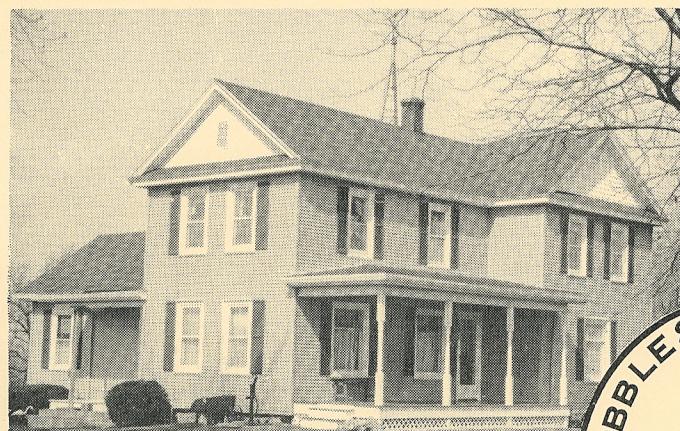




1. 223 SOUTH CLINTON ST., ALBION



349 SOUTH MAIN ST., ALBION 2.



3. 14337 RIDGE ROAD



14959 MARSH CREEK RD. 4.



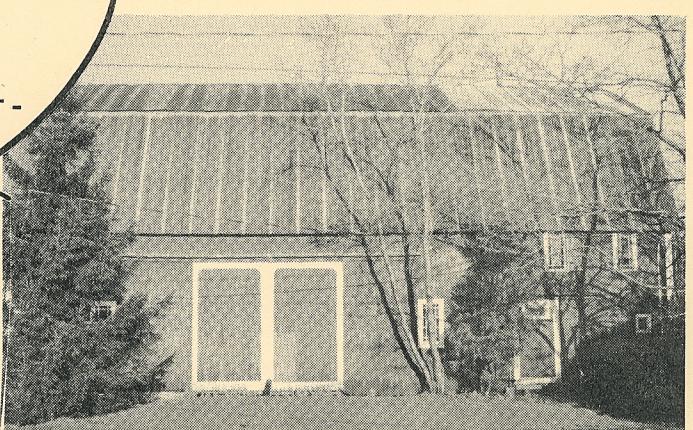
5. 3278 RT. 98



7. 249 NORTH MAIN ST., ALBION



JUNE 1ST -
1991



3082 GAINES BASIN RD. 6.



3118 BROWN RD. 8.

COBBLESTONE SOCIETY TOUR OF HOMES

Saturday, June 1, 1991

Noon - 5:00 p.m.

The price of the tour includes not only the eight homes listed but seven historic buildings at the Cobblestone Museum Complex located on Route 104 and Route 98 at Childs, New York, plus the historic Pullman Memorial Universalist Church at the corner of Route 98 and East Park Street in Albion. Pamphlets for the Museum and the Church are available at both locations. Lunch is served by members of the Universalist Church from 11:00 a.m. to 2:00 p.m.

This year's tour represents great variety, including two cobblestone residences, a National Register Landmark in the Second Empire Style, a Greek Revival masterpiece, homes of picture book quality, and the imaginative use of an old barn for living space. To find your stops more easily, watch for the balloons.

IN APPRECIATION

The Cobblestone Society gratefully acknowledges the cooperation of the home owners: Mr. and Mrs. Gar Trusselle, Mr. and Mrs. John O. Baker, Mr. and Mrs. C. Eugene Leigh, Mr. and Mrs. Robert Consler, Mr. and Mrs. Thomas E. Heard, Virginia Kildoo, Gretchen Sepik, Walt Jakubowski, René Schasel, C. W. Lattin, Orleans Chapter D.A.R., and the Pullman Memorial Universalist Church.

We also wish to thank all our volunteers who have helped in pre-tour preparations and for help on the day of the tour.

Tour Booklet Written and Composed

by C. W. Lattin

Edited & Typed

by Mildred Fields

Photographs by James Orr

Map by A. J. Leta

----- Longfellow

Barlow-Trusselle House

223 South Clinton Street, Albion, New York

Second Empire

This stately Second Empire residence was built between 1871 - 73 by William V. N. Barlow, a local architect, for his own residence. In October, 1983, this superb example of local architecture, including the matching carriage barn, were placed on the National Register of Historic Sites.

The Second Empire Style sometimes referred to as Mansard, emerged in the United States during the 1860s and 1870s. Its single most dominating feature is the Mansard roof. Roofs of this type have very steep sides, flat tops, and provide for dormer windows.

Before one enters this dwelling one should pay particular attention to its exterior features. Certainly, an overall focal point is the tower and rather contrived roof surmounting it. This feature alone bespeaks an Eastlake influence, as does the very intricate brick detailing at the corners of the bay windows and under the overhang in certain areas. Note the brick panels on the north side of the tower. If one examines the brick work very carefully, one will note that it makes use of lime mortar in rather bold joints. Upon completion of construction, all of the masonry was stained a reddish color to blend the light color of the mortar in with the bricks. Following this procedure, a fine beaded joint of light-colored mortar was put on over the large joints to make each brick look very precise and in its own individual frame. Note the variation of window types and details. Also, the original slate roof provides us with varied designs and stripes, including the fish scale pattern.

The house sits on a rather spacious lot, but was obviously placed way off to one side so as to leave a very commodious side yard and ample space for the carriage barn. Note the variation in siding patterns and the unusual division of window panes in each sash in the barn. The present owners are to be commended for their choice of authentic exterior colors both on the house and the barn.

As one enters the house, the porches come into focus, all of which are characterized with decorative square posts and extremely low railings. The front porch has a high-pitched gable to divert water off the steps. This projects above the remaining mansard part of that roof and is supported by brackets. Its rather inventive design is again strongly Eastlake in nature. The front entrance consists of double doors with etched glass opening into a square hall. A bold staircase and even bolder newel post dominate this area. The balusters are suspended along the ends of each stair tread, which is a characteristic feature of stairways designed by Mr. Barlow during this period. The railings, balusters, and newel are of black walnut. The hall, living room, music room, and dining room all basically have the same style woodwork. Yet each room is different. Variations include Eastlake details, Second Empire designs, and even Gothic patterns. Like most Second Empire homes, these three rooms flow one from another making almost one large L-shaped room. Original inside folding shutters are still in place at the windows in these rooms. The living room features a walnut mantel piece of exceptional quality. The dining room has two matching built-in corner cupboards, although part of one cupboard balances a chimney. All three rooms are separated with sliding doors.

The rear wing of the house includes an attractive modern kitchen, powder room, utility room, and a family room which used to be a woodshed.

William Barlow lived from 1810 - 1909 and designed many local buildings in various styles. His most noteworthy example is the Orleans County Court House, which was completed in 1858.

Seventeen years ago Gar and Jan Trusselle purchased the house from Mrs. Marc Cole and have made every attempt to preserve the architectural integrity of this unusual home. Because the house does retain so many of its original features, which fortunately no one through the years muddled up, it was granted National Landmark status.

No. 2

Friendship Manor

Jack and Marilyn Baker

349 South Main Street, Albion, New York
Italianate

Friendship Manor, which now serves as a bed and breakfast, is also the residence of Mr. and Mrs. John O. Baker, Jr. This large brick dwelling in the Italianate Style was built in 1880 by Joseph S. Hart for his wife, Harriet. It took the place of an older Federal Style house which was later moved down the street in 1920. Mr. Hart ran a large farm here at the time, which also at one time included a large set of barns.

The house architecturally has some interesting brick work on it, including panels under second floor windows and bricks which are painted black. The lintels over the windows are unusual in that they are a combination of brick and castiron, with alternating black and natural red brick in a keystone design. The double windows are a characteristic feature of Italianate houses. Incidentally, the black bricks are original. Like the Trusselle house, this one, too, was stained, perhaps using brick dust to color the mortar joints. A fine bead of mortar was then added to give each brick a precise appearance.

The appearance of the house was somewhat altered when a large porch of massive proportions was added during the early 20th century. This took the place of a much smaller, more delicate porch, which served only the front door.

Inside, the front hall exhibits a staircase in the Eastlake Style and corresponding woodwork. The living room, which was originally two rooms, was changed in the early part of the century with the addition of a huge stone fireplace reminiscent of those seen in Dutch paintings of the Renaissance.

While the house, from its exterior, gives a characteristic appearance of being Italianate, it is certainly transitional, with many Eastlake influences. Charles Eastlake, an English architect and furniture designer, influenced American household design during the fourth quarter of the 19th century. Eastlake characteristics include a rectilinear approach to design with incised details. These are features of the architecture and furniture. Hence, the decorative brick work. Eastlake buildings will frequently include roofs with many gables and angles to the sky line.

No. 3

Residence of Eugene, Beverly, and John Leigh

14337 Ridge Road, Childs, Albion, New York

Farm House

The Leigh residence represents a utilitarian architectural type frequently used as a farm house during the late 19th and early 20th century. It is believed that this house, however, was built in the "teens" by Harry and Jeanette Pask on a foundation from an early dwelling which had burned. The interior woodwork strongly suggests this time period, with doors having horizontal panels. The double doorway between the living room and parlor has one single sliding door deeply re-

cessed into the wall. The present living room was originally two rooms, the western end being a dining room.

Gene and Bev Leigh have lived in the house since they were married in 1946. Bev comments: "This has been one big 'do-it-yourself' project." Gene does carpentry and Bev has many ideas for making their home one of picture book quality.

Throughout their house you will see innumerable small collections of various items. The house, in fact, is entirely decorated with family antiques in color schemes which provide attractive settings. The living room is predominantly a Colonial blue and has some stenciled designs by Bev. The parlor, with its Victorian furnishings, is newly redecorated and displays an attractive border around the ceiling. A small water color by local artist Clara Cragbon (1861-1943) may be seen here. To the rear of the house one finds a country kitchen in a contemporary mode and an attractive dining area, which was made over from a woodshed. This has two large windows giving a vista of Proctor Brook. For a border around the room, Bev has stenciled pineapples, which are a symbol of hospitality. She says she likes light colors and an open airy feeling in their living space. Also, in certain areas of the back portion of the house, one will see recycled wainscot, which they have refinished and installed to give their home the kind of character it originally had.

No. 4

Residence of Mr. and Mrs. Robert Consler

14959 Marsh Creek Road, Waterport, New York

Greek Revival

This Greek Revival farm residence is located on ninety-nine acres of land in the Town of Carlton. Of post and beam construction with plank walls, it was probably built around 1840. The exterior displays bold pilasters at the corners which support a full entablature. One might note here the delicate dentils on the cornice. The house, with original siding, is appropriately painted the old-fashioned color scheme of pale yellow, white and dark green accents. Six over six window panes have been restored to the house. The front porch allows access to the living room, and what the present owners call a keeping room.

Mr. and Mrs. Consler purchased the property in 1989 with intent to build a new home. However, upon closer examination, they decided that the house offered great possibilities, although at the time it was in a very run-down condition. The keeping room has its original plank flooring and offers a space for everyday dining. A new Woodmode Kitchen by Donahue has pine cupboards. Also, off the keeping room is the living room on the front of the house. Notice the unmistakable Greek Revival woodwork and the Consler's refined taste in furnishings. These include a pair of Country Chippendale chairs, a cloisonné floor lamp, and a grandfather clock made by John Murphy in 1791, in Lycoming County, Pa.

Behind the living room is a formal dining room with a tin Empire hanging lamp. Off this room are two smaller rooms, one an office and one a former pantry, both of which are separated by steep stairs to the second floor.

The wing to the rear of the house was added by the Conslers to take the place of a woodshed. Its design quality is in total sympathy with the rest of the structure. Here exist an entry, laundry, powder room, and a den. Stenciling in this wing was done by Fred Porter, of Brockport.

Over all, this is a simple country home attractively decorated with many antiques. It shows what can be done with a very old house, how it can be brought back to life and made functional for modern living. Plans are under way for improving the grounds and landscaping in the future.

Residence of Virginia Kildoo, Gretchen Sepik and Walt Jakubowski

3278 Route 98, Albion, New York

Cobblestone

This attractive cobblestone home, which was built in the 1830s, is made of fieldstone. Anyone who passes by cannot help but admire it and the setting before it, a quaint front yard with lots of pretty vegetation. High up on the front wall, between the tops of the second floor windows, is a stripe of herringbone pattern forming a frieze. The north sidewall has large rounded cobbles with hexagonal mortar joints around each stone. This is known as the Gaines pattern.

In 1982 Virginia Kildoo, her daughter, Gretchen Sepik, and her husband, Walt Jakubowski, moved into this cobblestone house, which is decorated with folk art and primitive antiques. It was, however, the late Ben Weilhammer who rescued the house from ruin in the early 1950s. A fire in 1939 had badly damaged the rear part of the house, after which it stood vacant for over a decade. Fortunately it was saved. Otherwise a unique cobblestone dwelling would have been lost.

No. 6

"The Barn"3082 Gaines Basin Road, Albion, New York
Transformation

It is called "The Barn" for obvious reasons. That is the purpose for which it was intended. It was originally constructed in 1903 by Nahum Lattin, who in 1910 added on sixteen feet to the north in the same shape and a sheepshed to the south, making the barn into its present length of eighty feet. The structure measures thirty-four feet high, which is comparable to a four-story-high building. Naturally, vast interior space exists within such a structure, much of which is still under construction. Likewise, many exterior plans still remain to be executed. In 1985 C. W. Lattin and René Schasel decided to make a retreat out of this building. Both being avid antique collectors, this allowed them ample space for their collections and the entertaining of friends. In January of 1986 Mr. Lattin began working on the structure to transform it from a rude country barn into an extravaganza of unique living space. With the exception of a granary, cow stable, horse stable, and another room, once used for a decorating shop in the early 1970s, the interior was undivided.

Lattin, who considers himself an amateur architect, started out on a grand plan using second-hand windows, doors, lumber, lighting fixtures, etc. The attempt was to utilize all the existing features where possible. But because the interior was so open, it naturally had to be partitioned off into various rooms so that heating could be zoned.

The front entry was intentionally made small and designed so as to lead one into the rest of the dwelling. Off this entry there are doors to the shed, lavatory, closet, a "secret door" to one of the rooms and the "Great Hall." The Great Hall in the Mission Style is the central part of the interior off which most all other rooms open. It is, indeed, a hall, although functions as a two-story living room with a balcony on three sides. The ceiling, most of the walls, windows and stairs have all been added. Off the Great Hall one will see a music room which was the former granary, a bar room, a bedroom on the second floor, and a glassed-in porch. The porch was designed to be a transitional space from inside to outside. Hence its color scheme and the use of old shutters to give it an airy feeling. Also, off the Great Hall is a formal dining room which features a gas fireplace modeled after the type with a window in the chimney. The library, which is next to the dining room, was once a cow stable. This cozy room has shelves filled with novels from the turn of the century and the 1920s collected by Mr. Schasel. Their

bindings add warmth and color. Likewise, the wallpaper in this room was selected as it emulates the inside covers of many old book covers. To the north off both these rooms, the former horse stable was converted into a kitchen, which is accessible to the formal dining room, and also a summer dining room and conservatory in the back. This room shows how limited floor space can be turned into a rather commodious feeling room by having made it bi-level with an extra high ceiling. Assorted windows and wood work give a Queen Anne flair to this space. A wood room is located under the conservatory.

The kitchen was made small on purpose because of the two dining rooms. It is simply a working kitchen and features a 1908 wood-burning range, 1929 gas stove, oak ice box, and blue enamel sink complete with pitcher pump. A small pantry also adds extra storage space.

The barn has been designed with the idea of one space flowing into another. The rooms play on one another and carry through a subdued, but strong, color scheme. Natural tones in wood, old carpet and fabrics lend a decorated background for an extensive collection of art. The deceptive exterior to this imaginative interior has not so much purposely been done as a camouflage, but to retain the integrity of the outward appearance. The entire design concept shows what great possibilities exist with recycled materials, and making use of an otherwise useless building, many of which have been destroyed simply through neglect.

No. 7

DAR House

249 North Main Street, Albion, New York

Greek Revival

Built in the mid 1840s, this house is one of the finest examples of the Greek Revival style in western New York. It has been conjectured that the designer of this house was the same person who designed the Hervey Ely house in Rochester, which also now serves as DAR headquarters.

The deep wood frieze of the cornice is punctuated by windows masked with grilles of a Greek key design. The entrance porch is fronted with two Ionic columns supporting a pro-Greek cornice which is capped in the center with a standing anthemion arising out of a device of scrolls.

Inside, the most ambitious and unusual piece of design is the stairway. The railing starts with an elaborately carved newel supporting the handrail, which terminates in a hand-like ornament. The stair rises about two-thirds of its upward journey to a landing and then reverses direction for its remaining flight to the second floor. This landing is supported by four Doric columns. In the adjoining first floor room, please notice the woodwork, which is similar in design to the front porch ornamentation.

The house was built for the Tousley family, and later it was owned by the Church family, long prominent in Orleans County and Albion affairs. The early 20th Century saw some changes to the structure, all in harmony with the original. Notable among these changes is the bay window at the south end of the south wing.

Through the philanthropy of Mrs. Emma Reed Webster, this classic residence has been the Chapter House for the DAR since 1929. The second floor features a museum of local antiquities.

Bacon-Heard House (NOT OPEN)

3118 Brown Road, Albion, New York
Cobblestone

Although this residence is not open for the tour, it is well worth stopping at to see the grounds and observe the cobblestone masonry.

The Bacon-Heard residence, once known as "Greystone Farm," is located on Brown Road near the outskirts of the Village of Albion in the Town of Gaines. It is an extraordinary example of cobblestone masonry, particularly the south wall. It was this wall which was laid up by Werner Bacon at the age of 16. In 1953 the late Alan B. Burritt, a descendent of the Bacon family, compiled the following information on their family home. Data of this nature is preserved in the Cobblestone Resource Center at the Cobblestone Museum in Childs, New York.

"Moses Bacon, eldest son of Moses and Rosanna (Rust) Bacon of New Hartford, Conn., took up a tract of land in Gaines Township, Orleans County, N. Y., from the Holland Land Purchase. He then sold part of this tract to his brother, Elias Bacon, and the east part to his younger brother, Hosea, who first visited it in 1819 when he was nineteen years of age. For four years following this first trip, he spent the summer with his brothers cutting and sawing timber, and clearing land for planting, but returning to Connecticut to spend the winters with his aging father and his unmarried sisters. After 1823 he made but one other trip to Connecticut, possibly because he was named an executor of his father's will. He continued to work at his brothers' sawmill, at the Five Corners, until 1827-28, when he received the deed to his property from his brother Moses, and built a frame house on this property and cleared more land for farming, and tapped ten acres or more of woodland, used as a "Sugar Bush." (Two large iron kettles, set in a brick "arch" in a lean-to at the corncrib and hoghouse, were used to boil the maple sap.)

"Hosea Bacon married Matilda Ellen Kimball in 1828, and about 1835 he decided to build a stone addition to the frame house where the older children were born. This was connected to the frame house by a wooden passage (ten feet long) for the next fifteen years. The stone addition contained a large fireplace, bake oven, a sink of green marble that Hosea Bacon brought from Vermont on a sled in winter, so he could cross the Hudson on the ice. Local fieldstone was used for back walls, and for behind the cobblestone facing on front, and north sides. Quoins, stone sills, lintels, and water table were of Medina Sandstone from Albion quarries, as also stone slabs covering the cistern which is under the front porch, and the stone steps. Cobblestones were brought from below the Ridge Road, and are larger than those used in the later part of the house, and are laid lengthwise instead of ends pointing out.

"Due largely to loss of funds because of the failure of the Gaines Bank, the subsequent stone addition was delayed until 1851. This replaced the two-story frame building, now moved to the west and north, doubled in size, and converted to a sheepshed. It had a lean-to to the north end for an ice house, and one at the south end for a tool shop. No details of the cost of the frame house have been recorded, and the cost of the first stone addition cannot be separated from other expenditures. Hosea Bacon, however, recorded certain expenses and data concerning the cost of the second and larger, stone addition.

"Orrin Beach was the carpenter, and was paid in beef, apples, lard, wood, pigs, "saleratus", wheat, pork, use of horse, use of buggy, and use of oxen and cart--\$20.07; in cash \$77.49; and a note for \$44.00. The ledger states "by labour done on house commencing 18 Sept. 1851, resting 17 Dec. 1851; beginning again 12 April 1852, and ending 21 July 1852..... \$141.56." Orrin Beach prepared his own food over a fire built in the yard, as did the mason, James Thompson, a "firey little Englishman" (to quote my grandfather, Alanson K. Bacon). Thompson was paid in butter, corn, cornmeal, and wheat....\$5.62; paid previously in cash....\$20.00; paid again in cash.... \$30.30 (Making a total of \$55.92, which account is receipted 15 Sept. 1851.)

"One item of expense in the ledger reads: "Cr. Dunham, by painting 12 pr. blinds at 50 cents per, paid....\$6.50, and painting 8" shades at 1/6 a piece....\$1.50, total....\$8.00." This brings the known cost of the "new stone addition" to\$205.48, and does not include the labor of Hosea Bacon and his sons, Werner and Alanson, nor of some of the materials.

"Werner Bacon was learning the mason's trade, and at the age of 16 laid up the entire south cobblestone wall by himself. It is a beautiful piece of masonry as these things go. He also did some of the plastering downstairs, and all plastering upstairs.

"Cobblestones for the second stone addition were obtained from the lake shore north of Kent; a team of oxen, drawing a load over the "corduroy road" between the lakeshore over the marshy ground to the north, took a day's time. The stones cost the sum of \$.50 per load, when picked up and loaded by the buyer. Two teams were used, and one wagon would be loaded while the other was in transit, so several of the men would stay on the beach, sleeping in blankets, after cooking their meals over a fire there. My grandfather, born in 1835, was 14 or 15 at the time, and used to recall these trips for cobblestones. The men sat and rested while the boys picked up the stones and loaded them. It is not recorded how many loads of stones were drawn to complete the work, but Grandfather said they would see several people drawing cobblestones for building purposes, and heard all about the houses, stores, schools, and churches being built of cobblestone within reasonable hauling distance."

Although this house is not open, it is well worth the time to stop and examine the exterior. Since Mr. and Mrs. Thomas E. Heard purchased the house in the 1950s they have done a meticulous job in its restoration.

ONTARIO

