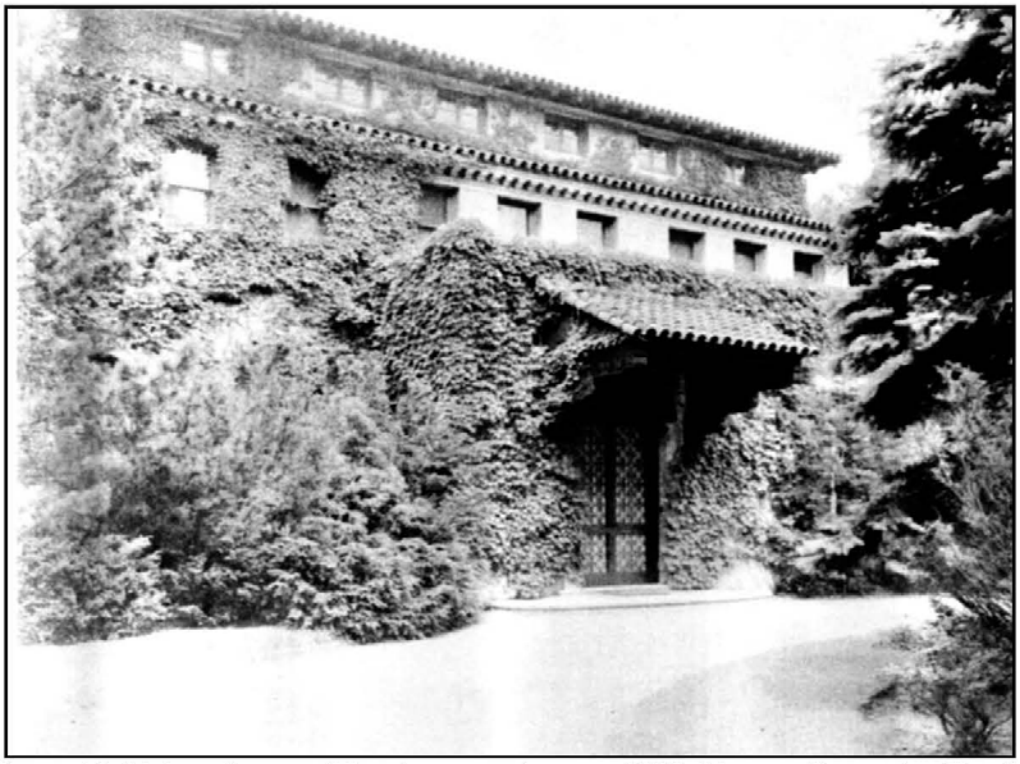


Figure 18. Main entrance of Barstow mansion, ca. 1960 (Morgan Guarantee Trust).

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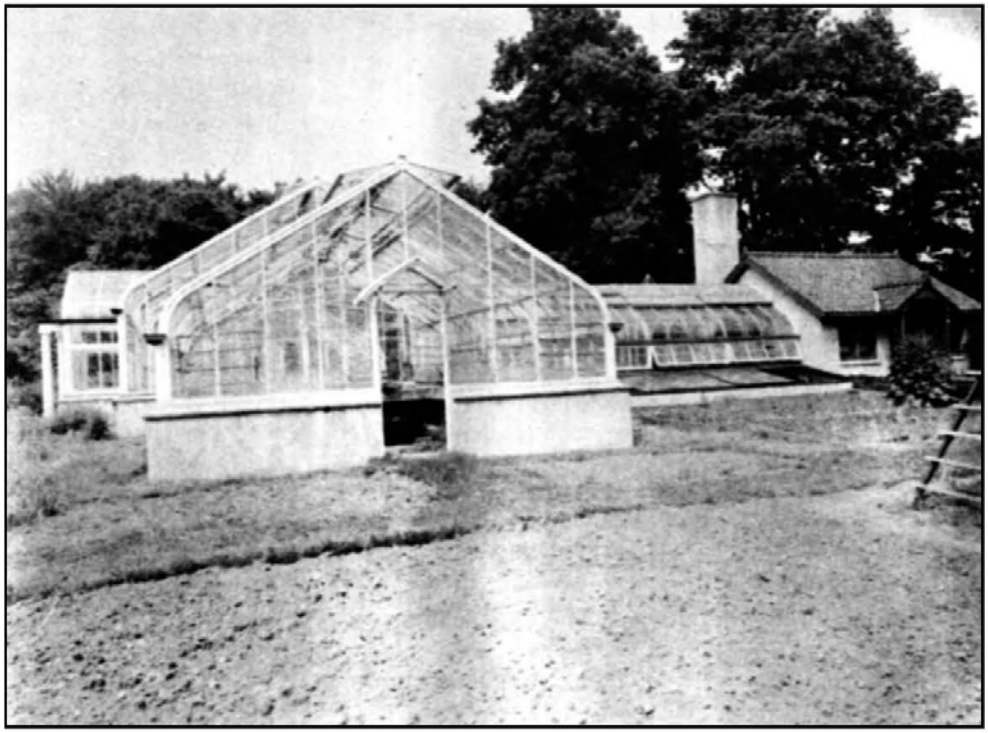


Figure 19. Greenhouse and potting shed, ca. 1960 (Morgan Guarantee Trust).

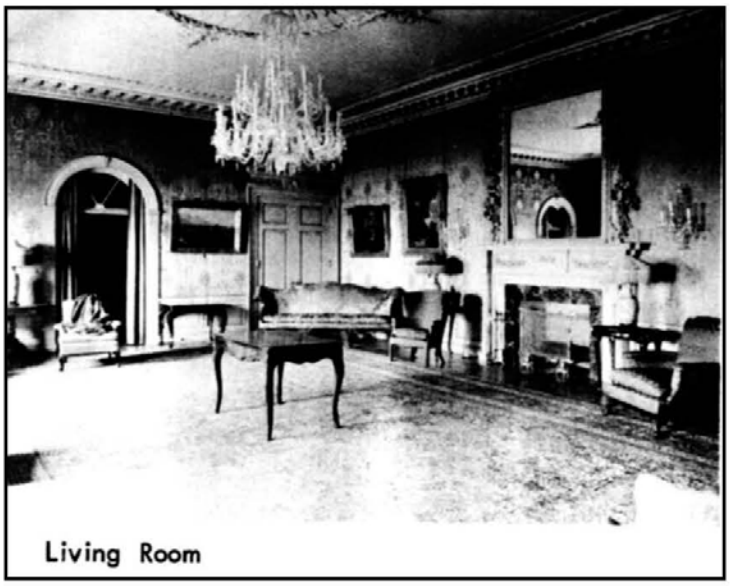
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Living Room



Dining Room

Figure 20. Interiors of the Barstow mansion, ca. 1960 (Morgan Guarantee Trust).

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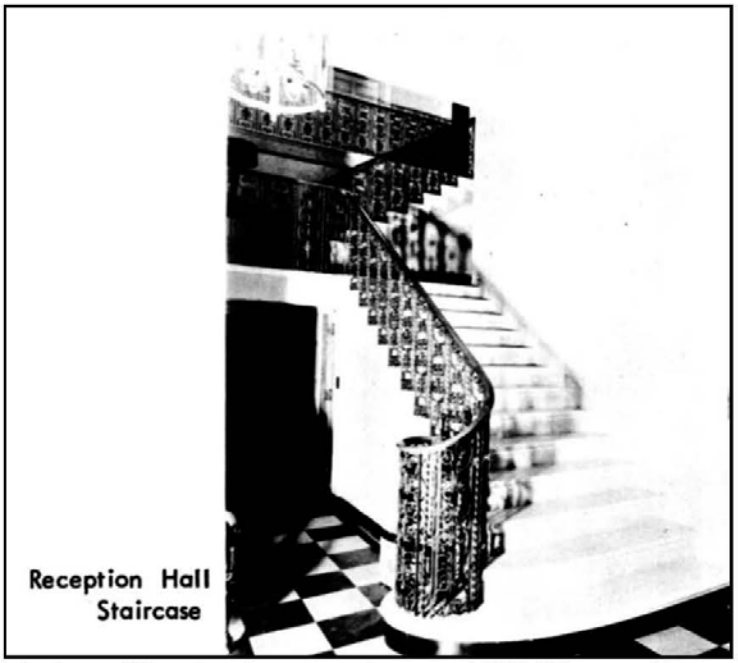
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Music Room



Reception Hall Staircase

Figure 21. Interiors of the Barstow mansion, ca. 1960 (Morgan Guarantee Trust).

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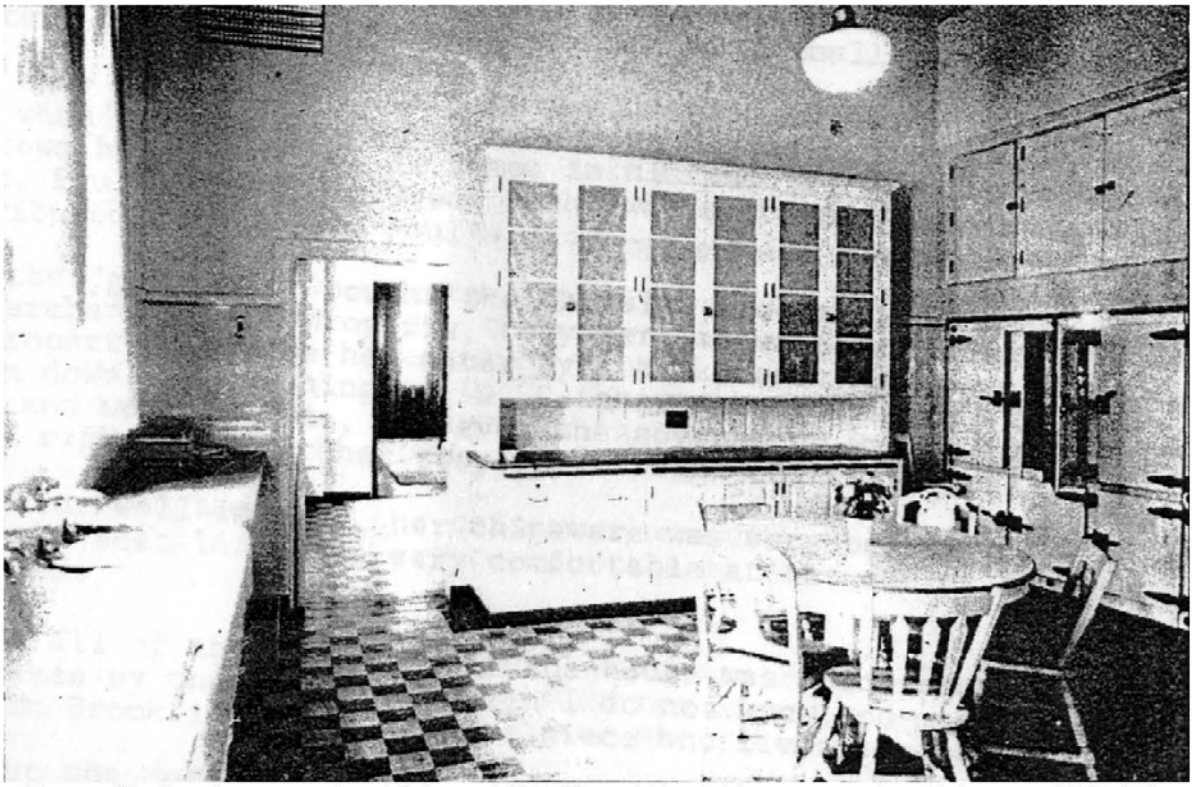


Figure 22. Barstow mansion kitchen, 1975 (*Great Neck Newsmagazine*, February 1975:16).

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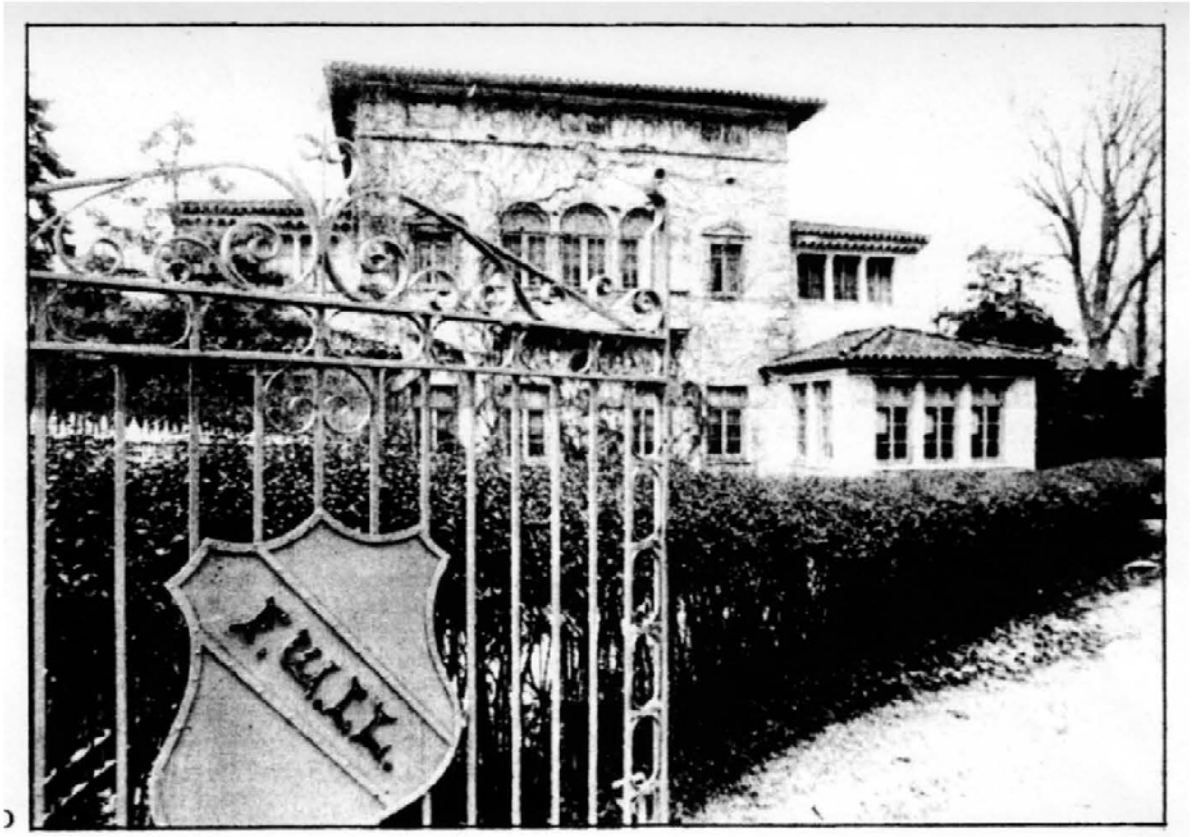


Figure 23. Barstow mansion at the end of Lundy's ownership, 1975 with F.W.I. L. (Lundy's initials) on the gate (*Great Neck Newsmagazine*, February 1975:16).

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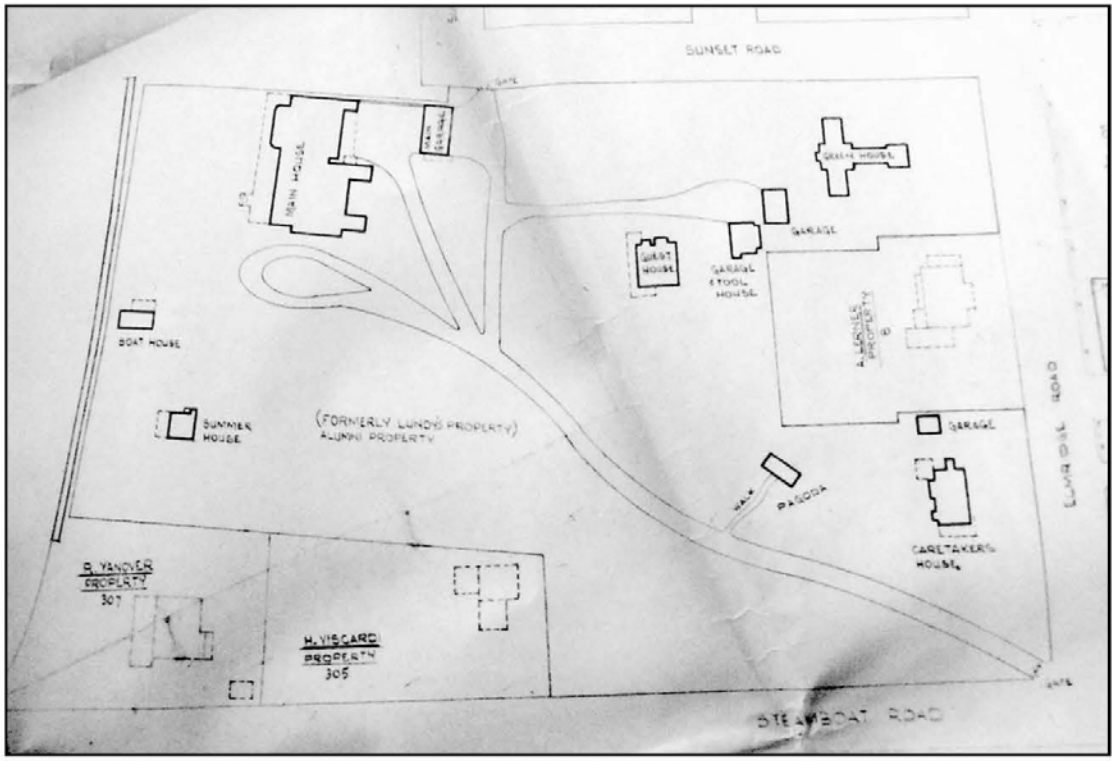


Figure 24. Plan of Barstow estate, 1975 (Engineering Office, USMMA).

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Figure 25. Current view of Barstow garden area, 2013 (AMMM).

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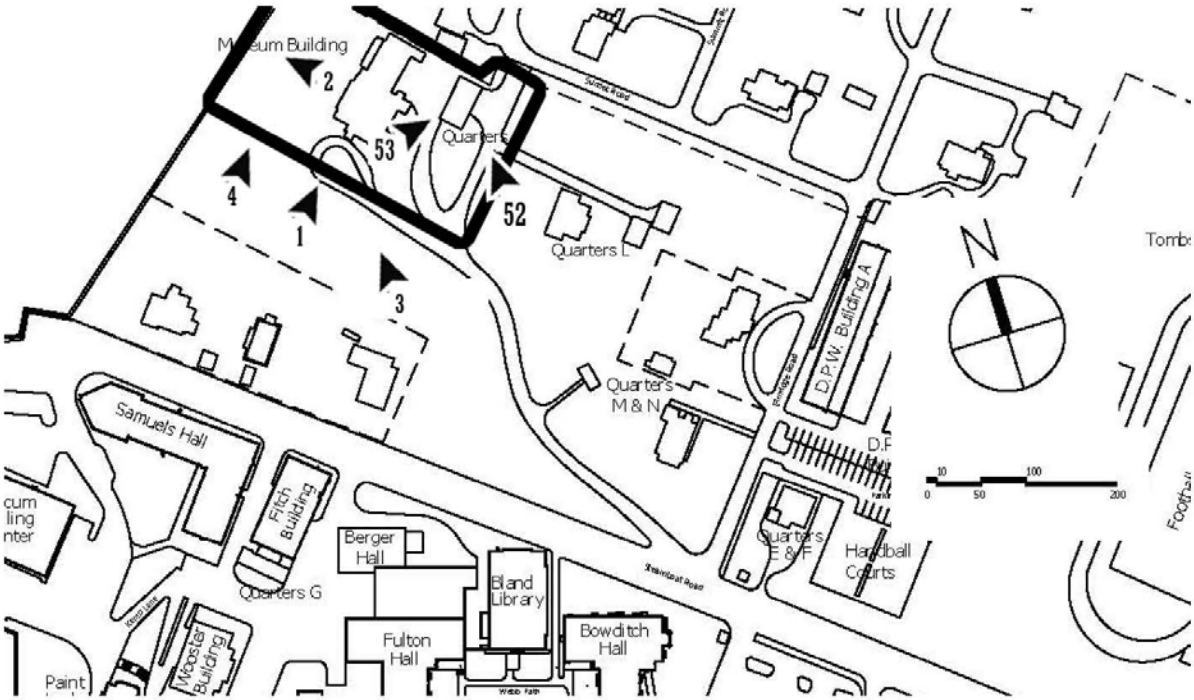
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PHOTO KEY MAP



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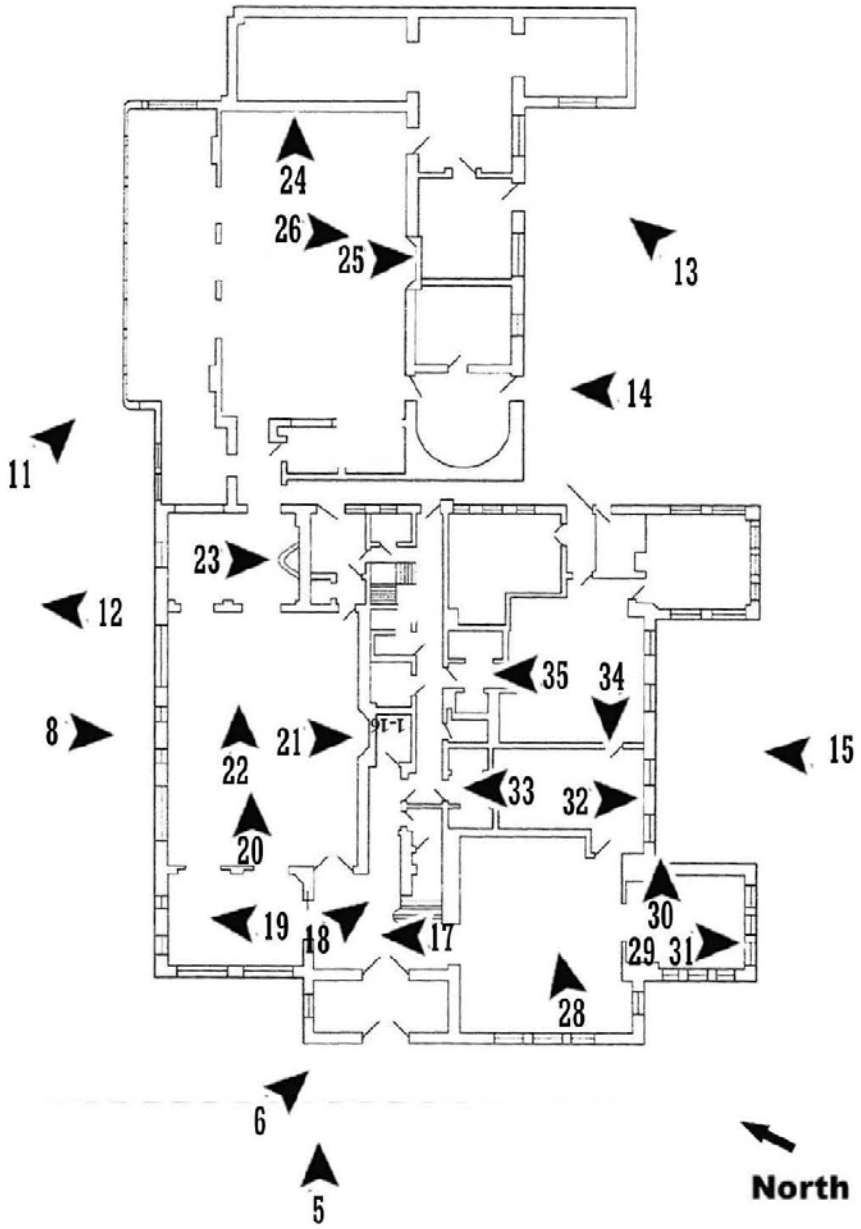
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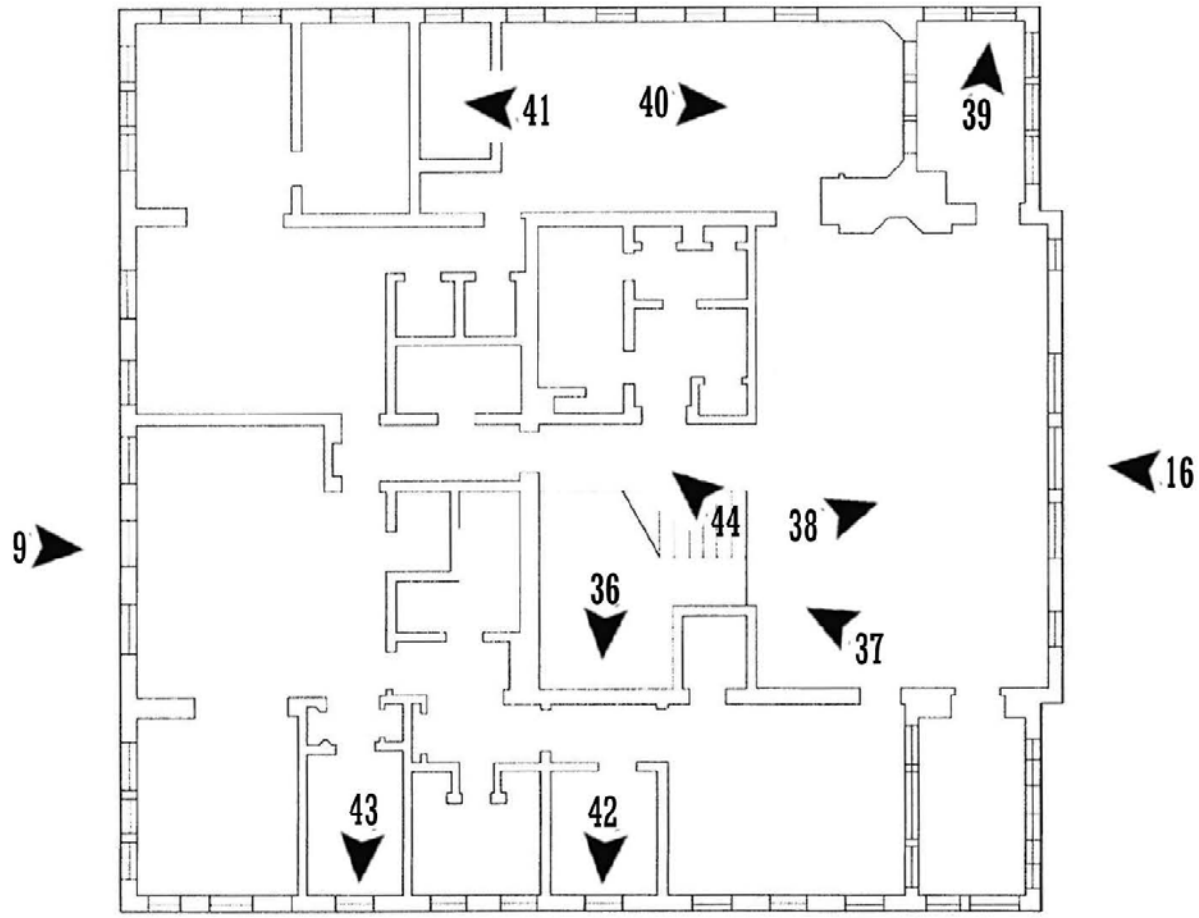
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North

SECOND FLOOR

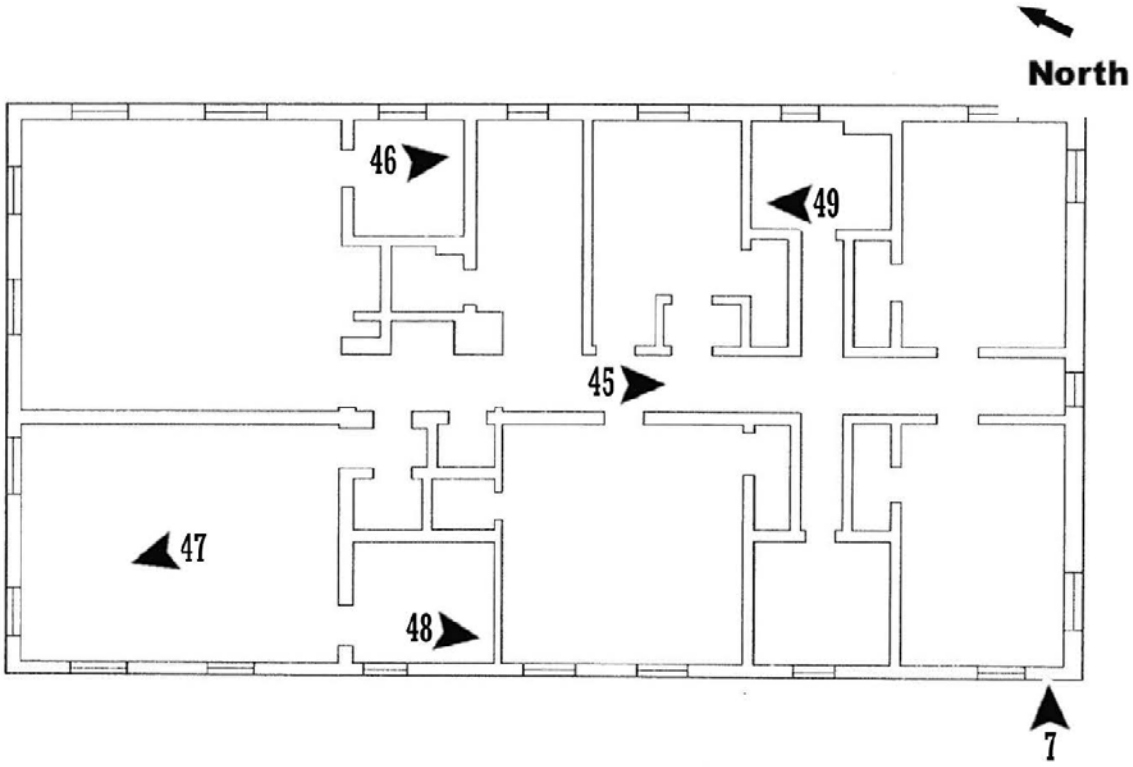
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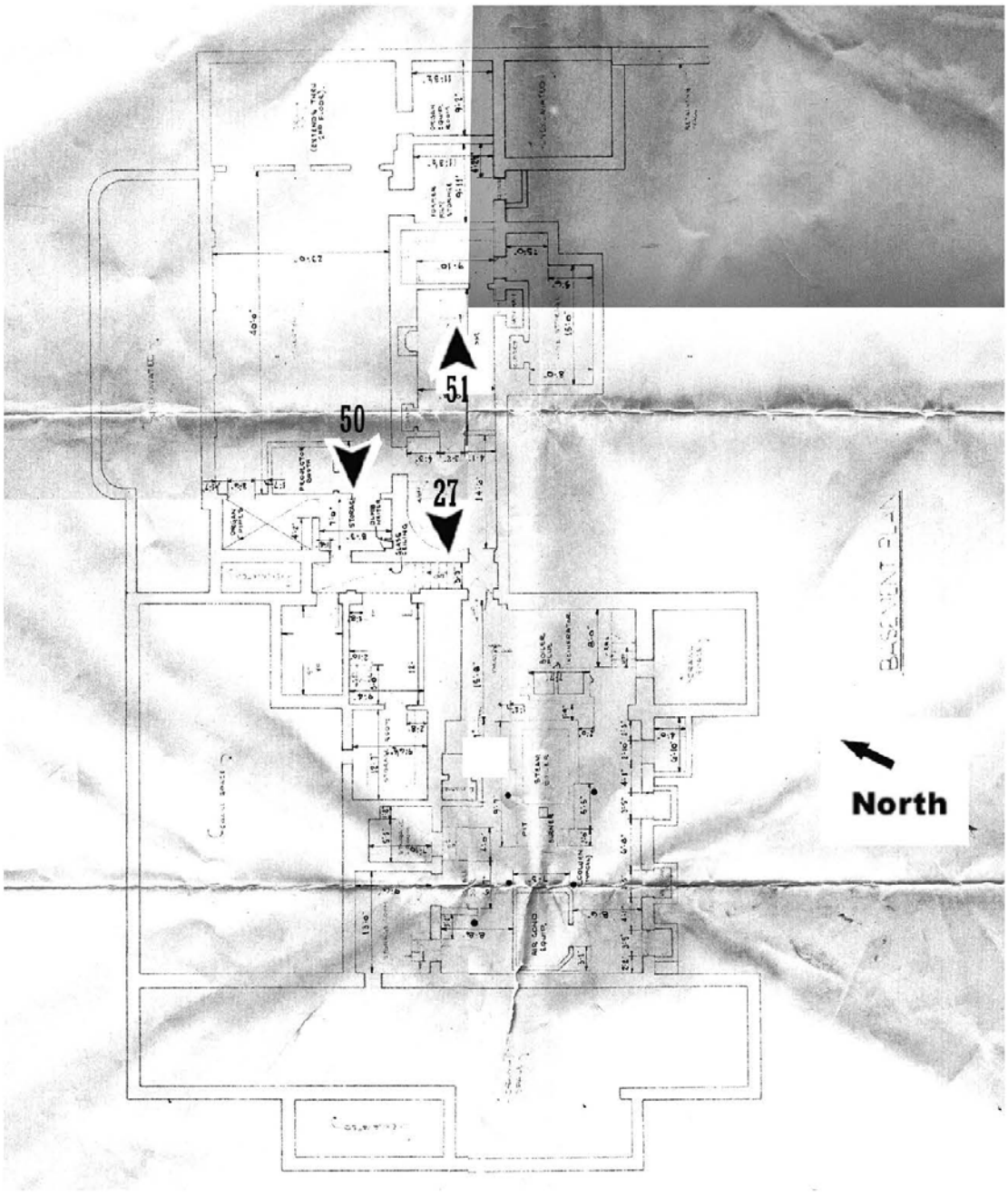
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PHOTOGRAPH LOG

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #1
View to the north of the south facade.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #2
View to the west from the terrace outside the living room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #3
View to the northwest from the driveway.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #4
View to the north showing the slope from the mansion down to the Long Island shore.

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Barstow, William, Mansion
Name of Property
Nassau, NY
County and State
Name of multiple listing (if applicable)

Section number Photographs Page 63

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 5, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #5
View to north of the front facade.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #6
View to the north of the pent roof over the front door.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #7
View to the north of the third floor showing a window opening, belt course, and quoins.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #8
View to east of the west facade and the terrace.

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Barstow, William, Mansion
Name of Property
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Section number Photographs Page 64

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #9
View to the east of the balcony on the second floor.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #10
View to the east of the medallion on the third floor belt course.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #11
View to the northeast of the solarium on the west facade of the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #12
View of the Batchelder tile on the west terrace.

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Section number Photographs Page 65

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 6, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #13
View to the west of the north entrance door into the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 6, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #14
View to the west of the south entrance door into the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 6, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #15
View to the west of the east facade.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 6, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #16
View to west of the French doors on the east facade that lead out from the second floor lounge.

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Section number Photographs Page 66

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #17
View to the west of the foyer.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #18
View to the northeast showing the marble staircase in the foyer and the wrought iron balustrade designed by Greville Rickard in 1929.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #19
View to the west of the morning room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #20
View to the north of the living room.

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Section number Photographs Page 67

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #21
View to the east of the living room fireplace, surround, and mirror.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #22
View to the north of the living room chandelier.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #23
View to the east of the fountain and the floor tile in the fountain room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #24
View to the north of the organ screen in the music room addition.

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Section number Photographs Page 68

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #25
View to the east of the fireplace and surround in the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #26
View to the east of the chandelier and painted beams and ceiling in the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 6, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #27
View to the south of the curved stairway in the vestibule of the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #28
View to the north of the dining room.

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Section number Photographs Page 69

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #29
View to the east in the breakfast room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #30
View to the north of painted wall in the breakfast room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #31
View to the east of the painted ceiling and chandelier in the breakfast room.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #32
View to the east of the sink in the butler's pantry.

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Section number Photographs Page 70

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #33
View to the west of the butler's pantry.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #34
View to the south in the kitchen.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #35
View to the west in the kitchen.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #36
View to the south of the chandelier in the main stairway.

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Section number Photographs Page 71

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #37
View to the west of the columns at the entrance to the lounge from the main stairway.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #38
View to the east of the lounge.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #39
View to the north of the northeast sleeping porch.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #40
View to the east of the northeast bedroom.

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Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #41
View to the west of the tile floor in the northeast bathroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #42
View to the south of the southeast bathroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #43
View to the south of the southwest bathroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #44
View to the north of the Vitrolite wall in the second-floor hallway.

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Nassau, NY
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Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #45
View to the east of the third-floor hallway.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #46
View to the northeast in the third-floor northwest bathroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #47
View to the southwest of the third-floor southwest bedroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #48
View to the east of the third-floor southwest bathroom.

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Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Clayton Harper
Date Photographed: September 23, 2013
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #49
View to the west of the third-floor male servant's bathroom.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #50
View to the south of a wood door in the movie theater in the basement of the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #51
View to the north of the tap room in the basement of the music room addition.

Name of Property: Barstow, William, Estate
City or Vicinity: Kings Point
County: Nassau
State: NY
Name of Photographer: Adam Smith
Date Photographed: December 4, 2012
Location of Original Data Files: ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs: 53

Photo #52
View to the northwest of the entrance door and garage doors on the east facade of the garage building.

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Name of Property:	Barstow, William, Estate
City or Vicinity:	Kings Point
County:	Nassau
State:	NY
Name of Photographer:	Adam Smith
Date Photographed:	December 4, 2012
Location of Original Data Files:	ERDC-CERL 2902 Newmark Drive, Champaign, IL 61822
Number of Photographs:	53

Photo #53
View to the northeast of the garage building.

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PHOTOGRAPHS



Photo 1. View to the north of the south facade.

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Photo 2. View to the west from the terrace outside the living room.

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Photo 3. View to the northwest from the driveway.

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Photo 4. View to north showing the slope from the mansion down to the Long Island shore.

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Photo 5. View to north of the front facade.

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Photo 6. View to the north of the pent roof over the front door.

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Photo 7. View to the north of the third floor showing a window opening, belt course, and quoins.

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Photo 8. View to east of the west facade and the terrace.

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Photo 9. View to the east of the balcony on the second floor.

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Photo 10. View to the east of the medallion on the third floor belt course.

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Photo 11. View to the northeast of the solarium on the west facade of the music room addition.

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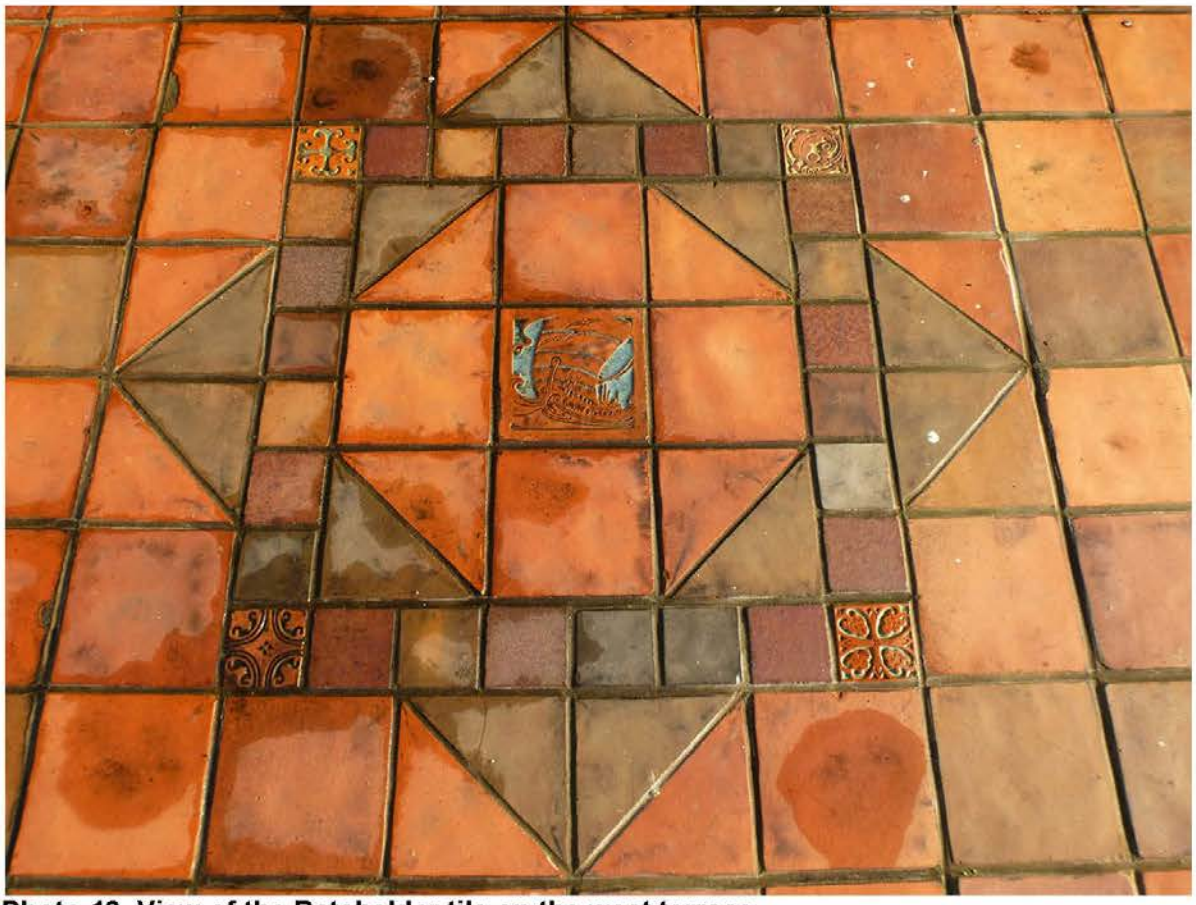


Photo 12. View of the Batchelder tile on the west terrace.

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Photo 13. View to the west of the north entrance door into the music room addition.

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Photo 14. View to the west of the south entrance door into the music room addition.

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Photo 15. View to the west of the east facade.

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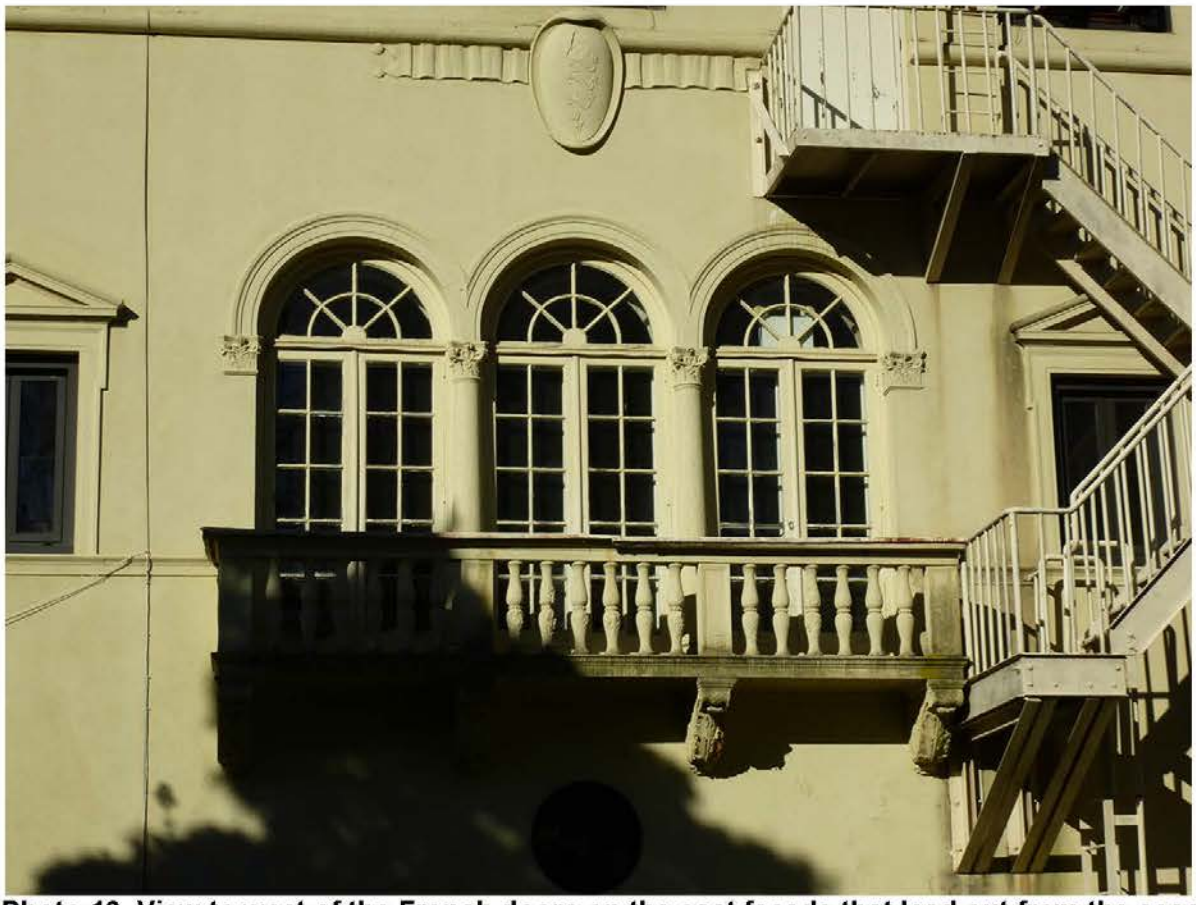


Photo 16. View to west of the French doors on the east facade that lead out from the second floor lounge.

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Photo 17. View to the west of the foyer.

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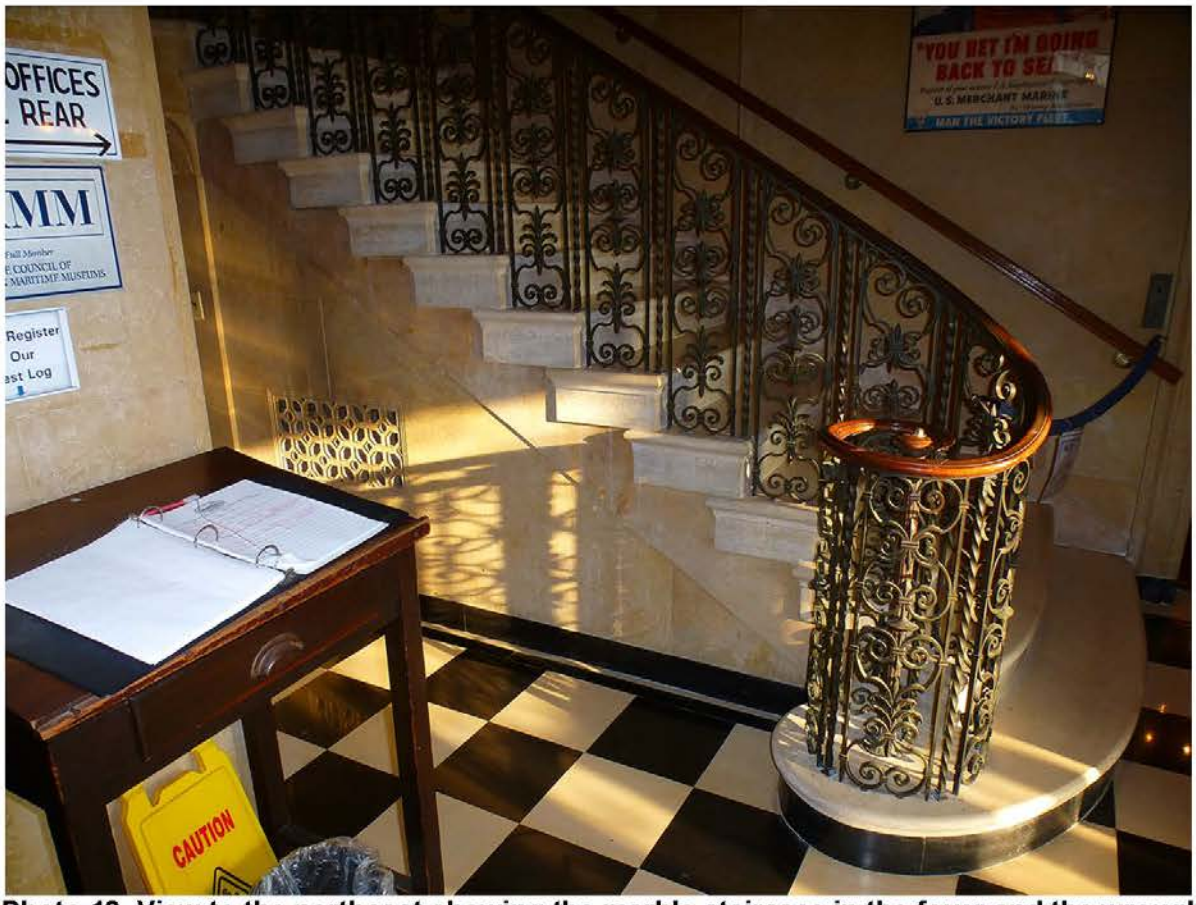


Photo 18. View to the northeast showing the marble staircase in the foyer and the wrought-iron balustrade designed by Greville Rickard in 1929.

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Photo 19. View to the west of the morning room.

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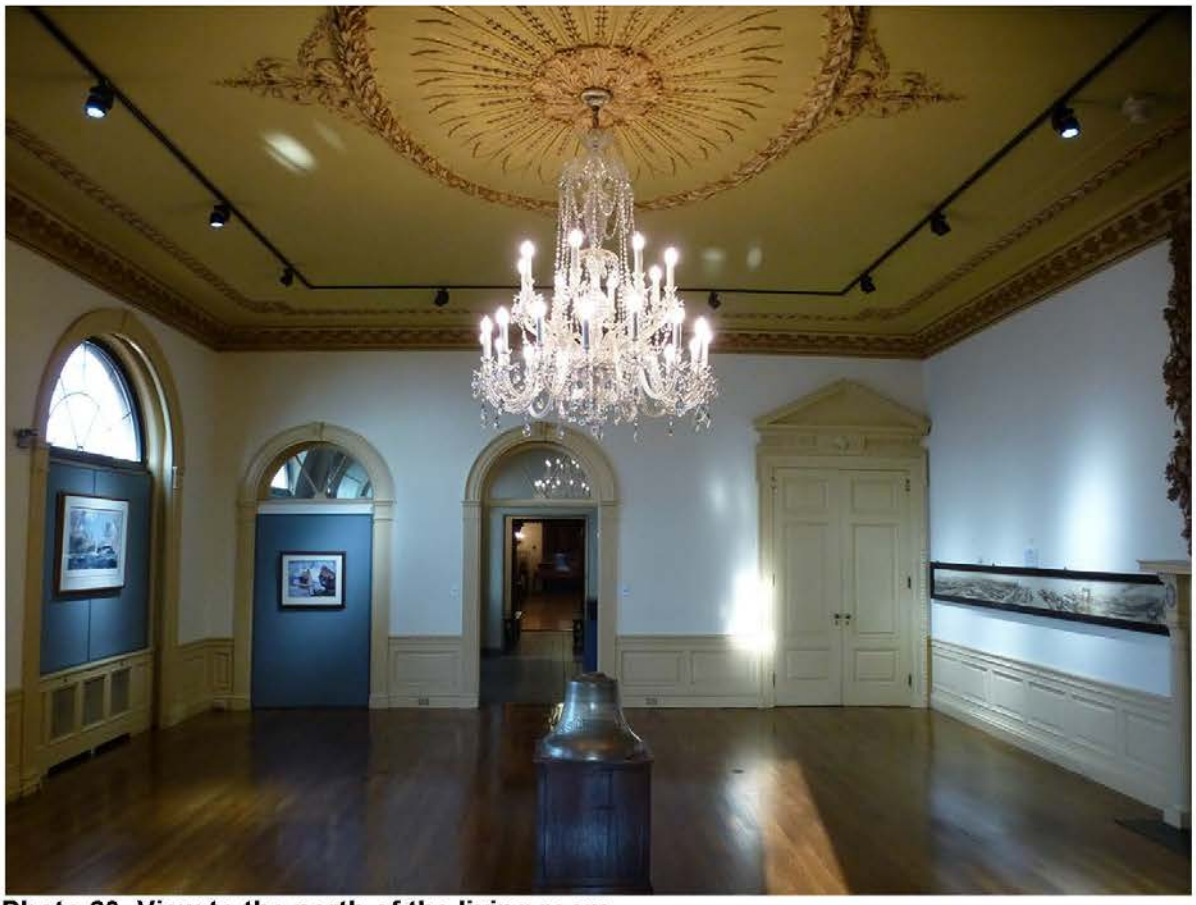


Photo 20. View to the north of the living room.

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Photo 21. View to the east of the living room fireplace, surround, and mirror.

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Photo 22. View to the north of the living room chandelier.

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Photo 23. View to the east of the fountain and floor tile in the fountain room.

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Photo 24. View to the north of the organ screen in the music room addition.

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Photo 25. View to the east of the fireplace and surround in the music room addition.

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Photo 26. View to the east of the chandelier and painted beams and ceiling in the music room addition.

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Photo 27. View to the south of the curved stairway in the vestibule of the music room addition.

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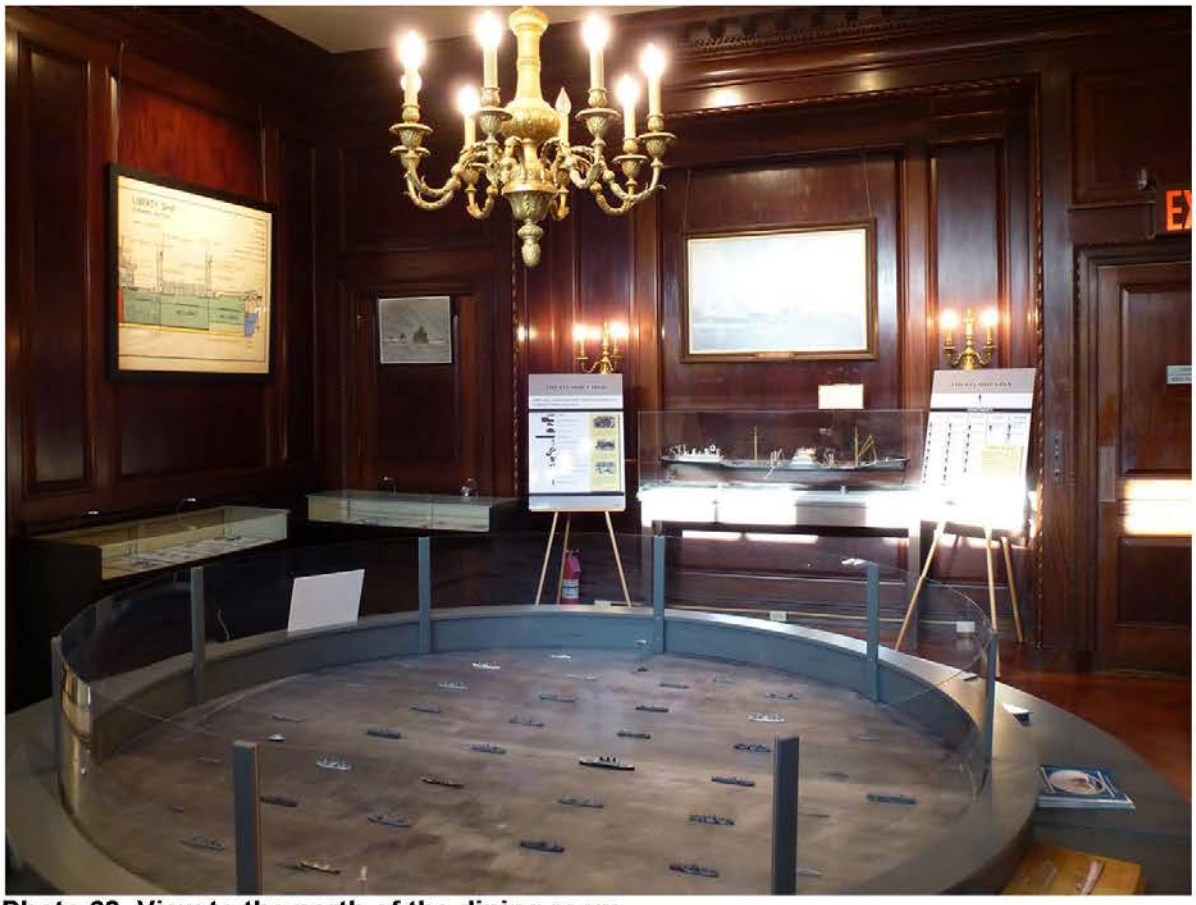


Photo 28. View to the north of the dining room.

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Photo 29. View to the east in the breakfast room.

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Photo 30. View to the north of painted wall in the breakfast room.

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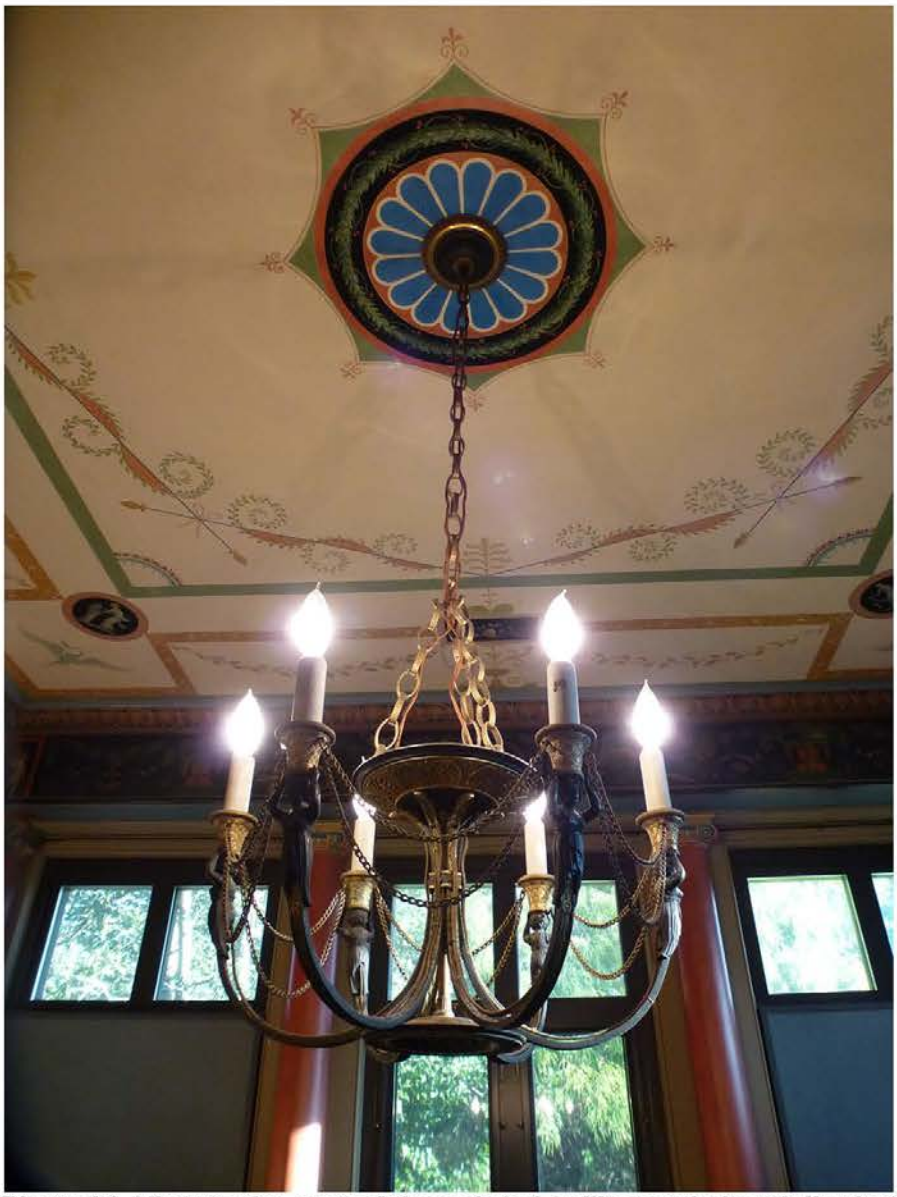


Photo 31. View to the east of the painted ceiling and chandelier in the breakfast room.

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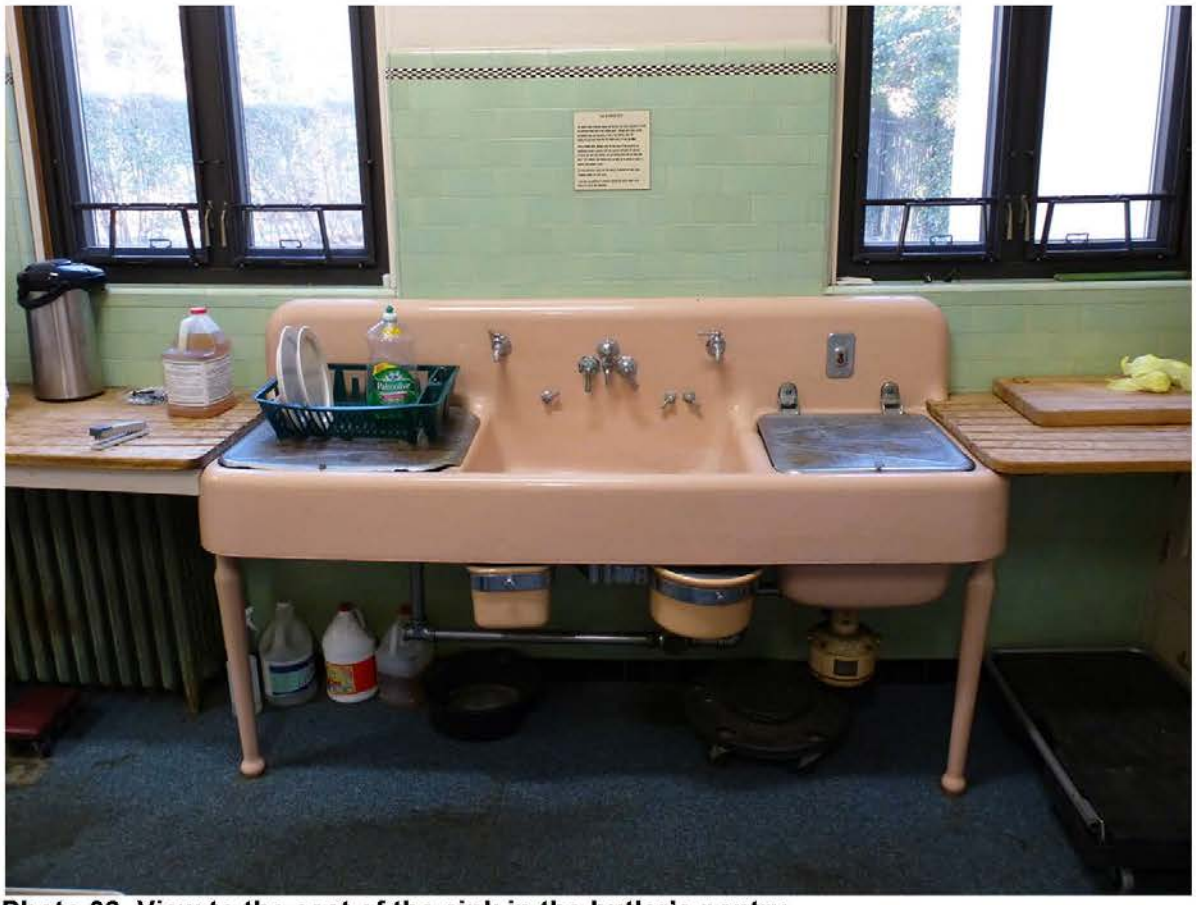


Photo 32. View to the east of the sink in the butler's pantry.

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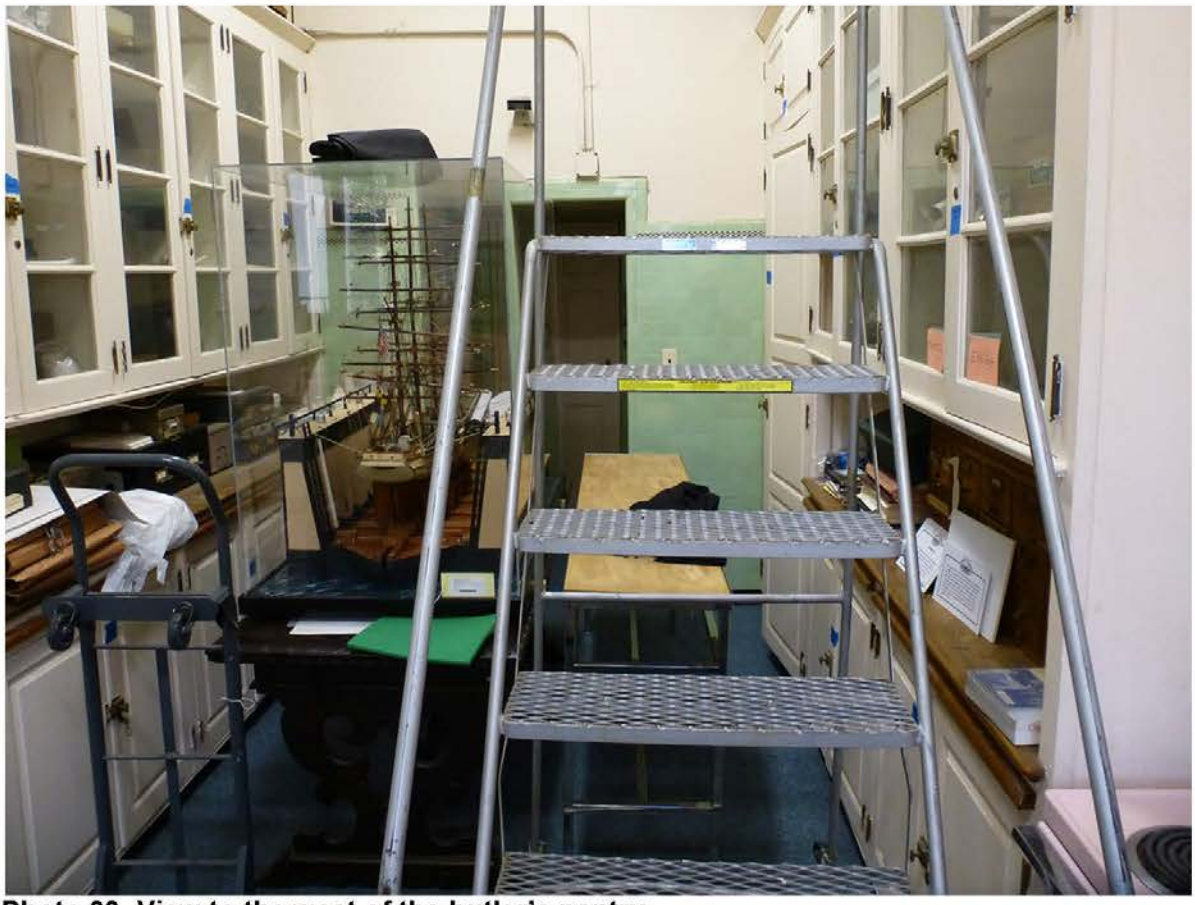


Photo 33. View to the west of the butler's pantry.

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Photo 34. View to the south in the kitchen.

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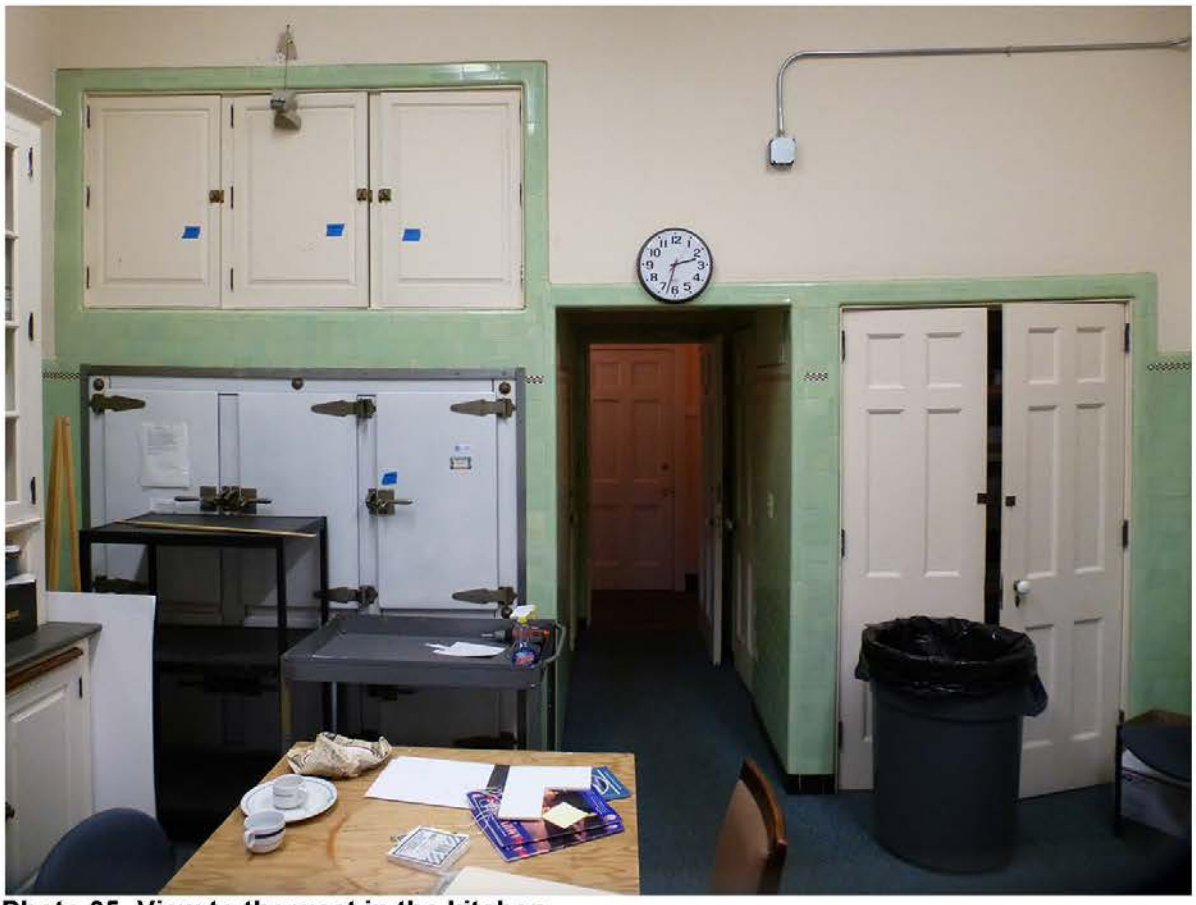


Photo 35. View to the west in the kitchen.

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Photo 36. View to the south of the chandelier in the main stairway.

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Photo 37. View to the west of the columns at the entrance to the lounge from the main stairway.

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Photo 38. View to the east of the lounge.

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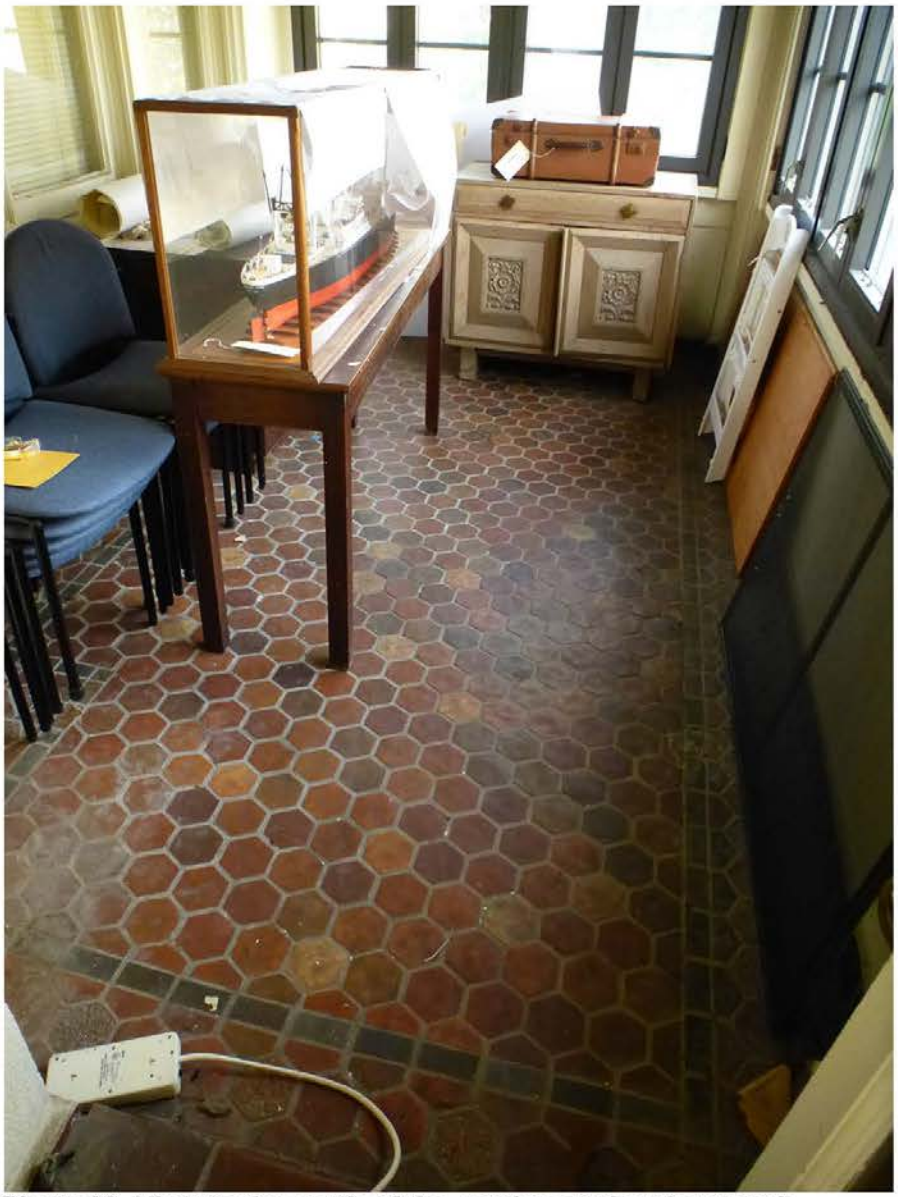


Photo 39. View to the north of the northeast sleeping porch.

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Photo 40. View to the east of the northeast bedroom.

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Photo 41. View to the west of the tile floor in the northeast bathroom.

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Photo 42. View to the south of the southeast bathroom.

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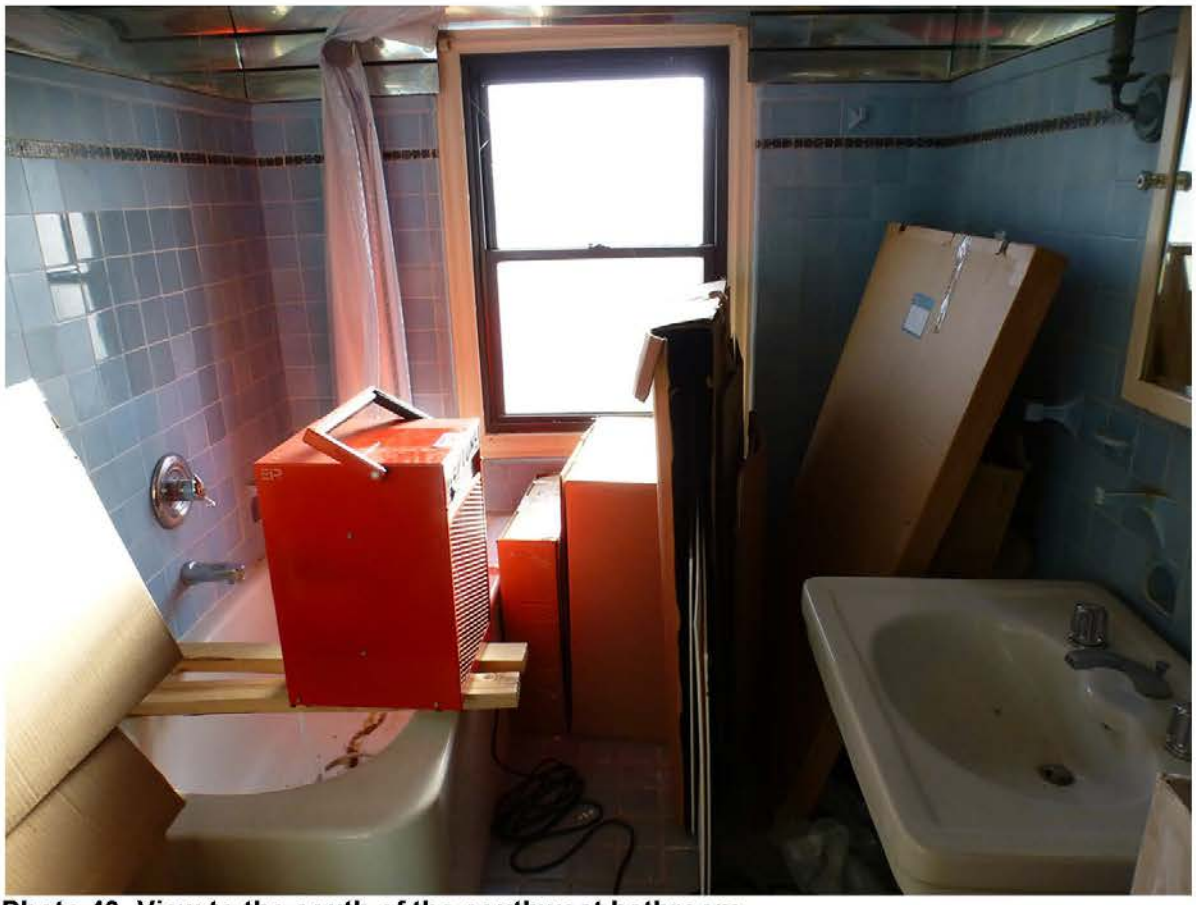


Photo 43. View to the south of the southwest bathroom.

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Photo 44. View to the north of the Vitrolite wall in the second-floor hallway.

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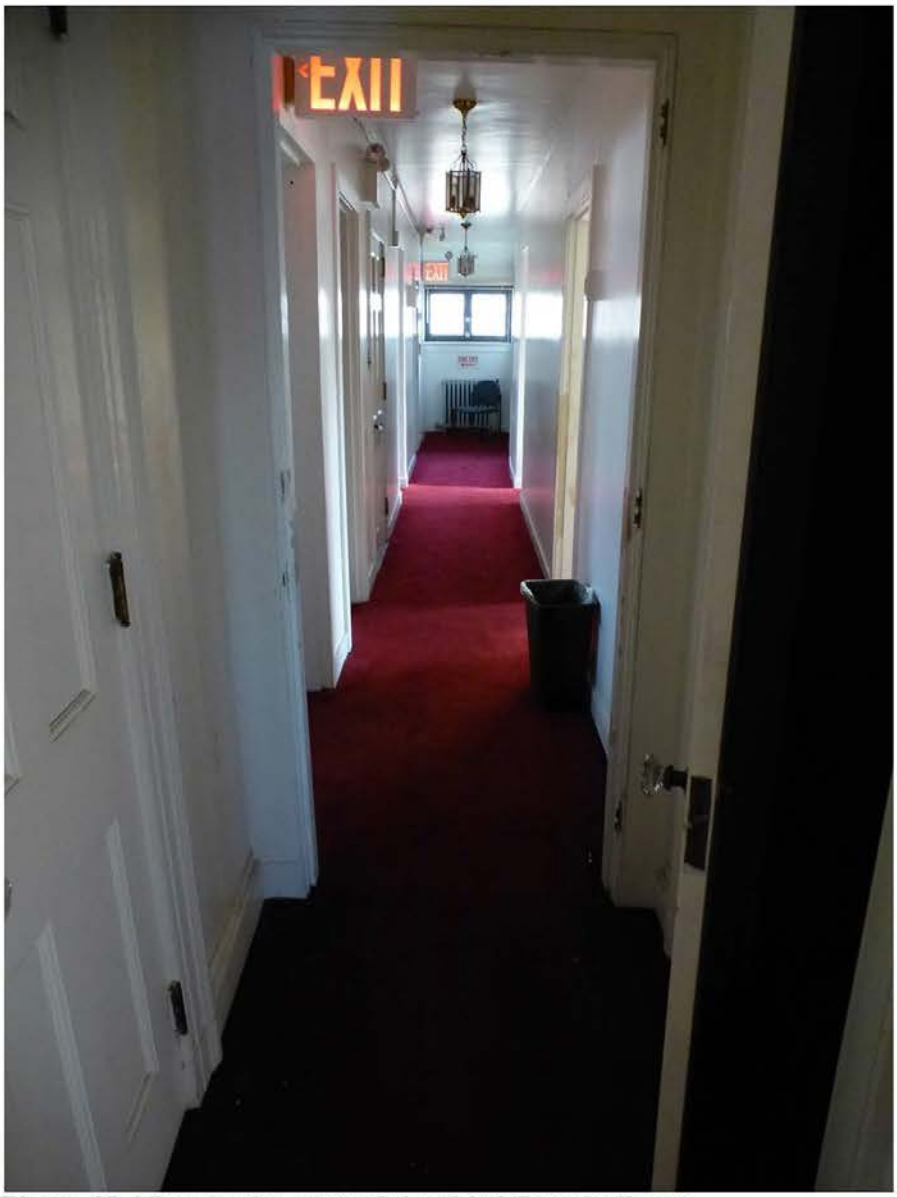


Photo 45. View to the east of the third-floor hallway.

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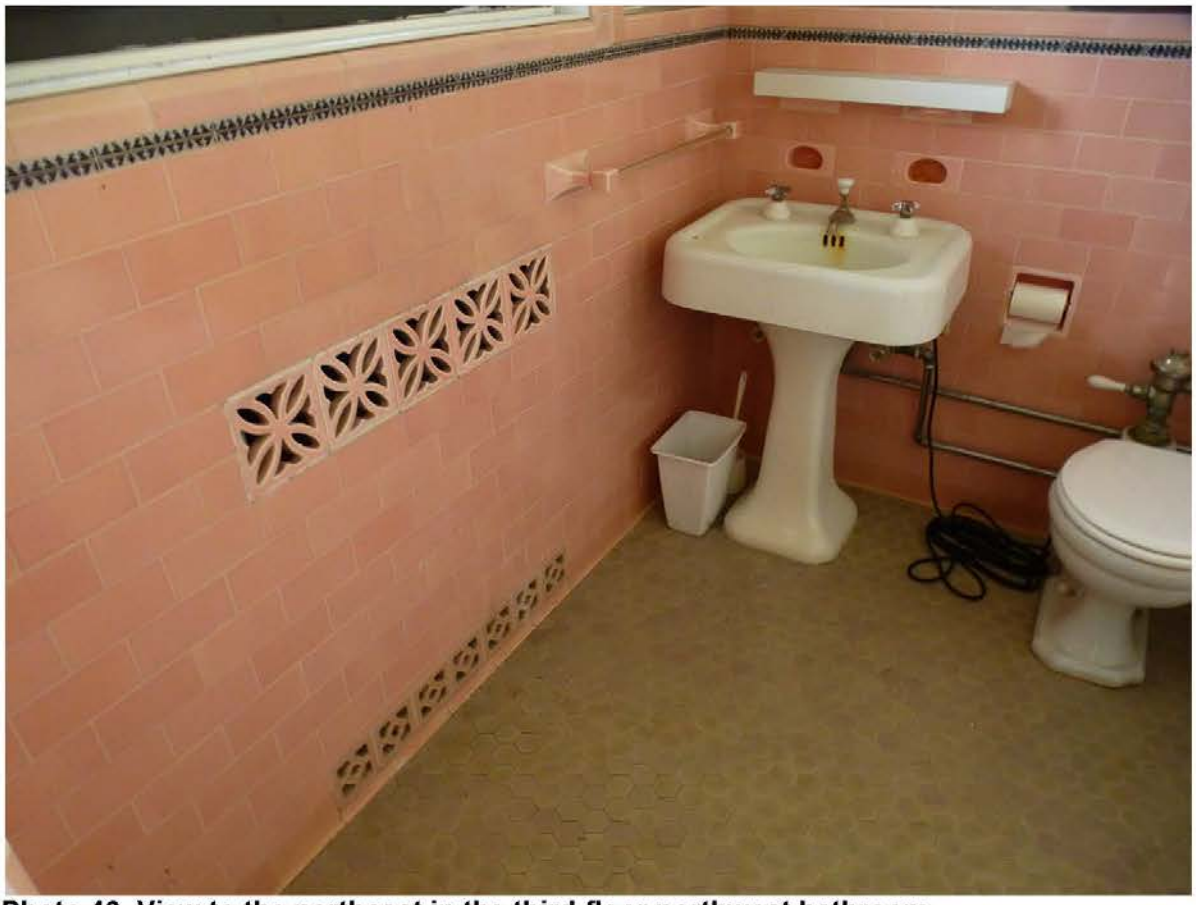


Photo 46. View to the northeast in the third-floor northwest bathroom.

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Photo 47. View to the southwest of the third-floor southwest bedroom.

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Photo 48. View to the east of the third-floor southwest bathroom.

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Photo 49. View to the west of the third-floor male servant's bathroom.

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Photo 50. View to the south of a wood door in the movie theater in the basement of the music room addition.

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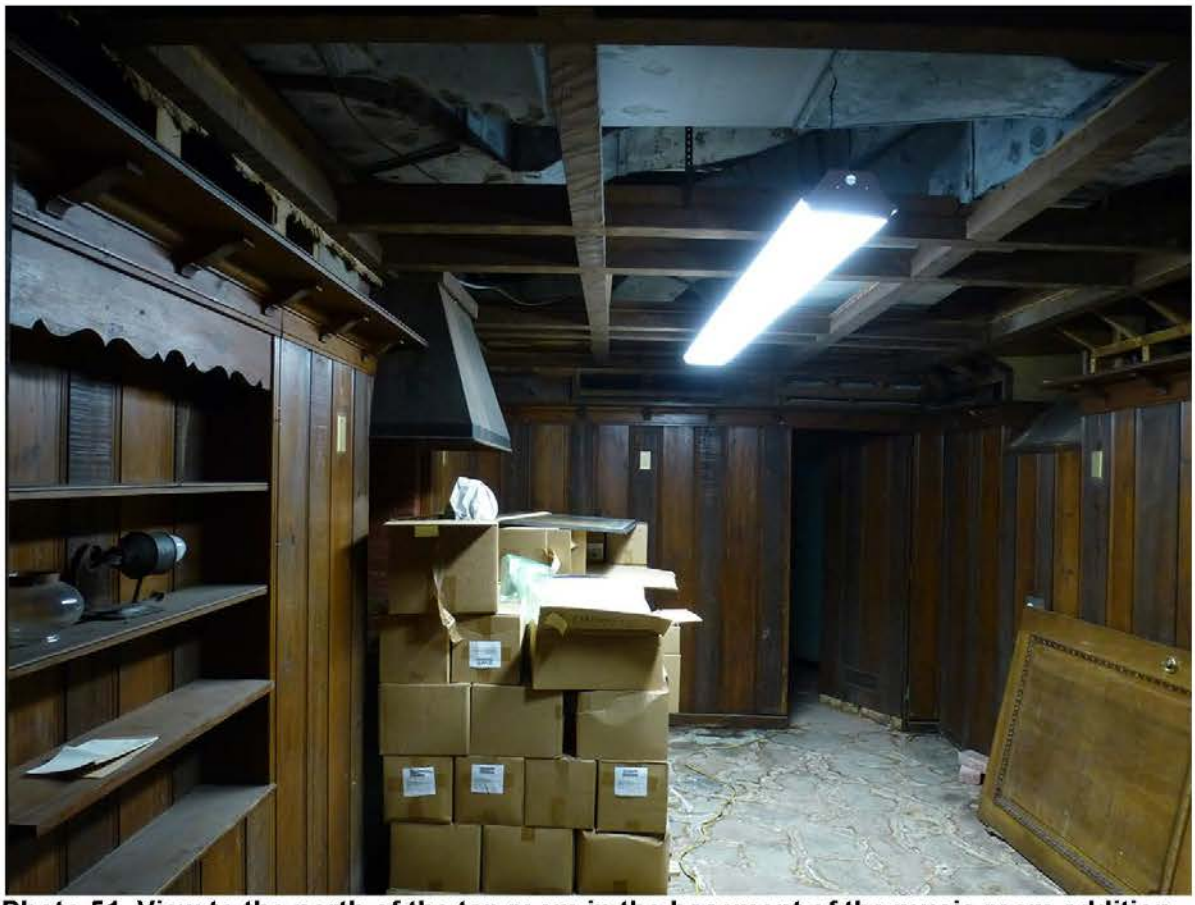


Photo 51. View to the north of the tap room in the basement of the music room addition.

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Photo 52. View to the northwest of the entrance door and garage doors on the east facade of the garage building.

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Photo 53. View to the northeast of the garage building.

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References*

The Louis Berger Group, Inc. 2005. *Cultural Resources Survey Report, U.S. Merchant Marine Academy, Kings Point, New York*. Lester, PA: Prepared for Naval Facilities Engineering Command.

Smith, Adam D., Susan I. Enscore, and Megan W. Tooker. 2014a. *Character-Defining Features in the United States Merchant Marine Academy Historic District*. ERDC/CERL SR-14-5. Champaign, IL: Engineer Research and Development Center–Construction Engineering Research Laboratory.

_____. 2014b. The United States Merchant Marine Academy Historic District: Nomination to the National Register of Historic Places. ERDC/CERL TR-14-28. Champaign, IL: Engineer Research and Development Center–Construction Engineering Research Laboratory.

* Also see full reference list for NRHP nomination in Section 8, pages 27–31 of nomination form (reproduced on pages 40–44 in Chapter 2 of this report).

REPORT DOCUMENTATION PAGE

Form Approved
OMB No. 0704-0188

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1. REPORT DATE (DD-MM-YYYY)	2. REPORT TYPE	3. DATES COVERED (From - To)
October 2014	Final	

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William Barstow Mansion of the United States Merchant Marine Academy: Nomination to the National Register of Historic Places

5a. CONTRACT NUMBER

5b. GRANT NUMBER

5c. PROGRAM ELEMENT NUMBER

6. AUTHOR(S)
Adam D. Smith, Susan I. Enscore, and Megan W. Tooker

5d. PROJECT NUMBER
400142

5e. TASK NUMBER

5f. WORK UNIT NUMBER

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Construction Engineering Research Laboratory (CERL)
PO Box 9005
Champaign, IL 61826-9005

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13. SUPPLEMENTARY NOTES

14. ABSTRACT

Congress codified the National Historic Preservation Act of 1966 (NHPA), to provide guidelines and requirements for preserving tangible elements of the nation's past. This was done primarily through the creation of the National Register of Historic Places (NRHP). Through Sections 110 and 106 of the NHPA, federal agencies are required to address their cultural resources, which are defined as any prehistoric or historic district, site, building, structure, or object. This document contains the nomination form and all supporting documentation for listing the William Barstow Mansion property, located at 300 Steamboat Road, Kings Point, in Nassau County, New York, on the NRHP. The property is considered historically significant on a statewide level as a reminder of the "Golden Age" of the late nineteenth and early twentieth centuries. The property consists of two contributing features—the William Barstow Mansion and garage—which retain their integrity from the period of significance, 1915–1960. The property is part of the McNulty Campus of the United States Merchant Marine Academy and currently serves as the American Merchant Marine Museum. It was listed on 29 August 2014 as NRHP #14000539.

15. SUBJECT TERMS
US Merchant Marine Academy (USMMA), National Register of Historic Places (NRHP); William Barstow Mansion, historic buildings, historic preservation

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