

HISTORIC STRUCTURE REPORT

QUARRY FARM

131 CRANE ROAD
ELMIRA, NEW YORK

Prepared For:



Center for Mark Twain Studies
Elmira College Elmira, New York

October 2020



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for
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by
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Corning, New York

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Summary of Findings

Aside from a collection of photographs, miscellaneous letters and a paper by Dr. Lorraine Lanmon entitled “A Study of the Picturesque”, no comprehensive detailed architectural record of the evolution of the main house at Quarry Farm is known to exist. As stewards of this remarkable structure, the Elmira College Center for Mark Twain Studies (CMTS) has taken the initiative to remedy this matter by commissioning a full Historic Structure Report in order to investigate the history of the property. The purpose of this study is to fully document the existing conditions of the main house at Quarry Farm, as well as investigate the history of the building and all its design phases, for the purpose of being fully informed when planning and undertaking future preservation work at the site. Part of the Historic Structure Report is a Condition Assessment, which identifies existing issues and proposes suitable solutions to maintain the integrity of the historic structure informed by an interpretation of its history, its period of significance and a philosophical approach to decisions regarding about its longevity



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and preservation. All recommendations for repair are consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

The investigation into the history of Quarry Farm has identified six distinct periods of construction or alteration between the time of the purchase of the property by the first Jervis Langdon in 1869 and the donation of the property by Jervis Langdon, Jr. to Elmira College in 1982.

The phases of the building's alterations and history are categorized as follows:

Acquisition, 1869

Phase I – Initial Construction or Alteration, 1870

Phase II – Crane Family Renovations, 1870's-1890's

Phase III – Architectural Veranda Conversion, c. 1890-1900

Phase IV – Langdon Renovations I, 1921

Phase V – Langdon Renovations II, 1925

Phase VI – Veranda Flooring, 1950's

National Register Listing, 1975

Donation to Elmira College, 1982

January 23 1986 Repairs



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Introduction

Quarry Farm is located at 131 Crane Road in Elmira, Chemung County, New York. The main building and surrounding site (6.7 acres) were listed on the National Register of Historic Places in 1975, and the property was willed to Elmira College by Jervis Langdon, Jr. in 1982 with the intention of it serving as a retreat for Mark Twain scholars.

Johnson-Schmidt, Architect, PC was contracted by the **Center for Mark Twain Studies at Elmira College** to undertake the compilation of a full Historic Structure Report on the main building at Quarry Farm following a competitive RFP process.

The team involved in the project includes the following members:

- Elise Johnson-Schmidt – Principal Architect and Historic Preservationist
- David Anderson – Project Manager
- Kacie Alaga – Historic Preservationist
- Matthew Goldberg – Historic Preservationist
- Charles Devine – Architectural Design Production Manager

The first phase of the Historic Structure Report was a Condition Assessment, conducted between 2016-2017. An initial field inspection of Quarry Farm was made by Elise Johnson-Schmidt and David Anderson in September 2016. This was followed by a survey of the property by Kacie Alaga and Charles Devine in April 2017. Existing conditions were documented utilizing measurements and photographs obtained during the on-site survey, creating the only known architectural record of the property. These photographs and drawings are located in the Appendix of this report.

At the suggestion of Elise Johnson-Schmidt, a competitive grant application was submitted to the Foundation for Advancement in Conservation (FAIC) in 2019 by Dr. Joseph Lemak, Executive Director of the Center for Mark Twain Studies for a Collections Assessment for Preservation (CAP) grant. The coveted grants were awarded for hiring a collections assessor and a building assessor to complete a general conservation assessment of Quarry Farm. This grant was specifically desired to assess the Quarry Farm artifacts and collections; as well as to assess the needs for fire and smoke detection, sprinklering, heating, cooling, humidity and conditioning needs of Quarry Farm.

This use of Quarry Farm as a place of residence for scholars poses some interesting issues for the building and for the collections – a significant reason for the request for the CAP grant. As a place that is occupied by the scholars – and therefore needs to be safe for the occupants who sleep, cook, work and study in the house, it is required (and desired) for the building to be safe. As a significant historic site which has a rich history related to its use and occupants, it also bears architectural significance as it was the summer home of a wealthy entrepreneur and his family who cared deeply about the aesthetic changes that were executed to accommodate their growing and extended family. It also has important contents familiar to Mark Twain and his family, and these collections need to be preserved. How to install systems without damaging the historic integrity and finishes within the house; the type of systems to install; and how to balance the



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needs of protecting the occupants with protecting the contents is not an easy assessment to make, especially since these two different needs require water in one case, and no water in another.

Due to the unusual (and sometimes competing) needs of the site, which is used to house visiting Mark Twain scholars while they immerse themselves in the environment and the place where Mark Twain wrote many of his most well-known manuscripts, an assessment by a group of highly qualified professionals was warranted. The professionals sought to undertake this assessment, along with a carefully selected group of local specialists and stakeholders, were **Wendy Jessup**, a well-known conservator from Arlington, Virginia, who specializes in preventive conservation, collections management, and collections care; and **Michael Henry**, PE AIA Preservation Engineer and Architect of Greenwich, NJ (see resumes in Appendix). Selected for their well-known work for internationally known historic sites, the objective of the assessment was to develop a well-thought-out approach to how to heat, cool, condition, and protect from Quarry Farm from fire, and to create a safe building for its inhabitants without sacrificing the long-term care of the artifacts and collections at Quarry Farm in the most appropriate way.

Other objectives included reviewing preservation issues identified in the HSR to prioritize their mitigation, restoration and care by a group of professionals and stakeholders. Another objective included a discussion about how to pursue funding for capital costs for conditioning the space, sprinklering and protecting the building; and identifying comparable sites to seek an appropriate direction for funding among sites with similar user groups. The group met over several days in early September 2019 and included:

Dr. Joseph Lemak, Executive Director Center for Mark Twain Studies (CMTS)
Nathaniel Ball, CMTS Archivist & Curator, Mark Twain Archive
Steve Webb, Quarry Farm Caretaker
Bruce Whitmarsh, Executive Director, Chemung County Historical Soc’y (CCHS)
Carl Hayden, Esq representing the Langdon Family and CCHS
Michael Henry, PE AIA Preservation Engineer & Architect, Watson & Henry
Wendy Jessup, Conservator of Wendy Jessup Associates
Elise Johnson-Schmidt, AIA Architect & Principal HSR Author, J-SA PC
David Anderson, Project Manager J-SA PC
Matthew Goldberg, Historic Preservationist, J-SA PC

Unlike most historic sites that may be open to the public and not used as a place of residence for the users, Quarry Farm was gifted to Elmira College in 1982 by Jervis Langdon, Jr. specifically for use as a retreat for scholars of its famous occupant. Langdon inherited the home from his mother, Eleanor Langdon, who lived at the farm until her death in 1971. Another important aspect of the house is that it was continuously owned and used by the Langdon (and Twain) family for **four generations**, from the time it was constructed as such until it was given to the College for its new use, as a retreat for Mark Twain Scholars. It has never served another purpose. Mark Twain’s study, originally sited near the house, was also gifted to Elmira College in 1952, and placed as a proud frontispiece in front of Cowles Hall at the center of campus.



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An investigation into the history of Quarry Farm was undertaken to learn more of the evolution of the property. In addition to archival resources located at the Elmira College Center for Mark Twain Studies, research was conducted at the Chemung County Historical Society, the archives at the Mark Twain House in Hartford, Connecticut, and the Mark Twain Papers collection at the University of California, Berkeley repository.

In addition to a history of the main house at Quarry Farm, a detailed inventory and provenance of historic furniture pieces located in residence has been generously compiled and provided (see appendix) by **Walter G. Ritchie, Jr. Mr. Ritchie is an independent decorative arts scholar and architectural historian specializing in nineteenth-century American architecture, interiors, and furniture.** He has written, lectured, and taught courses on a variety of decorative arts subjects, in addition to having served as director and curator of a number of historic house museums. He is currently researching and writing a book on the history, furniture, and interior decoration of Pottier & Stymus, discovering several pieces by this design house in the inventory at Quarry Farm.

According to Mr. Ritchie, “by the 1860’s, Jervis Langdon, Mark Twain’s father-in-law, was ready to create a home that announced his status as one of Elmira’s most successful and influential businessmen. After purchasing a house built in the 1850s (*at the NW corner of North Main and West Church Street*), he immediately arranged to have it enlarged and remodeled in the fashionable Italianate style. The result was an imposing three-story brownstone mansion that was counted among the largest and most elegant residences in the city. Langdon then commissioned Pottier & Stymus, one of the leading cabinetmaking and decorating firms in New York City, to decorate and furnish a number of the principle rooms on the first floor of the house. After her husband’s death in 1870, Olivia Lewis Langdon continued to patronize the firm, purchasing bedroom suites and other furniture. The house was ...sadly destroyed in the 1930s (*during the Great Depression when the Langdon family offered it to the City of Elmira, and following a vote, determined that the mansion would be a burden for the city to own and was consequently demolished*), but well documented by period photographs showing both the exterior and interior. Surviving pieces of furniture made by Pottier & Stymus, now preserved in various museums and university collections (*and at Quarry Farm*), ...illustrate how the Langdons, through the guidance of the firm, demonstrated their good taste and familiarity with the latest modes in household decoration and furnishing.”



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I. DEVELOPMENTAL HISTORY

- A. Historical Background and Context
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- F. Condition Assessment



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A. HISTORICAL BACKGROUND AND CONTEXT

The Langdon Family, an important Elmira family that was anchored by the patriarch of the family, Jervis Langdon (1809-1870) who was a successful businessman and, according to *Mark Twain in Elmira* (p. 17) “the descendant of a pre-Revolutionary New England family...who along with his wife, Olivia Lewis Langdon, were liberal for their day, people of strong conviction and deeply religious. They opposed slavery, supported the Park Church and its unconventional clergyman, Thomas K. Beecher, and won the respect and affection of their fellow townspeople by many individual and civic benevolences.”

The son of Andrew and Eunice Langdon from Vernon, Oneida County, NY, Jervis grew up in small-town America moving from Vernon to Ithaca and then Enfield at the age of 18. Necessitated by the death of his father at age three, he began working for a common country store run by Mr. Stevens, who valued the young boy’s “quick, intelligent, slender, fair-haired, diffident youth: better esteemed by those he served than he was by himself – a trait which he never outgrew.” (1)

He moved back to Ithaca, to Salina, again to Enfield and back to Ithaca and then to Millport (1838-1843 ~ ages 29-34) and then to Elmira. He began to deal in lumber as an agent and then partner of Mr. T.S. Williams in his third relocation to Ithaca, which he continued to grow as he moved on to Millport and then Elmira. (2) Chemung pine, which was in great demand, was shipped via the Chemung River and the Chemung Canal. (3) Eventually he dealt in lead and then in coal, first in Pennsylvania and then Nova Scotia where “this gigantic business enterprise eventually stretched into many states of the Union.” (4) First as Andrus and Langdon, and then as J Langdon & Co (with J.D. F. Slee; Theodore Crane, Langdon’s son-in-law; and Charles J. Langdon, his son as his partners), (5) Langdon became quite successful.

Langdon was also well recognized as “a man of extraordinary warmth of heart and generosity. Imagination and sympathy marked all his human relationships. His dealings with people were straightforward and kind—not really quixotic, but at times approaching it.... Mr. Langdon was often-times too tenderhearted.” (6) He was an abolitionist and a “conductor” in the Underground Railroad.

He and his wife broke from the Presbyterian Church and were part of a group of men and women who founded the Park Congregational Church in Elmira (an integral part of Elmira’s fabric and anima, even today) “whose members were unanimous and out-spoken for the abolition of slavery” and the Langdons financially helped support the effort to build the new church (7) (across the street from the Langdon mansion which is no longer extant).

Mrs. Jervis (Olivia Lewis) Langdon, was from Lenox, NY, and shared her first name with that of a daughter, Olivia. She was a smart woman, who was socially adept and “socially gifted”. (8) Her interests varied from public affairs to furnishing their home, collecting a family library, cultivating fruits and flowers, reading and entertaining – both in the name of abolition and emancipation, as well as congenial gatherings for fun. (9) She was hostess to Frederick Douglass, Gerrit Smith and emancipationists known far and wide. (10) The Langdons were not only



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leaders in their community, but also played an important and fearless role in issues of national significance.

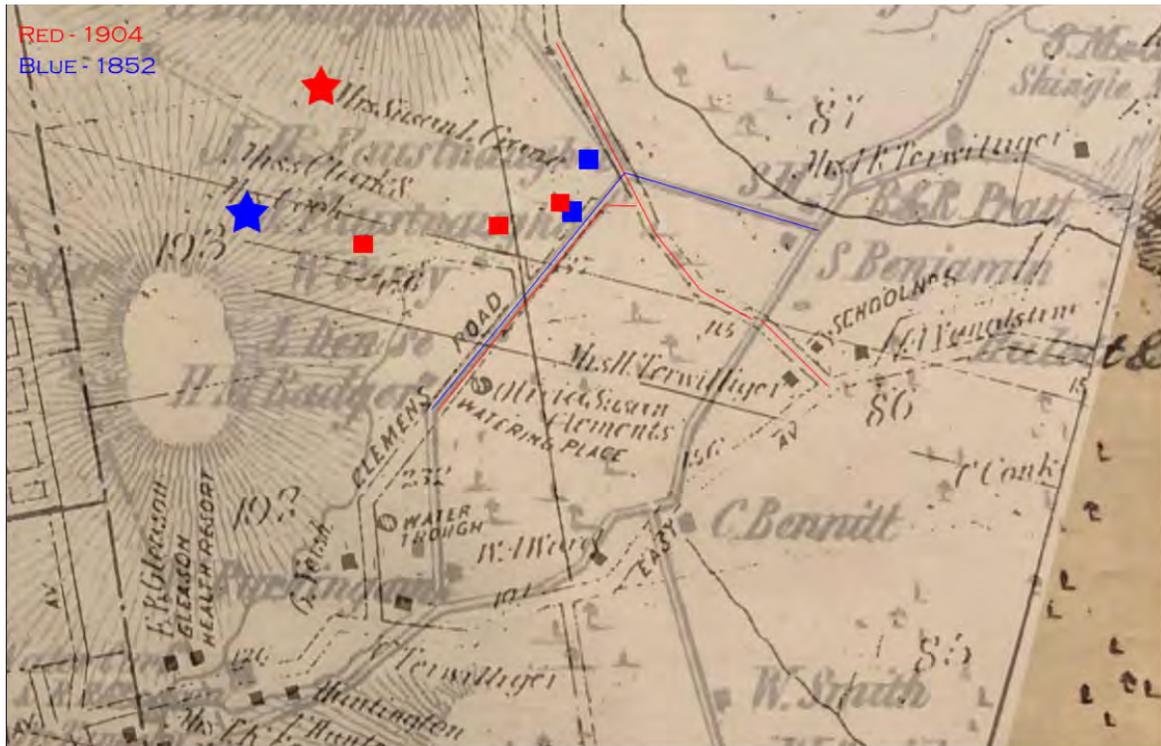
The Langdons had three children. Susan (who married Theodore Crane), was the eldest (1836-1924), and was adopted by the Jervis and Olivia Langdon following the death of both of her birth parents. Then came Olivia who (married Samuel Clemens/Mark Twain) was born in 1845 (d. 1904), and finally Charles Langdon, who was born in 1849 (d. 1916). The three siblings remained close throughout their lifetimes, but it was Susan, who inherited Quarry Farm when her father died in 1870, that was the one that kept the families close through her hospitality at Quarry Farm where the Cranes and the Clemens's spent a score of summers together. It was also where the Clemens family happily spent most of the next twenty summers together (and several summers thereafter) and where two of the Clemens's four children were born.

According to an article in the Elmira Advertiser on 21 May 1869, Jervis Langdon, Esq., "yesterday completed the purchase of about forty acres of land belonging to John H. Fosnaught, near the water cure on the East Hill, on which he will erect a fine summer residence." And according to a note written by Susan on May 15, 1869, "father bought the East hill farm which we rode to see it after dinner, with Ida. Showers and sunlight of wondrous (sic) beauty." She then wrote on May 29, 1869, two weeks later, that "Mr. and Mrs. Beecher, Father and Mother, Livy and Mr. Clemens & I drove to the farm *to locate* the house."

This reference (*to locate*) seems to indicate that they drove there to determine the location for the new house, which poses an interesting question. In other references, such as in Mark Twain in Elmira, on page 22, it states: "Mr. and Mrs. Langdon's oldest child, Susan (later Mrs. Theodore Crane), while still a little girl, was her father's frequent companion on the drives in which he found refreshment and diversion. Like him she loved high places, and it was her great joy that he decided to buy a plain little wooden house that they often passed on the crest of East Hill. The term 'week-end' was not in general use in the first half of the nineteenth century, but it was for 'week-ends' that the cottage was acquired, a haven for the often over-worked and over-weary Jervis Langdon. Its enlargement and improvement soon became a great interest. Mr. Beecher eventually proposed its name- Quarry Farm. It was bequeathed to Mrs. Crane, who had so loved it as a young girl, and became her home." (11)



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The above map is an overlay of the property map from 1852 when the property was owned by John H. Fosnaught (blue) and 1904 when the property was owned by Susan Crane (red). The stars are inserted to reflect the property owner's name and not a structure, since the two maps are overlaid. The road is also shown in a red or blue line. The purpose of this was to compare how the buildings on the site were situated from the two time periods, in an effort to determine whether the house at Quarry Farm was in the same location as the "simple house that existed" (somewhere) on the site when Langdon bought the property.

If the house locations were accurately depicted on the maps from which these were taken, it would appear that the house at Quarry Farm was further from the road (and if so, perhaps to take better advantage of the view), than the existing house (the white circle encompasses the location of the house(s) from both maps). But, how accurate are the maps? Perhaps future archaeology will determine if a house pre-existed on the property owned by Fosnaught which may have been closer to the road.

Despite in-depth research on many fronts, it has not been definitively determined whether the house on the site encapsulated an existing house, primarily because any physical evidence of an earlier house has been completely obscured by the newer structure. One would expect that a family of such means would be quite particular about the construction of their home and even the basement level was constructed of materials and methods more elaborate than the typical basement of a vernacular structure. Therefore, it would not be unusual for the basement to have been completely rebuilt, potentially eliminating any indicator of an earlier structure. Elise Johnson-Schmidt



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Although Susan was 33 when her father purchased the farm, Ida (the author of this chapter of the book, and the niece of Samuel Clemens; not to be confused with her mother Ida, the wife of Charles who was also the sister-in-law to Olivia Clemens) must have been referring to Susan's love of the property she had ridden past with her father, numerous times as a girl. According to maps of the property and deeds, the house was built around 1853, when Susan was 17.

The notion that the house was built new is supported by the idea that, according to Webster's Dictionary of 1828, the word "locate" implies that the house was built new, as it had these three meanings:

LO'CATE, *verb transitive* [Latin loco, locatus.]

1. To place; to set in a particular spot or position.
2. To select, survey and settle the bounds of a particular tract of land; or to designate a portion of land by limits; as, to *locate* a tract of a hundred acres in a particular township.
3. To designate and determine the place of; as, a committee was appointed to *locate* a church or a court house.

This account seems to therefore make reference to a new house that will be built on the site ("...to locate the house"). This conflicts with the narrative in Mark Twain's Elmira, which implies that the house was added to or modified to create the Quarry Farm that we see in photographs from the 1870's, shortly after the property was purchased by Jervis Langdon in 1869 and following his death in 1870, fifteen months later. Dr. Lorraine Lanmon's A Study of the "Picturesque" which was published in 1991 as part of a series of nine papers published since 1989, as the third such paper, states "just what Langdon built there or how he might have remodeled the former cottage cannot be determined for certain." This was based upon Langdon's will which bequeathed to his daughter, Susan Crane, "the farm on East Hill upon which I have lately erected a dwelling house, conveyed to me by John H Fausthaught and wife." (12)

A building inventory of the house and farm from August 1871, a year after the passing of Jervis Langdon, "suggests that it was still a modest dwelling—a one-room-deep 'hall-and-parlor' house. It contained simple furnishings for only a parlor, a hall, and one bedroom on the ground floor and the barest of essentials for one bedroom on the second floor—presumably adequate for the summer and weekend retreat of Mr. and Mrs. Langdon, with perhaps one servant in attendance." (13)

Dr. Lorraine Welling Lanmon's description of the house as an expression of the "Picturesque" is so perfectly stated—"a style made popular in America by Andrew Jackson Downing and his collaborator, architect Andrew Jackson Davis, it was most likely an 'ornamented cottage'—a small, economical little house in the suburbs of town, often simply ornamented with stylistic details from the syntax of variously identified Medieval, Italianate, Swiss, or 'Bracketed' prototypes." (14) She also goes on to say that "although Downing's four books [written to raise the standards of rural living as a guide for designing a house] were published between 1841 and 1853, later editions continued in large printings until the late 1880's." It was doubtful that as well-read and apprised of the latest trends as were the Langdons (illustrated by the refined interiors of their mansion at the corner of West Church and North Main Streets in Elmira) that



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they did not consult the books of Downing and Davis. In fact, Design X, Bracketed Cottage, with Veranda, as Lanmon points out, is very reminiscent of Quarry Farm. She goes on to point out that “in Downing’s view, such ‘domestic enjoyment’ had to do with the veranda, that ubiquitous form of American architecture which elevated a dwelling above the level of mere usefulness” (15) and clearly a prime feature of Quarry Farm. She goes on to say that Quarry Farm is “a textbook example of what Andrew Jackson Downing, the foremost American exponent of the philosophy of the picturesque in both architecture and landscape gardening, called the ‘ferme ornee—the embellished or picturesque farm.’” (16) Lanmon also goes on to say that if not AJ Downing, then certainly the Langdons must have consulted other references, and most notable among them was Calvert Vaux “(with whom Downing forged a partnership in 1850), who published his first edition of *Villas and Cottages* in 1857, and a later edition in the year that Langdon erected his house.”

Dr. Lanmon’s description of the house is so well written that it seems appropriate to include a portion of her paper – her description word-for-word as part of the text of the Historic Structure Report rather than including it for reference only in the appendix. Therefore, an excerpt of Lanmon’s paper is inserted herein:

“Indeed, the house expressed architect Vaux’s proclamation that the dormer is a ‘capital feature’ in a country house; that the chimney should ‘stride the ridge, be set-off in brick-work, and have a substantial look’; that ventilators be used for ‘convenience and artistic effect’; that hoods to windows are ‘useful shelters and also provide artistic effects’; and that there cannot be ‘too many bays for comfort and picturesque effect.’ (18) Clearly the opportunity for achieving ‘artistic’ and ‘picturesque’ effects were not to be missed.

According to the design book authors of the time indispensable qualities of the picturesque suburban and rural residence were simple forms and ornamentation, comfort and convenience, modest size, harmony with landscape, reliance on local materials, and, of course, irregular composition, variety, intricacy, and movement.

Certainly, the house at Quarry Farm conformed to Downing’s ‘valuable truths’ of domestic architecture and the ‘Cottage Ornee,’ with its local stone foundation, clapboard siding brackets, latticed and arched-veranda, window hoods, dormers, roof ventilator, bay-window, tall ornamented chimney pots, and gables.

Its mood was antithetical to the classical aesthetic doctrine. Instead, it showed a tendency, as a country house should, to ‘spread out’ and ‘extend itself on the ground.’ (19) By its ‘varied and picturesque form and outline,’ it appeared to have ‘some reasonable connexion, or be in perfect keeping, with surrounding nature.’ Thus, architectural beauty was considered ‘conjointly with beauty of the landscape’-the ultimate picturesque ideal. (20)

Predictably, the stylistically acceptable forms for the philosophy of the picturesque were embraced at Quarry Farm. Its vernacular version of the Italianate style was an ornamental focus in the round arches of the veranda and dormers; in the oculus windows in the veranda lattice; and in the bracketed bay window, dormers, and rear porches. Examples of these motifs were readily available in the popular house pattern books of the time. The ‘Bracketed’ mode, Downing’s invention included both Italian and Swiss features. He wrote:

‘It possesses a good deal of character, is capable of considerable picturesque effect, is very easily and cheaply constructed of wood or stone, and is perhaps more entirely adapted to our hot summers and cold winters than any other equally simple mode of building.’ (21)

Surely the most imposing aspect of the house at Quarry Farm is its latticed veranda, a feature recommended by Downing for cottages, because in summer it is the principal lounging spot, a ‘social resort’ for the whole family; a feature ‘without which no country house is tolerable in the United States.’ (22) Old photographs of the Langdon and Clemens families show that they



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made such use of the space, and here Twain poignantly recalled his wife, Livy, in her declining years: 'During three peaceful months she spent most of her days reclining on the wide veranda, surrounded by those dearest to her, and looking out on the dreamlike landscape...' (23)

The veranda at Quarry Farm has existed in no less than four forms. Originally a narrow, arbored-veranda (sheltered by a vine-covered trellis), it was enlarged into a more generous width prior to 1886, soon after the Cranes came to live year-round at Quarry Farm. It was converted into an 'architectural veranda' (covered with a roof), sometime between 1890 and about 1900, perhaps soon after 1893 when Mrs. Crane returned to residency at the farm following her husband's death. Finally, the flooring surface was altered from wood to slate in the 1950's as it exists today. (24)

As important as a veranda to the champions of the picturesque aesthetic was color. Fragments of the original painted siding on the cottage at Quarry Farm show that its drab hue was compatible with the picturesque color theory that Downing and others put forth at the time—soft and quiet neutral tints, such as fawn, drab, grey, or brown, those drawn from nature so that the cottage would blend into the landscape. To the advocates of the picturesque, there was little worse than the classicists' preference for white houses, unless they were placed deeply into foliage in order to soften the glare.

Improvements intended to render the cottage even more useful and fashionable in both its interior and its exterior undoubtedly began soon after Susan Crane inherited the property in 1870. An extension to the rear—providing for a woodshed, pantry, servants' and children's sleeping rooms—was added probably in the early 1870's, when the extended family was coming to Quarry Farm to spend the summer.

A single-story parlor-bedroom wing was subsequently appended to the southeast side of the house. Twain's daughter, Clara, later remembered that "Susy and I slept together, my younger sister, Jean, roomed with the nurse, and Father and Mother occupied a third room." (25) That third room is said to have been the parlor-bedroom, destroyed by later remodeling but shown to the right of the bay window. (26)

*The chamfered corner at the southwest part of the house, a popular device in the latter decades of the nineteenth century used to negate the right angle and to offer another means of providing picturesque irregularity, was probably also created in the early years of the Crane residency. The adjacent exterior chimney, articulated with patterned brickwork, is also typical of that time. So, too, are the interior woodwork and fireplace surrounds. They reflect the doctrine of the "Aesthetic Movement," championed by Charles Locke Eastlake in his *Hints of Household Taste* and by his American followers. Eastlake's book was owned by Olivia Langdon Clemens in 1872, the year of its first American publication, undoubtedly as a reference for "the fashionable" at the time that she and Samuel were building their very grand house in Hartford, Connecticut. (27)*

More alterations and additions to Quarry Farm soon followed. Several interior and exterior details suggest an 1880's or 1890's date for the remodeled form that the house now takes. The dining room and parlor windows on the front (southwest side) were altered from the vertical shape of the 1870's to the horizontal proportions fashionable later in the century. And, as Calvert Vaux advocated, an arched parlor window, with panels below, was made to slide into a pocket, thus creating a wide door. This accounts for the threshold under that window, the pocket-door space added to the façade of the house, and the partial remains of locks and door casings. (28)

The wooden roller-blinds, mounted on the exterior parlor and dining room windows, are carved with a fan or sunburst design, in the manner of the Colonial Revival's Queen Ann prototypes. (29) Popularly used in the last quarter of the nineteenth century to decorate interior and exterior woodwork, furniture, and metal work, the same motif can be found at Quarry Farm on the drapery brackets in the parlor and dining room and at the back of the bookcases (a later addition) in the entrance hall. To be sure, this design was published in various versions in pattern books of the period. Hardly a woodworker in the country would have been unaware of those in the Paliser and Palliser publications.

The existing lattice decorating the veranda, with oculus opening and glazed sash, probably also date from the 1890's. It protected the windows and door at the entrance to the house from the prevailing winds in inclement weather, but at the same time admitted cooling breezes during the summer months. Clearly, there was great concern for controlling the effects of the weather in order to provide comfort—at first in the summer months, then year around once the house became a permanent



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residence for the Cranes. The pocket-door, roller-blinds, canvas shades and vines on the veranda, and a roof ventilator all attest to the attempts at controlling the climate for maximum comfort.

Sometime in the early twentieth century, the central gable of the façade was extended over the veranda roof to provide space for a summer bedroom. Incidentally, from this vantage point, the family handily communicated, by waved-sheet signals, to the Langdon house in town. (30)

The Langdons and the Cranes were probably among the increasing number of people of fashion and wealth to respond to Downing's description of the delights and rewards of rural living. Perhaps the idea promoted by one design book writer that the 'Peculiar beauty and attractiveness about cottage architecture... cannot be produced in larger mansions' appealed to them (31). While Jervis Langdon had a palatial Italianate house in the center of Elmira, the cottage at Quarry Farm was a favorite retreat as well as a working, yet 'ornamental' farm, managed by a tenant farmer. (32)

In the nineteenth century, well-to-do Americans commonly had both town and country residences. Indeed, Downing claimed that the only reason to work in the city was to make enough money to retire to the country. Thus, Quarry Farm was used by the Langdons, the Cranes and the Clemenses as a retreat from the business and social demands of town life in Elmira and Hartford, as well as a cooler places to spend summers. Twain wrote from down-town Elmira: 'It gets fearfully hot here in summer, so we spend our summers on top of a hill 6 or 700 feet high, about two or three miles from here—it never gets hot up there.' (33)

Albert Bigelow Paine, Twain's first official biographer, reported that Quarry Farm 'was bought quite incidentally by Mr. and Mrs. Langdon, who, driving by one evening, stopped to water the horses and decided that it would make a happy summer retreat, where the families could combine their housekeeping arrangements during vacation days.' (34) The idea was successfully implemented. The Clemenses 'returned to this place as to Paradise: Clemens to his study and the books which he always called for, Mrs. Clemens to a blessed relief from social obligations, the children to shady play-places, the green, sloping hills, where they could race and tumble, and to all their animal friends.' (35) The ending of each year's summer brought only regret. Clemens always left something behind in the belief—some call it superstition—that to leave some article would ensure return. Mrs. Clemens left her 'heart's content'; the children bid various objects good-bye and 'kissed the gates of [their much loved playhouse] Ellerslie.' (36)

After her husband's death in 1889, Mrs. Crane returned to the city of Elmira for a few years before going back to live at Quarry Farm. (37) Additional living accommodations for caretaker Ernest Koppe and his wife were subsequently extended to the northeast side. (38) At Susan Crane's death in 1924, the acreage, by then increased to 216 acres, passed to her nephew, the second Jervis Langdon. (39) In 1925, according to the fashion of the period, he built a large, two-story, Tudor-revival addition, not unlike those Downing championed for country villas. It included a handsome 'Elizabethan' library on the ground floor and bedrooms above. Thus, the simple, picturesque, clapboard and shuttered farmhouse was partially transformed into a more sophisticated stucco, brick, and half-timbered country residence.

At Langdon's death in 1952, his widow, Eleanor, continued to reside at Quarry Farm until her death in 1971. The property was then conveyed to her son, Jervis Langdon, Jr., who not only used it again as Downing had suggested—as a businessman's retreat from the city—but who now considers it his ancestral home.

Quarry Farm was placed on the National Register of Historic Places on 13 March 1975. Jervi Langdon, Jr. gave the house and more than six acres of land to Elmira College in 1982. Quarry Farm now serves as the Elmira College Center for Mark Twain Studies. The separate, former laundry and housekeeper's quarters have been converted to The Gannett Educational Center, providing office and conference spaces and a modern example of preservation by adaptive reuse.

Quarry Farm Outbuildings, Site and Landscape:

Perhaps even more expressive of the philosophy of the picturesque than the house at Quarry Farm was its surrounding landscape. The grounds at Quarry Farm were planned according to the principles of naturalistic English "landscape" style developed by Uvedale Price, Richard Payne Knight, Lancelot "Capability" Brown, Humphrey Repton, John Claudius Loudon, and the other English architects and theorists of the eighteenth and nineteenth centuries. Through the use of informal, asymmetrical designs, they sought to unite the powers of the landscape painter with those of the practical gardener in an attempt to create the effect of unspoiled nature. Sought after was a landscape that was variably romantic and poetic, but inevitably picturesque.



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*In their garden plans, Andrew Jackson Downing, Calvert Vaux, Frederick Law Olmsted, and others adapted those English ideas to the broadly disseminated the philosophy of the picturesque in landscape, as well as in architecture, to thousands of Americans from the 1840's to nearly the end of the century. In his first work *A Treatise on the Theory and Practice of Landscape Gardening* (1841), he explained how the 'ferme ornee,' or the 'embellished' farm could combine the beauty of the landscape garden with the utility of the farm. (40)*

Indeed, the grounds at Quarry Farm were planned to reflect Downing's illustration of a 'View of a Picturesque farm (ferme ornee)' published in that Treatise. (41) The approach from the public road, the locations of the dwelling, farm buildings, kitchen garden, orchard, grass and shrubbery, crops, trees, and circle drive, not to mention a nearby rocky thicket, were all paralleled in the scheme at Quarry Farm. Even his favored Lombardy poplar and oak trees still grow there. Of course rectangular plots for crops would have been more efficient than random shapes for farming, but Downing assumed, rightly in this case, that the owner of an 'ornamented farm' would not have profit as a first and only consideration.

Moreover, the grounds at Quarry Farm were laid out according to Sir Humphrey Repton's theory that a perfect landscape includes three distances: a foreground for a gardener to improve, a middle distance not always in his control, and the horizon outside his domain. Thus, although the house should have an extensive view, the landscape architect must provide for a connection between the near and far landscapes in the form of fences, scattered trees, grazing animals, and cultivated farm land—thus sparing the viewer a sense of violent contrast between near and far vistas. (42)

In Downing's opinion the cottage should be enhanced by a veranda and covered with vegetation—vines, climbers, and creepers—because it 'covers up all that is ugly and heightens the charm of everything attractive and picturesque.' Such a veranda would integrate the house with the garden, a belief also advanced by Richard Paine Knight and Joseph Gandy early in nineteenth century England. (44) The Veranda at Quarry Farm was liberally 'draped' with Virginia Creeper (one of several vines that Downing found suitable for the purpose), enhancing its use as an outdoor living space.

In 1882, a journalist observed the 'landscape gardening' features at Quarry Farm when he wrote that the house:

"has an abundance of windows and glass doors on the south (actually the southwest side), so that from within, the lovely scenery in the valley below is plainly visible. An arched carriageway connects with the veranda, and whole is protected from glare and heat by vines and awnings so as not to obstruct the view [from this we can deduce that the front drive is still a feature in 1882—which appears to have disappeared from use soon thereafter and the side drive became the principle approach to the house, possibly because it was less work to maintain]. In front of the house and beyond the lawn, is a huge field of oats which completely shrouds the brow of the hill, and with its undulating surface softens and disguises an abruptness of roughness which there might otherwise be in the foreground."

Rudyard Kipling recorded a similarly picturesque image of Quarry Farm in a chapter of his 'American Notes' after his visit to the farm in 1889:

"It [Quarry Farm] was a very pretty house, anything but Gothic [he had been told that it was] clothed in ivy, standing in a very big compound, and fronted by a veranda full of chairs and hammocks. The roof of the veranda was a trellis-work of creepers, and the sun peeping through moved on the shining boards below." (45)

Several ornamental structures in the landscape at Quarry Farm reflected still further the philosophy of the picturesque. One was Mark Twain's now famous octagonal study, built for him in the spring of 1874 by his sister-in-law Susan Crane, owner of Quarry Farm. It was located 100 yards above and beyond the house and not far from an abandoned quarry. (46) Approached by a steep, winding walk with rough uneven stone steps, laid down according to picturesque principles, it gave Twain the privacy to write—even about the study itself:

It is the loveliest study you ever saw, it is octagonal with a peaked roof, each facet filled with a spacious window, and it sits perched in complete isolation on the top of an elevation that commands leagues of valley and city and retreating ranges of distant blue hills. It is a cozy nest and just room in it for a sofa, table and three or four chairs,



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and when the storms sweep down the remote valley and the lightning flashes behind the hills beyond and the rain beats upon the roof over my head, imagine the luxury of it. (47)

Albert Bigelow Paine referred to Twain's study as a 'little room of windows somewhat suggestive of a pilot-house.' (48) While the windows on all sides of the brown wooden structure (including one through the fireplace chimney—a conceit of late nineteenth century architecture) probably inspired that analogy, the octagonal form represented a shape fashionable in the United States after 1848 for houses, churches, school houses, and numerous minor structures, including séance chambers. Although an architectural form used since ancient Greece, and in early America from classical sources, its popularity in the latter half of the nineteenth century surely resulted from Orson Fowler's success in championing the shape in his 'A Home for All; or, the Gravel Wall and Octagon Mode of Building.' (49)

The octagon fad was, of course, just another part of the experimental intellectual climate of mid-nineteenth century culture that produced advocates of vegetarianism, dress reform, utopian religions, genetic experimentation, water therapy, spiritualism, miraculous cures, and phrenology. While all these crusades were practiced in upstate New York, the latter three movements have especially to do with Twain or Elmira.

As part of the interest in spiritualism then current in Hartford, Twain made an attempt in 1879 to talk to his deceased brother Henry through a medium. (49) Both Twain and Lily became interested in palmistry and spiritualism, attending seances together and visiting mediums after their daughter Susy died in 1896. Throughout his later life, Twain was fascinated by id science and faith healers. (51) In reacting to several illnesses in the family, he looked for miraculous cures through hydrotherapy, osteopathy, electric treatments, mind cure, health foods, and homemade nostras. (52)

The reformist Fowler, along with his classmate at Amherst College, Henry Ward Beecher, became captivated by phrenology and the 'science' of analyzing personality characteristics on the basis of the contours of the skull. Twain was a friend of Beecher and his sister Harriet Beecher Stowe (a neighbor in Hartford) along with their half-brother the Reverend Thomas K. Beecher of Park Church, Elmira. Twain frequently visited the Beecher home, located just down Watercure Hill Road (which name reflects one of the experimental cults of the era) from Quarry Farm. Apparently Twain became intrigued by phrenology, too, for in 1901 he had a phrenological analysis done by the firm of Fowler Wells of New York City. (53) Later, Twain related that his analysis showed him to be a person without humor. He discounted not phrenology, but rather the practitioners. (54)

*'Ellerslie,' the playhouse of Twain's daughters, was not meant to be principally a garden ornament. Yet, it too served a picturesque function in the farm landscape. It was named after the Scottish hero Sir William Wallace's hermitage, 'Glen of Ellerslie,' a place made known to the children by Jane Porter's romantic, historical novel *Scottish Chiefs*. (55) The playhouse was located 100 yards below [West of] the study, 'amongst the clover and young oaks and willows.' (56) Ellerslie, which the children 'tastefully decorated' and furnished with a stove, table, chairs, shelves, dishes, and a broom, was built by Susan Crane for her nieces, probably in 1886 on fenced grounds 'deeded' to them. (57) It was of board and batten construction, like the stable and the arn, a method that Downing highly recommended for picturesque structures. (58)*

*Nature's 'architecture' was a popular form admired by mid-nineteenth century philosophers of landscape gardening. At Quarry Farm, 'Helen's Bower' was the name of the tangle of bushes originally in back of Ellerslie. It was a name that appealed to the Clemenses' daughter Susy's 'poetic fancy' after reading the romantic novel *Thaddeus of Warsaw*. (59) Alas, a workman, who was sent to clean up the debris after the construction of the playhouse, cleaned away the bower as well.*

Open and covered rustic seats were also considered by landscape gardeners to be among the most useful decorations for the grounds of a country residence. Downing advocated latticed arbors, formed of rough posts, because they were informal, irregular, rough, and of nature's material—all characteristic of picturesque design qualities. He considered them especially suitable for wilder areas of the landscape and pointed out that rustic seats place here and there in the most inviting spots, will both heighten the charm and enable s to enjoy at ensure the quiet beauty around.' (60) Moreover, by mid0century, nature was perceived as having a moral aspect and, thus, 'honesty' was reflected in rustic garden furniture constructed with twigs, roots, and bark.

The arbor at Quarry Farm, located 30 yards above the study, was just such a rustic seat and of sufficient interest for Twain to describe it in a letter: 'On the peak of the hill is an old arbor roofed with bark and covered with the vine you call the American Creeper. Its green is almost bloodied with red.' (61)



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Another, less rustic, but every it bit as picturesque a seat was the polygonal gazebo, located between the house and the road. With Latticed sides and a pagoda-like configuration to the roof, it expressed the fashionable 'Oriental' taste, deemed appropriate for the gentler areas of the landscape.

Yet another was a summer house called the 'tent'. It was situated 50 yards above the study, at a high ridge above the abandoned quarry. (62) Reached by a long and intricate walk through red clover beds, it was a pleasant place for Twain to muse and for the family to enjoy a summer's afternoon Twain wrote: 'The Cranes are reading and loafing in the canvas-curtained summer-house, ... the cats are loafing over at Ellerslie. (63)

One of Twain's letters shows that the tent, like the study, was built in 1874, or possibly before. (64) It is probably reasonable to assume that all of these garden ornaments, built to enable the family to work and relax with the maximum exposure to nature and cooling breezes, were constructed in one building campaign soon after Susan Crane inherited the property in 1870 and was spending summers at Quarry Farm, along with extended families.

The tent at Quarry Farm was an hexagonal structure, supported by six posts at the perimeter and a center post, the latter surrounded by a bench. (65) It was fitted with rustic chairs and hammocks. If there were not a breeze to be found at the house, the entire family retired there to sleep and enjoy a place open on all sides to the available air. (66) The occupants could be protected from adverse weather by rolling down the canvas shades at the sides of the structure, not unlike those installed on the veranda of the house.

Illustrations in house pattern-books of the 1870's and 1880's show that summer houses could be constructed in a variety of forms by an 'artist of some fancy and ingenuity,' hexagonal and octagonal forms being most popular. (67) These, among other geometric shapes, were a part of the architectural vocabularies associated with both the nineteenth century's Gothic and its Renaissance Revival styles. By the last quarter of the century, polygonal shapes often had both far and middle-Eastern connotations as well. Also expressive of the Asian design fashion in eighteenth and nineteenth century America was the use of fabric canopies over garden seats, draperies and fringes on furniture, and the suggestion of tent-like forms in ornamental garden architecture. All of these fashions were embraced at Quarry Farm.

Other picturesque effects at the farm included rail fences, considered by landscape gardeners to be the least offensive type in character and color. Covered with vines, the very long dry-stone wall extending about 150 yards from the upper to the lower gates along the roadside of Quarry Farm (still surviving today) also appeared picturesque in its irregularity and roughness; it blended with and was part of the natural landscape. By its side were planted 'many lovely flowers—nasturtiums, pansies, roses, forget-me-nots, and so forth.' (68)

An abandoned rock quarry was yet another picturesque amenity highly regarded by most landscape gardeners. Although the one on this site was undoubtedly not dug for picturesque purposes, the fact that Thomas K. Beecher suggested that the site be called 'Quarry Farm' is perhaps a result of that aesthetic philosophy. (69)

Finally, Downing advocated 'prospect towers' with thatched roofs from which to take the views. 'If you have flat ground, you must build a tower,' he wrote. (70) The Clemens family planned to build such a tower of stone in a nearby field at Quarry Farm, from which Twain could dream, forgetting the world.' Because the site is not at all flat, the idea of building a tower must have appealed for the fashionable picturesque reason. Twain's daughter, Clara, tells of the family competing to collect stones with which to erect the tower and reports that her father dallied in this endeavor because he stopped to study and the expound on the shape of the stone itself or the imprint it left in the soil. 'This, his tongue flowed with observation while his feet stood still.' (71)

Although the tower was never built, the landscape at Quarry Farm was abundantly ornamented by a picturesque country residence replete with an arbored-veranda and carriageway, a stable and barn, Twain's study, a summer-house, a gazebo, a rustic arbor, a playhouse, as well as near, middle, and far vistas—all appropriately articulated by a circular drive, trees, shrubbery, farm crops, and grazing animals.

This study of Quarry Farm and the philosophy of the picturesque reveals that the house and landscape there were intended to express the well known picturesque aesthetic, that of the 'ornamented farm.'



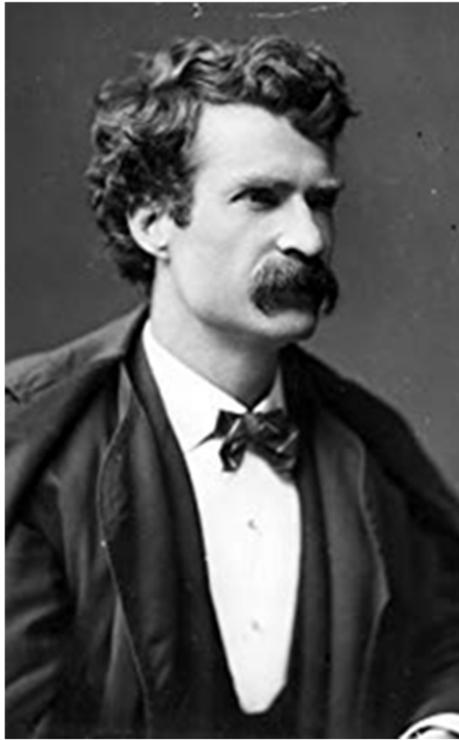
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It might be concluded that this type of house and grounds particularly suited Twain, whose individuality and untamed manner—with flaring eyebrows and hats placed carelessly on a tangled confusion of bushy hair—made him the ultimate of the picturesque personality.

The farm environment suited him as well. In his later years Twain wrote: 'I should desire nothing more than to retire to a quiet farm to spend my declining days. I love the farm, I love everything on the farm. I was raised on the farm, but did not like it then. Times have changed me.' (72) His wish was granted when he retired to 'Stormfield', his home near Redding, Connecticut, to spend the last years of his life.



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Samuel Clemens aka Mark Twain and Olivia Langdon Clemens



Olivia Clemens (middle) with her daughters, L-R, Susy, Jean and Clara.

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The four children of Samuel and Olivia Clemens—
Jane (Jean) Clemens (Left: July 26, 1880-December 24, 1909—age 28) 4th child;
Susy Clemens (middle: March 19, 1872- August 18, 1906—age 24) 2nd child;
Clara Clemens (R: June 8, 1874-November 19, 1962—age 88) 3rd child.
Langdon Clemens (below: November 7, 1870-June 2, 1872—19 months) 1st child





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- (1) from Mark Twain in Elmira, by Jerome Wisbey Snedecor, 2nd Edition, 2013, p. 20, and according to Thomas K. Beecher at Langdon's memorial service.
- (2) Mark Twain in Elmira, p. 20.
- (3) Ibid, p. 20.
- (4) Ibid, p. 20.
- (5) Ibid, p. 21.
- (6) Ibid, p. 21.
- (7) Ibid, p. 21.
- (8) Ibid, p. 22.
- (9) Ibid, p. 22.
- (10) Ibid, p. 22.
- (11) Ibid, p. 22.
- (12) Chemung County Surrogate Court, Record of Wills, vol. 7, p. 139; package number 3406.
- (13) Ibid.
- (14) Andrew Jackson Downing, *The Architecture of Country Houses* (NY: D. Appleton Company, 1850; reprint ed., NY: Dover Publications, Inc., 1969), Section II. Also see Downing, *Treatise*, pp. 333-351.
- (15) Lorraine Welling Lanmon, *A Study of the "Picturesque"*, (Elmira College Center for Mark Twain Studies, 1991, Paper No. 3).
- (16) Ibid; and Andrew Jackson Downing, *A Treatise of the Theory and Practice of Landscape Gardening, Adapted to North America* (NY: A.O. Moore and Co., Sixth ed., 1859, originally published in 1841), p.99.
- (17) Lorraine Welling Lanmon, *A Study of the "Picturesque"*, (Elmira College Center for Mark Twain Studies, 1991, Paper No. 3).
- (18) *Villas and Cottages* (NY: Harper and Brothers, 1867), pp. 103-108.
- (19) Downing, *Country Houses*, pp. 32-33.
- (20) Downing, *Treatise*, p. 320.
- (21) Ibid., pp. 338-339.
- (22) Downing, *Country Houses*, pp. 120, 281.
- (23) Paine, *A Biography*, 3: 1206.
- (24) Downing, *Country Houses*, p. 120. Paine, *A Biography*, 2: 880. Note by LWL: "A documented photograph of 1874 shows the narrow arbored-veranda. The account of a Chicago Tribune reporter's visit to Quarry Farm in 1886 (with accompanying wood engravings) mentioned and illustrated a large arbored-veranda with the flooring extended to the front porch posts. Rudyard Kipling evoked that extended arbored-veranda after his visit to Quarry Farm in 1889. Photographed circa 1900, the architectural-veranda is clearly in evidence [I'm assuming LWL is referring to it being roofed]. Fred Petrie, Elmira architect, has told the author that he was responsible for changing the flooring from wood to slate sometime in the early 1950's. Also see pp.22-23 for the Kipling text of 1889."
- (25) Clara Clemens, *My Father Mark Twain* (NY: Harper and Brothers 1931; renewed 1959), p. 59
- (26) As told to Jervis Langdon, Jr. by his father.
- (27) Alan Gribben, *Mark Twain's Library: A Reconstruction*, 2 vols. (Boston: G.K. Hall and Company, 1980), p. 210, states that the book was signed on the second flyleaf: "Livy L. Clemens, 1872." He added that it "looks well-used." Eastlake's book was published in London in 1868 and in Boston in 1872.



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- (28) Vaux, *Villas and Cottages*, p. 113. Note by LWL: [Vaux] “advises that the most perfect window arrangement was ‘to prepare a case in the wall sufficiently large to contain the sash, the blind, and shutter, and slide each into the recess.’ Although not constructed as Vaux proposed, the effect at Quarry Farm was similar. Susan Crane wrote to Samuel L. Clemens probably in 1906: ‘When the big parlor window at Quarry Farm was made it did not give me more joy [than a small one she had as a child in an attic bedroom in the Langdon house on Third Street], if as much.’” Mark Twain Project, Bancroft Library, University of California at Berkeley [cited here from microfilm roll number 2208, Mark Twain Archives, Elmira College, Elmira, New York].
- (29) Note by LWL: “The blinds are marked: by J.G. Watson/Patentee Manuft/958 B’dway/New York. No record of the firm has been located by the author in NYC directories of 1880/1900.”
- (30) Jervis Langdon, Jr. to Lorraine Weller Lanmon, telephone interview 15 May 1988.
- (31) George Woodward, *Woodward’s Country Homes* (NY: George E. and F. W. Woodward, 1865), p.133.
- (32) At Jervis Langdon’s death in 1870, the farm consisted of corn, potatoes, oats, hay, an apple orchard, peach trees, three cows, and many chickens and turkeys. Inventory in “Record of Wills.” Susan Crane operated the first dairy farm in Chemung County at Quarry Farm from ca. 1902-1919 in order to develop improved methods of pasteurization and to comply with the strict requirements established by the Elmira Academy of Medicine’s Milk Commission to produce certified milk. See Gretchen Sharlow, “the Cranes of Quarry Farm,” unpublished manuscript, 1989.
- (33) Samuel L. Clemens, Elmira, New York, to Dr. John Brown in Edinburgh, 27 April 1874, Paine, *Letters*, 1:218. Note by LWL: “In later years, the Clemenses’ houses at Riverdale-on-the-Hudson (New York), Fiesole (Italy), and Redding (Connecticut) were sited on hills overlooking wide pastoral views.”
- (34) Paine. *A Biography*, 1:434.
- (35) *Ibid.*, 2:577.
- (36) *Ibid.*, p. 825.
- (37) Susan L. Crane was listed in the Elmira City Directories from 1890-1892 as a boarder at 303 North Main Street, the Langdon house.
- (38) See Herbert A. Wisbey, Jr., “Sixty Years at Quarry Farm,” *Mark Twain Society Bulletin*, vol. 10, no. 2 (July 1987), p. 134.
- (39) Record of Wills:” vol. 28, p. 354, package 12,276.
- (40) Downing, *Treatise*, p. 98.
- (41) *Ibid.*, fig. 22, p. 99.
- (42) *Ibid.*, p. 89. For years Susan Crane desired to have her cows in the lower lot in front of the house but there were always crops in the way or the fence was down. To honor her summer-time return to the farm in 1890, the cows were pastured where she could see them. Susan Crane to Jean Clemens, 8 October 1890, Mark Twain Project, Bancroft Library, University of California at Berkeley [cited here from microfilm roll number 2208, Mark Twain Archives, Elmira College, Elmira, New York].
- (43) Downing, *Rural essays* (New York: George P. Putnam and Company, 1853), p. 89. Michael Hugo-Brunt, “Downing and the English Landscape Tradition,” Introduction to Downing, *Cottage Residences*, n.p.
- (44) “Mark Twain’s Summer Home,” pp. 1-3.
- (45) Paine, *A Biography*, 2:880.



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- (46) The study was moved in 1952 to the Elmira College campus because of vandalism. An archaeological project, conducted by Elmira College in 1986, documents its foundation.
- (47) Budd, "Interviews," p. 42; Samuel L. Clemens to Reverend and Mrs. Twichell in Hartford, 11 June 1874, Elmira, New York, in Paine, *Letters*, 1:219-220; and Paine, *A Biography*, 1:508.
- (48) Paine, *A Biography*, 1:507. No octagonal pilot-houses are known to this author.
- (49) New York: Fowler and Well, 1848. Architect Edward Potter included a demi-octagonal tower in Twain's house in Hartford, Connecticut, built the same year as the study. It was a popularly employed architectural form in the last half of the nineteenth century.
- (50) Kaplan, *Mr. Clemens and Mark Twain, A Biography*, p. 203.
- (51) *Ibid.*, pp. 203, 338
- (52) *Ibid.*, p. 247. Hamlin hill, *Mark Twain God's Fool* (New York: Harper and Row, Publishers, 1973), p. 7, lists an imposing array of illnesses with which Twain had been afflicted.
- (53) Gribben, *Mark Twain's Library*, 1:237
- (54) Charles Neider, ed., *Autobiography of Mark Twain* (New York: Harper and Brothers, Publishers, 1959), pp. 64-66.
- (55) (Philadelphia: Porter and Coates, 1870, originally published in 1810), pp. 27-67. Also see Budd, "Interviews:" pp. 42-43, and Paine, *A Biography*, p. 824. I believe that Paine incorrectly states that the name derived from Grace Aguilar, *The Days of Bruce* 2 vols. (New York: D. Appleton, 1852, originally published in 1834). In Porter's *Scottish Chiefs* "Ellerslie" was William Wallace's retreat from the world (as it was for the Clemens girls), a self-imposed exile, in order to forget that Edward reigned in Scotland. The name was also used for one of the most celebrated picturesque estates on the Hudson River—the design by foremost Gothic Revivalist architect Richard Upjohn for the client William Kelley, published in Downing, *Treatise*, p. 3.
- (56) Clemens to Millie (Mrs. Orion Clemens) in Keokuk, Iowa, 10 July 1887, Elmira, New York, Paine, *Letters*, 2:488-489.
- (57) Paine, *A Biography*, 2:284; Julie Langdon, on 25 July 1886, states in her diary: "Spent the day at the farm and saw the dear little cottage at Ellerslie." Diary, property of Jervis Langdon, Jr .. Budd, "Interviews," p.43, reveals that it existed in 1886. Paine, *A Biography*, 2: facing p. 824, pp. 824-825, suggests an 1885 date. Neider, *Letters*, p. 180.
- (58) Later photographs show the playhouse roofed with shingles.
- (59) Jane Porter, *Thaddens of Warsaw* (Ithaca, New York: Mark, Andrus, and Woodruff, 1842, originally published before 1810). Also see Paine, *A Biography*, 2:284; Edith Colgate Salisbury, *Susy and Mark Twain* (New York: Harper and Row, 1965), p. 20.
- (60) Downing, *Cottage Residences*, p. 119. First recorded by Matthew Darly and George Edwards in 1754, Chinese furniture made from gnarled roots inspired numerous English adaptations. See Morrison Heckscher, "Eighteenth Century Rustic Furniture Designs," *Furniture History*, vol. 11 (1975), pp. 59-65.
- (61) Twain to Dr. John Brown in Edinburgh, 4 September 1874, Elmira, New York, in Paine, *Letters*, 1:224-226. The Virginia Creeper is sometimes called the American Creeper.
- (62) Samuel L. Clemens to the Reverend and Mrs. Twichell in Hartford, 11 June 1874, Elmira, New York (in Paine, *Letters*, 1:219-220) mentions Susy is climbing the hill to the summer house. Desirable locations of summer houses are discussed in Downing, *Cottage Residences*, p. 162.
- (63) Samuel L. Clemens to Mrs. Orion Clemens in Keokuk, Iowa, 10 July 1887, in Paine, *Letters*, 2:488-489; Paine, *A Biography*, 2:825.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

- (64) Samuel L. Clemens to Reverend and Mrs. Twichell in Hartford, 11 June 1874, Elmira, New York, in Paine, *Letters*, 1:219-220.
- (65) Its foundation was discovered in 1986 by Gretchen Sharlow, Associate Director of the Elmira College Center for Mark Twain Studies at Quarry Farm.
- (66) Budd, "Interviews," p. 42.
- (67) The quoted words are from the Downing, *Treatise*, p. 396.
- (68) Clara Clemens, *My Father Mark Twain*, p. 61.
- (69) Previous names had been "Go as You Please Hall," "Crane's New," and "Rest and be Thankful Hall." Paine, *A Biography*, 1 :434; Samuel L. Clemens to Jeanette Gilder, 14 May 1887, Neider, *Letters*, p. 178, Clara Clemens, *My Father Mark Twain*, p. 59.
- (70) Downing, *Treatise*, p. 396
- (71) Clara Clemens, *My Father Mark Twain*, p.61.
- (72) Mark Twain, "New Ideas on Farming," in Robert J. Burdette, *Gems of Modern Wit and Humor* (Chicago: The L. W. Walter Company, 1903), pp. 55-56.



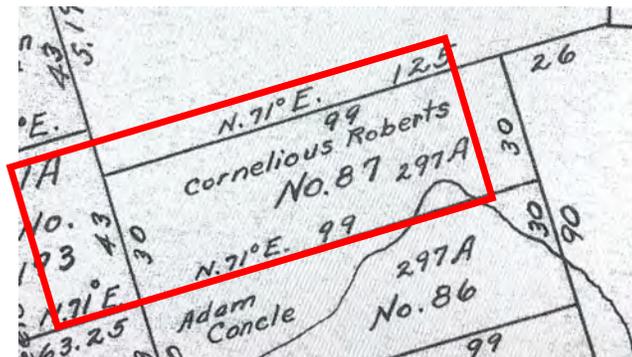
HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY

B. CHRONOLOGY OF DEVELOPMENT AND USE

ACQUISITION

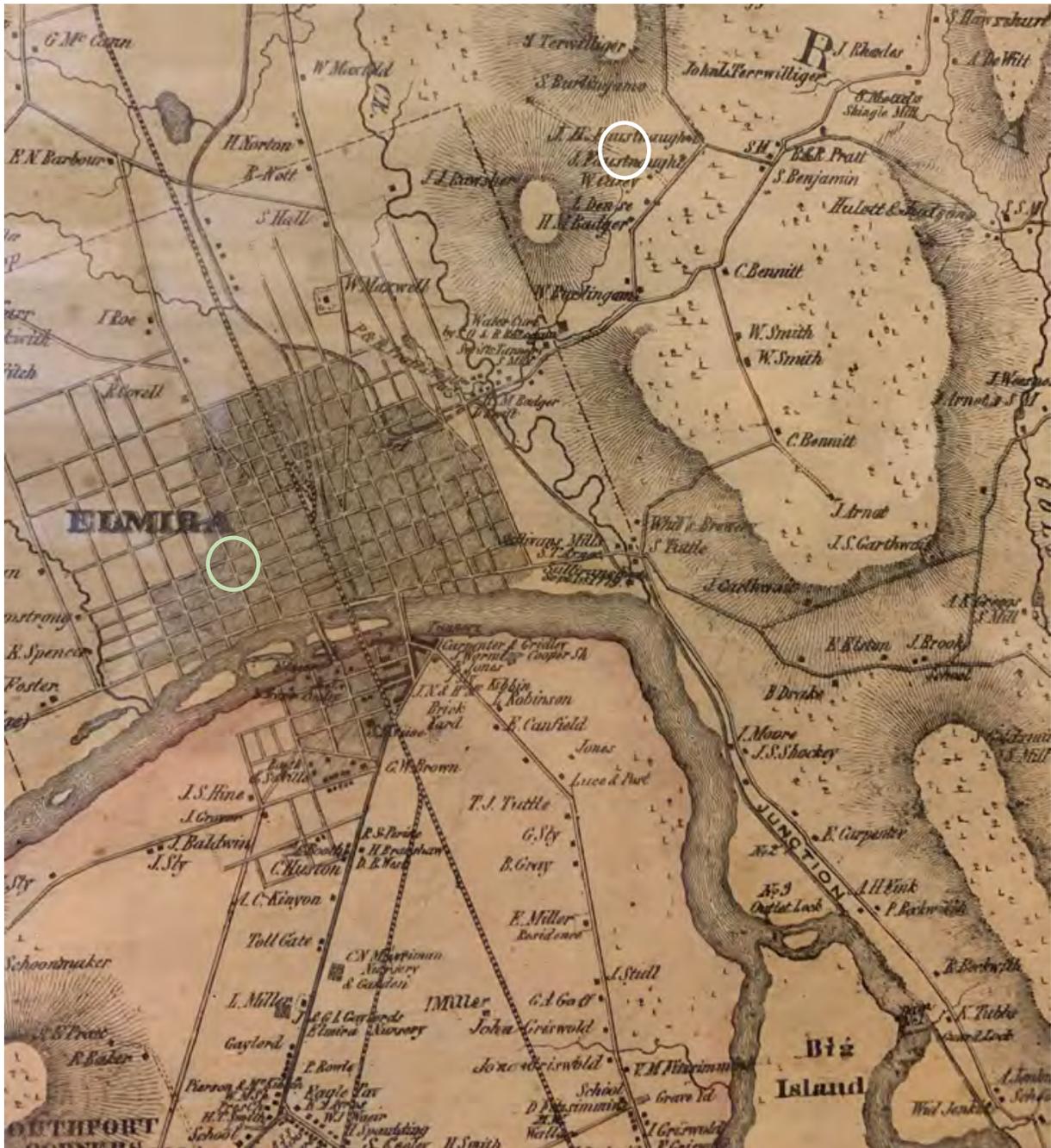
The land which became Quarry Farm was originally part of a 297-acre land grant to Cornelius Roberts, a Revolutionary War veteran who was given the property in 1788, in honor of his service in the Revolutionary War. In 1849, the land was sold by Cornelius Roberts to Robert Covell, and then 37.5 acres was purchased by John H Fausnaught (a farmer and mason) by 1853, around which time a “plain little wooden house” was built. The structure is seen on a map of Chemung County in 1853 at the County Clerk’s office and again in 1869 on the Chemung County Atlas which is available at the Steele Memorial Library in Elmira.





HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY

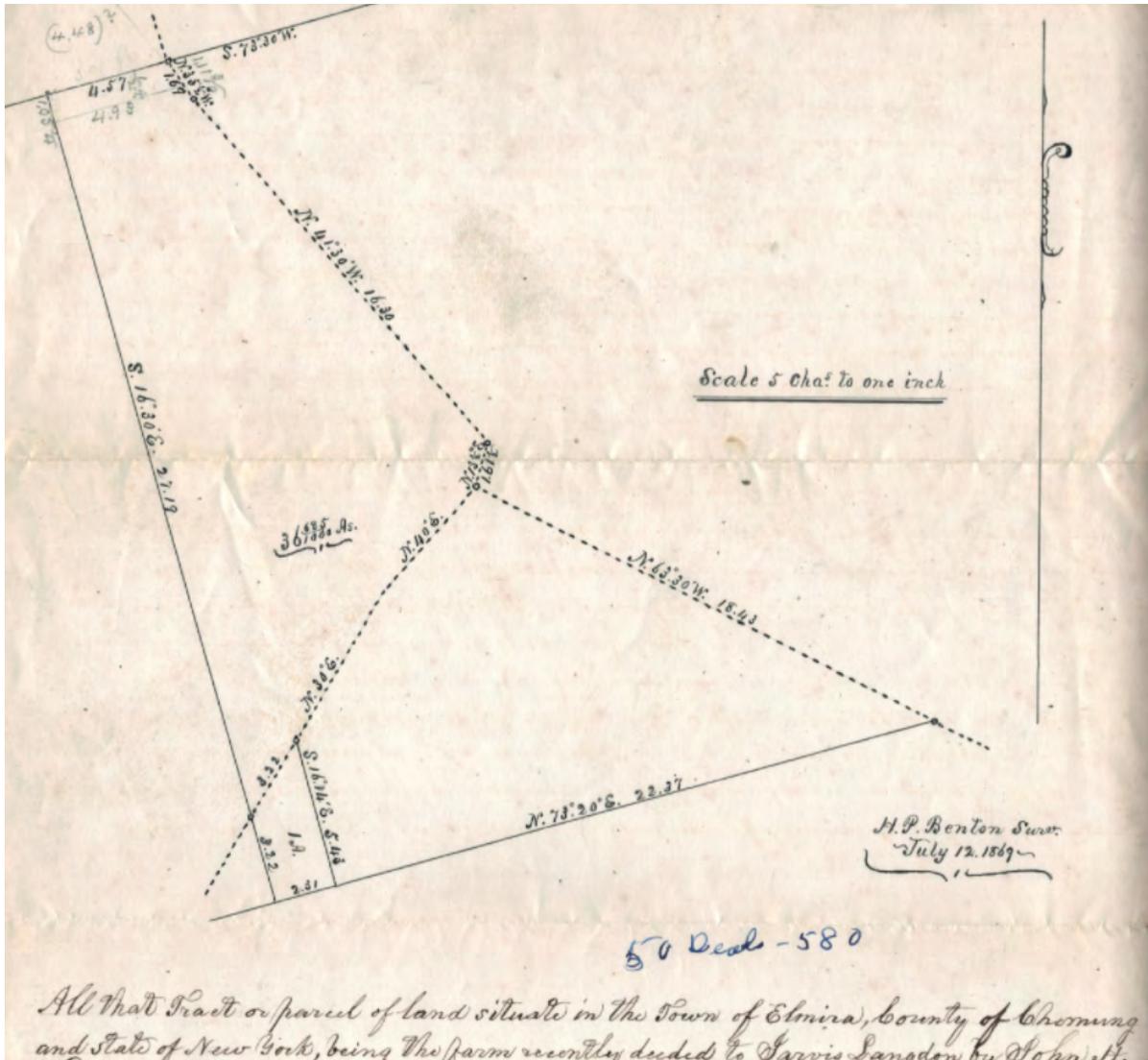


Map of a portion of the City and Town of Elmira in 1852. The white (upper) circle indicates the property upon which Quarry Farm would soon be built (1869). The light green circle indicates the future (1862) location of the Langdon Mansion (a previously existing house that was dramatically altered) in downtown Elmira on the NW corner of N Main & W Church St.



HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY





HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY

H.P. Benton Surv.
July 12, 1869

50 Deeds - 580

All that Tract or parcel of land situate in the Town of Elmira, County of Chemung and State of New York, being the farm recently deeded to Jarvis Langdon by John St. Fursnaught & wife bounded & described as follows to wit: Beginning on the South line of the old John S. Forwilliger lot at the North Eastern corner of land belonging to

Running thence (as the Magnetic needle now points) South sixteen degrees & thirty minutes East, bounding on said land of _____ Twenty seven chains & nineteen links to the center of the road leading to the City of Elmira. Thence North thirty degrees East, along the center of said Elmira road, three chains & twenty two links to the North Eastern corner of a one acre lot "which was run out for John S. Forwilliger" Thence South sixteen degrees & fourteen minutes East, bounding on said one acre lot, five chains and forty three links to the South line of said farm. Thence North seventy three degrees & twenty minutes East, bounding on land formerly the property of Benjamin Bennett now deceased, twenty two chains & thirty seven links to the center of the crop road, so called. Thence North sixty three degrees & thirty minutes West, along the center of said crop road, eighteen chains & forty three links to the center of the Elmira road aforesaid. Thence North thirteen & a half degrees East, along the center of said Elmira road, one chain sixty one & a half links to a stake. Thence North seven one degree & thirty minutes West, bounding on the center of said Elmira road, sixteen chains & thirty links to a stake. Thence North thirty five & a half degrees West, still bounding on the center of said Elmira road, one chain & sixty nine links to the South line of the said John S. Forwilliger lot. Thence South seventy three degrees & thirty minutes West, bounding on said lot, four chains & fifty seven links to the place of beginning containing thirty six acres & six hundred eighty five thousandths parts of an acre of land, according to the plan hereunto annexed.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

PHASE I – INITIAL CONSTRUCTION OF QUARRY FARM c. 1869-1870

It has not been determined precisely where the “plain little wooden house” that existed on the site was located when Langdon purchased the property in 1869. The map suggests (by comparison in the preceding pages) that it was closer to the road than is the house at Quarry Farm (subsequently referred to as “Quarry Farm”) but other indicators suggest that it may have been within the bounds of where Quarry Farm was constructed. The accuracy of the map is also not known. Theories as to the original location include (a) closer to the road as indicated on the map (and therefore now demolished); (b) within the framework of Quarry Farm; or (c) torn down and rebuilt on the same site. Another structure existed adjacent to what is being referred to as “John T Lewis’s chimney” (the name being completely anecdotal at this point) as seen in the photographs of the chimney, but that is also not shown on the map at all, so it is likely that this was an extraneous structure not related to this discussion.

Definitive evidence within the structure has not been identified. If selectively taking apart walls to examine the structure was a desirable option, then this would be a way to further explore the answer to the question, however, because this could result in many openings in walls and demolition of existing historic fabric, this was not undertaken at this time. Exploration in the basement shows no indication of multiple building campaigns. The details of the basement framing and use of materials indicate a basement that is in keeping with a home built by someone with means, since it is not completely utilitarian –this is indicated by a full height basement; the use of brick as a flooring material in portions of the floor; an innovatively designed heating system designed to provide warm air throughout the house; floor drain routeways beneath steel panels; and poured concrete steps (a later improvement to an old stairway) to access the basement.

If this had been the basement of a wooden cottage, it seems likely that it may not have been full height and framing of the “new” house would have been scabbed to old sections or that no basement existed at all, and the cottage was built upon a foundation that simply raised it off the ground. So for the purposes of proposing a theory (which will become more clear below), the option being proposed is (b)—that Quarry Farm encapsulated the little wooden cottage within its walls, and that the basement was excavated to be what it is today. This is in keeping with the theory Dr. Lorraine Lanmon proposed in her paper, and is also different than our first inclinations about the site, but which we have also come to similarly embrace, and which we feel the following information supports until/unless new information comes to light in the years to come. And so.....

An inventory dating to August 1871 following Jervis Langdon’s death, indicates the property still contained only a “modest dwelling – a one-room-deep ‘hall-and-parlor’ house.”²²

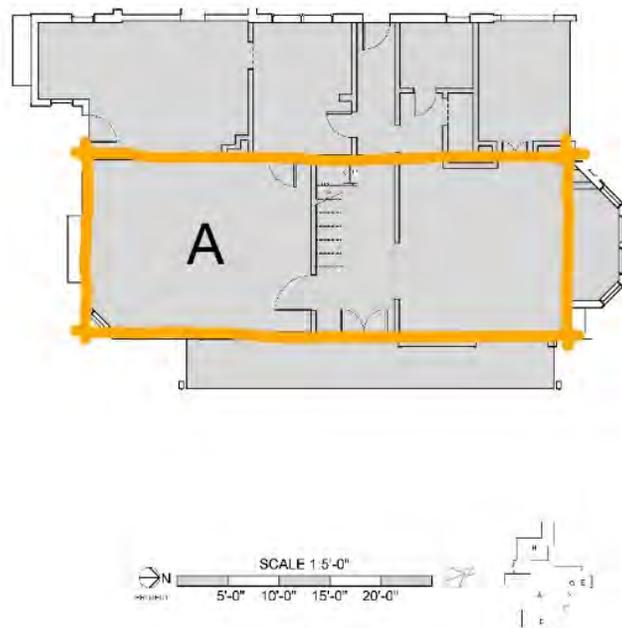
² Ibid.

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HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

The hall-and-parlor house is a traditional two-room house, that is typically vernacular and often constructed by people with limited means. So if the house that was on the site was the one that eventually became Quarry Farm as we know it today, and started as a one-room-deep 'hall-and-parlor' house as described in the 1871 inventory, this would have been a very plausible scenario. The hall-and-parlor house was often seen in domestic buildings dating from the early period of European settlement. It was typically a simple plan of two rooms, side by side, most often with a chimney at each gable end serving each room. One room, the "hall," was the kitchen or working portion of the house and the other room, the "parlor" was used as a bedroom or the space where people gathered. A bedroom may have existed in the loft space above, reached by a central stair or stair from a corner of the "hall."



In the case of Quarry Farm, it would likely have had a central stair with a single bedroom above or a bedroom at each end. Susan Crane wrote on May 15, 1869 "Father bought the East hill farm which we rode to see it after dinner, with Ida. Showers and sunlight of wonderous [sic] beauty. On May 19, 1869, The Elmira Advertiser (p.4) wrote "Although rather early in the season, mowing machines have already made their appearance. The one in use yesterday in the yard of Mr. J. Langdon, is quite a curiosity here, being we think the first yet introduced" ("City and Neighborhood"). Was this to be used at his soon-to-be purchased property on East Hill?

On May 21, the Elmira Advertiser (p. 4) also wrote –Jervis Langdon Esq., yesterday completed the purchase of about forty acres of land belonging to John H. Fosnaught, near the Water Cure, on the East Hill, on which he will erect a fine summer residence."

On May 22, The Elmira Saturday Evening Review (p.8 c.1) wrote "JERVIS LANGDON, ESQ., has purchased about forty acres of land near the Water Cure, on which he contemplates the erection of a fine summer residence."



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Susan (or Charles, it is unclear) then writes on May 29, 1869 that “Mr. and Mrs. Beecher, Father and Mother, Livy and Mr. Clemens and I drove to the farm to locate the house.” As discussed in the previous pages, the term “locate” at the time it was used is associated with *where* to place something, or, in this case, where to construct the house. This could be because Langdon had not decided upon whether to build anew or to substantially renovate the existing house – renovation being something with which he had vast experience doing at the mansion in downtown Elmira, which he profoundly renovated in the previous years beginning in 1862.

Then on October 2, 1869, The Elmira Saturday Evening Review (p. 8 c.2) wrote “IMPROVEMENTS –Jervis Langdon, Esq., is getting his country seat on East Hill fitted up in a style worthy of his fine taste, enterprise and public spirit. A complete system of Water Works is one of the special improvements which he has just finished, the water having been introduced from a crystal spring above the orchard into the new farm house and out-buildings. The panorama of natural loveliness to be seen from this point is one of the very finest in the county; and we are glad that Mr. Langdon appreciates this fact, as there are hundreds of our citizens who travel thousands of miles to witness and revel amongst scenery far inferior in picturesqueness and grandeur to the view of lovely Elmira, the sparkling, winding Chemung River, the fertile Cheung Valley, teeming with industry and crowned with natural beauty, protected by a wall of hills on every side, covered to the summits with the choicest gems of Nature, all which can be seen from East Hill these beautiful days without spending a dollar. Mr. Lewis Bailey has charge of Mr. Langdon’s elevated property, and he is just the right man in the right place.”

Jervis Langdon became sick the winter after he purchased the house and Livy went to stay with her parents at the Langdon mansion to help care for her father. There is documentation indicating that Twain stayed at Quarry Farm in 1870, writing while Livy stayed at the Langdon mansion caring for her father. Manuscripts were delivered to Livy from Twain, for her review and editing. He had a deadline the following January (1871), to complete his book *Innocents Abroad*. He also wrote “A Political Economy” sometime in this period of time, which was published in September of 1870, a short story about trying to write while being interrupted over and over again by a lightning rod salesman, while “caring for two properties” (conceivably their home in Buffalo and Quarry Farm). Coincidentally (?), there are an inordinate number of lightning rods on Quarry Farm.

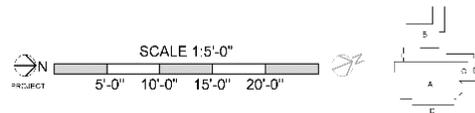
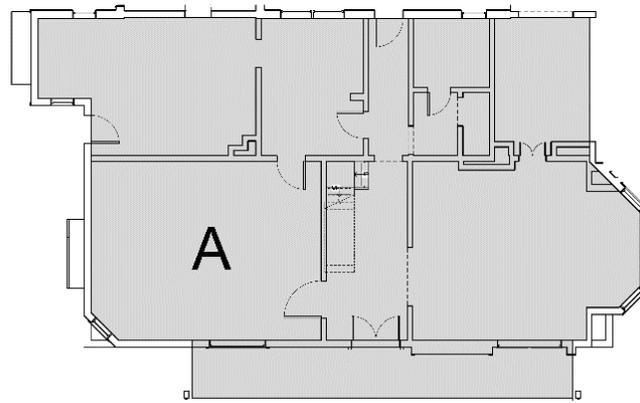
In the story, he is so frustrated by the interruptions he finally tells the lightning rod salesman “Put up a hundred and fifty! Put some on the kitchen! Put a dozen on the barn! Put a couple on the cow! Put one on the cook!— scatter them all over the persecuted place till it looks like a zinc-plated, spiral-twisted, silver-mounted cane-brake! Move! Use up all the material you can get your hands on, and when you run out of lightning-rods put up ramrods, cam-rods, stair-rods, piston-rods — anything that will pander to your dismal appetite for artificial scenery, and bring respite to my raging brain and healing to my lacerated soul!” Although it is not documented that this story was written any one place in particular, it seems likely that he was thinking of Quarry Farm, if he wasn’t there when he wrote it, however, we do know that he was staying there for a period of time while his father-in-law was ill, with Livy was with her father at their home on Church and Main Streets.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Jervis Langdon passed away August 6 of 1870, less than fifteen months from the time he purchased the property.

On August 20, 1870, shortly following his death, the Elmira Saturday Evening Review (p. 8 c.3) wrote “Mr. Langdon’s Summer Residence. During Mr. Langdon’s illness, he was very solicitous about the **improvements** going on at his summer residence, on East Hill, and would daily make enquiries concerning them, as it was there he intended to spend the evening of his days in quiet repose, and foster his plans for the elevation of his fellow men. His last visit to the farm was in the early part of June, when the roses were bursting into blossom, and all nature was arrayed



in robes of resplendent grandeur, emblematical of the new life and glorious resurrection which await the just in the far distant future. As he passed out at the gate, at the lower end of the grounds, he stopped his horses and took a long, lingering, anxious look back upon the beautiful prospect, as if a strange feeling possessed him that his next journey upward would be to that bright land where the roses never wither. Mrs. Theodore Crane, with that tender regard for the taste and feelings of Mr. Langdon, which she always cherished, has already entered upon the work of carrying out all of his contemplated improvements. The drives and walks will be laid out with scrupulous taste, and a supply of water is being obtained to supply the beautiful rustic fountain, lately finished, the whole summer. Heaven gained much by the death of Jervis Langdon, but the entire community will feel his loss for many many years to come. –Green be the grass upon his grave.”



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Susan Crane inherited the Quarry Farm after her father died. In his will, Langdon states that the farm consisted of “corn, potatoes, oats, hay, an apple orchard, peach trees, three cows, and many chickens and turkeys.” Based on a description of work that took place by Susan Crane in the following years, we believe that the “improvements” at Quarry Farm were substantial the first year Langdon owned it, but once Susan decided to make it into her full-time home, her projects refined the house to reflect its use as such, rather than a cottage for weekend retreats.



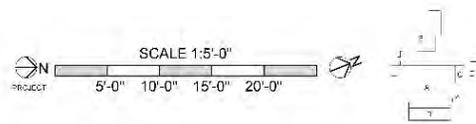
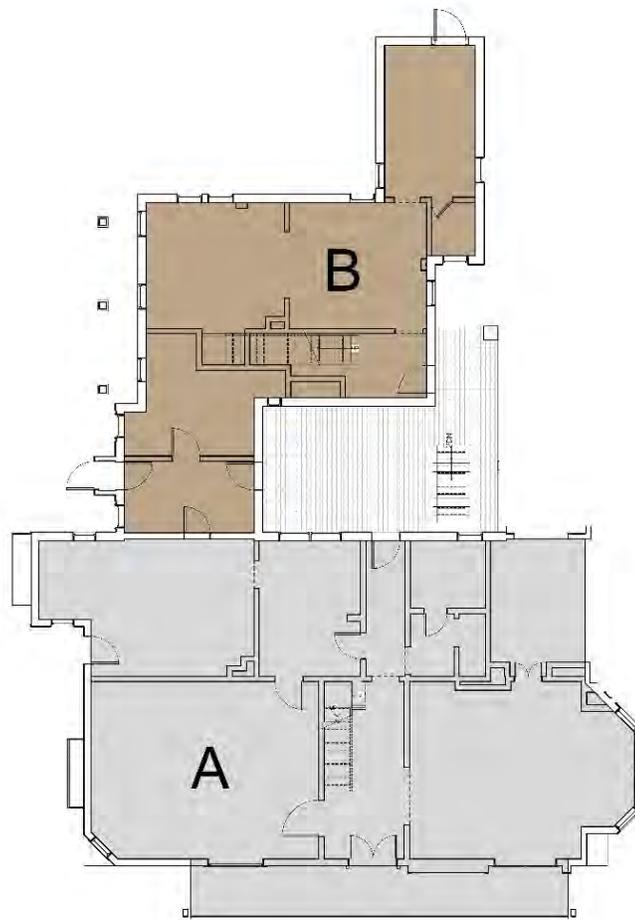
HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY

PHASE II – CRANE FAMILY RENOVATIONS

c. 1870's-1890's

During the 1870's, Samuel Clemens and his new family often spent summers together at Quarry Farm. Several additions were made to the building in order to accommodate the increased number of guests, including a rear extension comprised of a woodshed, pantry, and sleeping rooms for children and servants, and a single-story addition to the southeastern elevation that provided a parlor and bedroom wing to the home. These changes were all designed in order to stay sympathetic to the natural surroundings of the farm, an aesthetic in line with the picturesque theories that were prevalent during the late 19th century and espoused by authors such as Andrew Jackson Downing.





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



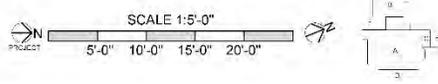
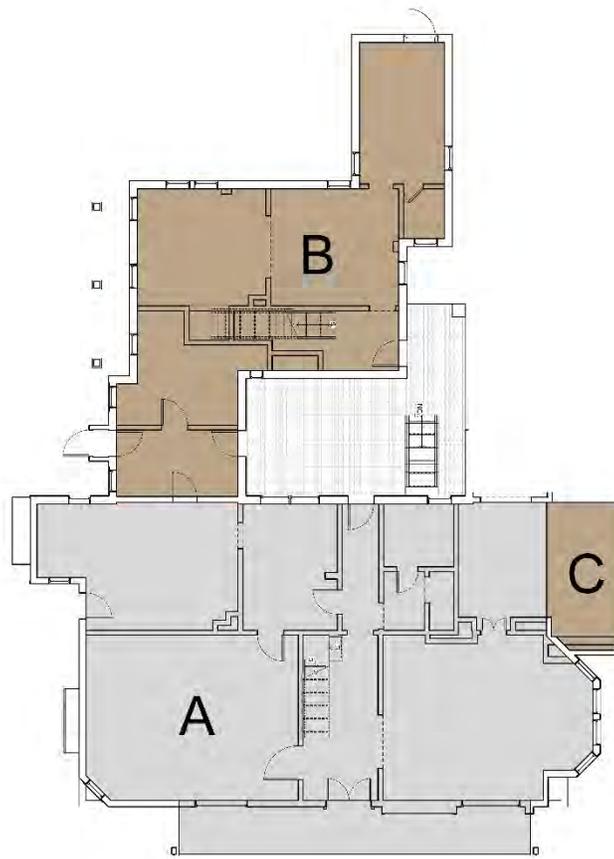
Once the Cranes moved there permanently in 1874, a number of changes were made:

- The Caretaker's Quarters to the rear;
- a single-story parlor extension; and
- A bedroom above
- The first of four expansions of the veranda to a more generous depth



HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



The addition shown in C on the previous page is shown here with Susan Crane standing in front of the one-story parlor addition beyond her first floor bedroom.

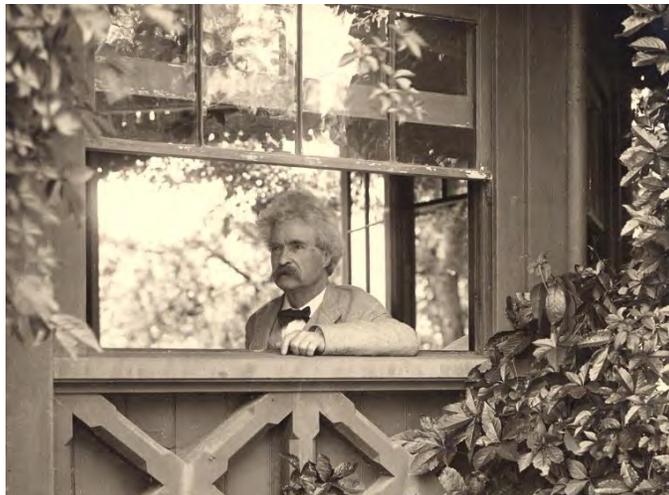




HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



Study: Due to the kindness of his sister-in-law, her genuinely thoughtful nature, the amount of time the Clemens family spent at Quarry Farm, and in accordance with Samuel Clemens' propensity for writing during these times, during the summer of 1874 Susan Crane arranged for a study to be built (separate from the house) to better serve his needs. This famous octagonal structure was set up on a hill above the farm, accessed by a flight of stone steps.³ The structure was designed to emulate the command post of a riverboat captain, a nod to Clemens' past on the Mississippi. There were windows on all eight sides, including one set in the chimney of the fireplace. This window was later bricked in to improve the draw of the fireplace. Samuel Clemens was thrilled with his new domain, as evidenced in a letter to a friend back in Hartford: "It is the loveliest study you ever saw...it is ...a cosy [sic] nest, and just room in it for a sofa, table and three or four chairs, and when the storm sweeps down the remote valley, and the lightning flashes behind the hills beyond, and the rain beats on the roof over my head, imagine the luxury of it."⁴



³ In 1952 the octagonal study was moved from Quarry Farm, cleaned, restored, and placed in its current location on the campus of Elmira College.

⁴ Robert D. Jerome and Herbert A. Wisbey, Jr., *Mark Twain in Elmira*, rev. Barbara E. Snedecor (Elmira, NY: Elmira College Center for Mark Twain Studies, 2013), 7-8.

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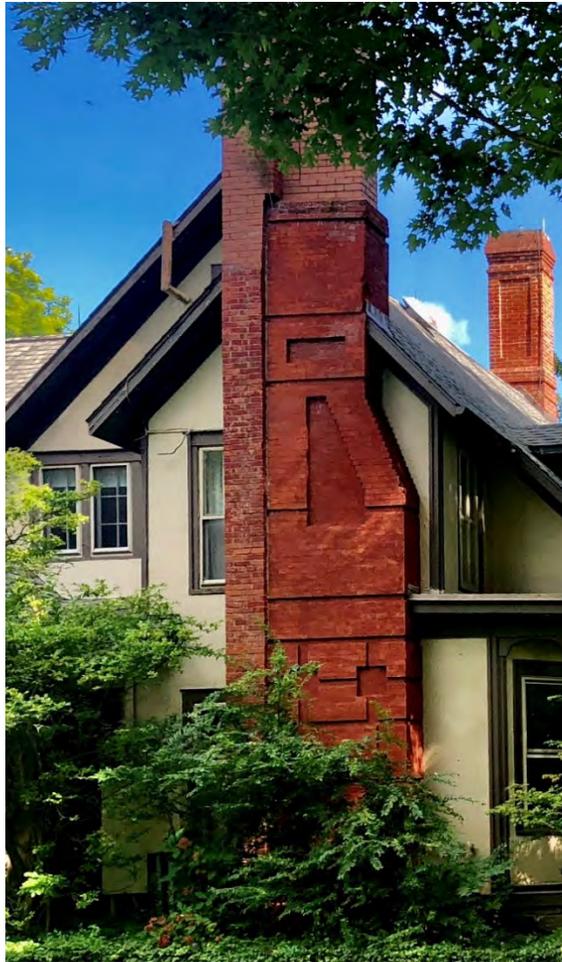


HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

According to a letter from Mark Twain on 16 June 1878

To his sister-in-law, Susan Crane • Heidelberg, Germany, CU-MARK, #12746

"Do write me all about the farm when you get up there, the dear dear farm what good times we do have there—And you have put a grate in our room;—why Sue I didn't dream of your doing such a thing, how delightful it must be tell me who sleeps there this Summer what guests you have in it."



The chimney above was altered since 1878, when Twain wrote to his sister-in-law to tell her how happy he was to know that she has added a fireplace grate to their bedroom at Quarry Farm. It is this chimney that was expanded to include another flue for the benefit of those that sleep in this bedroom (what we refer to as the Twain Bedroom). The chimney was extended to rise above the house's ridgeline, presumably when the rear addition was added to the house. To provide headroom to access the "servant's quarters" from within, and headroom for a bedroom added behind the Twain bedroom, the ridge was raised (as seen here). This also required the chimney height to be raised. It appears as though the former top section of the chimney was rebuilt and extended, using a harder brick, and the flue for the



HISTORIC STRUCTURE REPORT

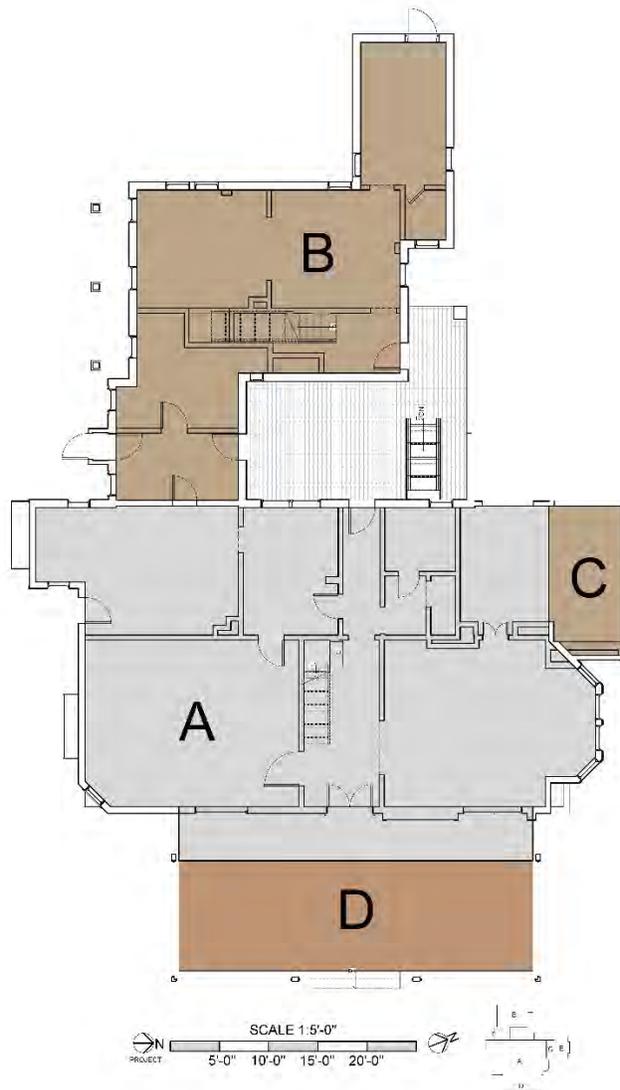
Quarry Farm, Elmira NY

kitchen stove (“Our Favorite”) was also added adjacent and to the rear of the original chimney (which was also modified at some point).

PHASE III – ARCHITECTURAL VERANDA CONVERSION

c. 1890-1900

Conversion of latticed veranda to “an ‘architectural veranda’ (covered with a roof).”⁵



⁵ Ibid, 243.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



Wooden roller shades were added to the sliding window openings on the expanded veranda which opened into the original parlor and the dining room



Canvas curtains were added to the newly expanded veranda and the two windows to the right of the veranda (to the original parlor) also have wooden roller shades on the bay window. To the right of the original parlor, was the parlor off Susan Crane's bedroom, which appears to have canvas awnings and a pulley system to operate what appears to be a basement entrance (which would be removed when the library was added in 1925, since it covered this access point). Note the woodshed which no longer exists to the right of the far-right window. See enlarged images on the next page.



HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY



Beginning with the top photograph and moving clockwise: closeup of the added woodshed that was later incorporated into the caretaker's quarters; closeup of the basement access prior to the 1925 alteration when the library was constructed; the cat doors; the end wall of the original parlor illustrating that the wooden roller blinds were also installed on these east facing windows (no longer in place here, however the brackets remain); another photo showing the previous basement access.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



The parlor c. 1893 showing the original mantel (the upper half later altered) and the new stairway built in the front hall, as mentioned in the following letter from Twain to his eldest daughter, Susy, who was 21 years of age at the time, and who was with her mother and sisters in Florence. Twain has returned from abroad to take care of some business matters.



The view to the south from the expanded veranda



HISTORIC STRUCTURE REPORT
Quarry Farm, Elmira NY

*To Olivia Susan (Susy) Clemens
7 May 1893 • Elmira, N.Y.
(MS facsimile: CU-MARK, UCCL 04397)*

Susy, dear, about half of the brown paper lining hangs loose from the walls & roof, exposing the planking. There is a big wasp-nest in one place overhead. Under a cow-picture on the wall hangs a big deep tin pan with a disbrag festooned upon it. On the 3 shelves in the corner are a tea-kettle, a funnel, a miniature waiter, smoothing-iron & bread-board, & a raft of table-crockery which looks neat & clean. A dust-pan & a sauce-pan hang upon the wall over the miniature cook-store—above them a sheep-picture with a dog in it & a girl laden with farm-produce. There is a narrow sofa, four camp-chairs, two tables—& under the front winder a shelf.

Ellerslie has just been furnished with a bran-spang-new shingle-roof at great Expense, & Mrs. Crane says that the owners of Ellerslie are a hard lot in the matter of repairs & taxes.

As I mounted the hill & approached the ~~tent~~ arbor on the summit a dog came tearing fiercely up after me, barking & threatening. I stopped & opened my knife & waited for him. When he arrived it was Bruce—old, stiff, fat, shapeless, his beauty all gone—he is fit only for chloroform & the grave—like Tam, who ought also to go & sleep with his fathers.

Next Step. Found the study just as it always was. The pond full & fresh. Four stove-seats in the oak-parlor—the oaks not oaks but flourishing pines. A fine box-swing near the laundry.

The stable is turned into a series of exquisitely neat & attractive drawing-rooms. The main floor of the barn is a carriage-room, nicely enclosed all the way up. You open the door & find yourself in presence of seven nicely-canvassed carriages & two sleighs. The harness-room is another parlor. You go down an incline between the harness-room & the carriage-parlor & enter the horse-parlor—large, airy, light—with 3 floor covered deep with fragrant white-pine shavings. Three stalls, with Billy & Jerry in two of them. A big square parlor with Dandy in it, looking glossy & fine—he walks out to show himself & take a drink, & goes back again. Another big square parlor, very handsome, with Vix in it, looking like his old self—very spry & handsome, healthy & with perfect wind. He steps out to be patted & stroked & admired—takes a drink & goes back again. He is an aristocratic loafer—has nothing to do, & does nothing. Eats & drinks his fill & put[s] in all his daytimes scampering in the fields, rolling in the dirt & making himself ready for an elaborate currying & polishing for bed in his parlor at evening.

When I pulled Vix's bang aside to look at the white star in his forehead & asked him if he had any message for Jean Clemens, he ~~gave~~ delivered one with his soft eyes which said "Give her my love—the love of Vix."

Ernst looks as natural as if he belonged to the place by birth & nature.

Aunt Sue's new stairway & balusters are of polished cream-colored wood & very beautiful as you view them from here (by the great front window of the parlor.) All the house is as lovely & cosy & full of charming color & comfort as heaven. I wish you were all here, to stay a year. The city lies steeped in Sunday peace & serenity & sunshine down yonder, & the distant hills & the mottled skies are just as they used to be—they have nothing to say of the familiar voices that have fallen silent & the lives that have vanished & become a dream.

Later. We have had dinner & a long talk about all of us coming here, Mamma & I to have reposeful times in the autumn & winter seclusion & you girls to have gay times down town with Julie & Jervis & Ida, & in skirmishes in New York & Hartford—God grant that these things may be. And now it is 3 p.m. & the carriage is ready to take me down. I go to New York tomorrow & then to Hartford.

Both of us send love to you & Mamma & the rest. Please remember me cordially to Mademoiselle.

Papa.





HISTORIC STRUCTURE REPORT
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A similar view to the image below, prior to more mature plantings shown below.



A more mature view of the southeast corner of the house prior to changes to the second floor sleeping porch showing great attention to the plantings east and southeast of the house.



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A view of the house from slightly lower on the hill, showing the only known view of the gazebo to the right. This photo was also taken prior to the roofline changes to the second floor middle gable/ sleeping porch and the roof lantern at the apex of the main gable—features of the picturesque espoused by AJ Downing.



A view of the front of the veranda prior to changes to the second-floor dormer, of a similar timeframe as above. A carriage appears to allow entry or exit directly from the veranda, prior to the existence of steps at the middle bay of beneath its archway.



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September 25, 1905 view from the south



The view from the southwest side of the property, showing the house from a different perspective.



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A view of the veranda of Quarry Farm showing the cupola that was added early in the history of the house. This was later removed.



Susan Crane enjoying the vine-framed view from her veranda with her dog.



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Photo is identified as September 1910, and still features clapboard on the exterior – it also shows the sleeping porch above indicating that this sleeping porch was constructed by 1910





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May 5, 1912: A sleeping porch addition (temporary in appearance) of the 1910's aimed at maximizing fresh air exposure and protecting families from tubercular patients. Susan was in the midst of her Dairy Operation (1902-1919) and likely acutely aware of the dangers of illnesses such as tuberculosis, since her sister had died from the effects of typhoid fever and one of her niece's from spinal meningitis, other communicable diseases. Her dedication to providing healthy certified milk for children, the mission of her dairy farm (one of the first in the country) certainly made her very enlightened concerning healthy living practices of the times.



The sleeping porch of 1912 has since been replaced with one that was more in keeping with the architecture of the house and aesthetically appeal



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At some time after the sleeping porch (1912) was replaced with the porch with two large windows/screens, Susan Crane replaced the exterior clapboard with stucco **prior** to the library addition that was constructed in 1925 by her nephew.



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PHASE IV – ELECRICITY INSTALLED 1921

The following was published in *Mark Twain's Elmira* on page 231-234. They are transcribed entries related to the remodeling of the house at Quarry Farm from the unpublished diary of Jervis Langdon (1925-1952) and primarily relate to **electricity being installed at the house in 1921.**

Thursday, August 18, 1921

To the Farm with Ida and Dr. Arthur Booth who thinks Aunt Sue will be all right. She is much better. Talked electric lights with her.

Friday, August 19, 1921

To Farm in evening with Mother, Ida and Tante. Found Aunt Sue doing well and very happy over prospects of electric lights.

Sunday, September 18, 1921

Mother, Julie and I to Farm in afternoon where wiring is going well. Visited the rejuvenated "Ellersley". New picnic plan to take the place of Study which hereafter will be closed to picnics.

Wednesday, October 5, 1921

Fine weather. Mother, Lee, Ida and I at Farm at dusk to see Aunt Sue's electric lights turned on for the first time.

Friday, October 14, 1921

Rotary—did not stay throughout but went instead to first picnic at "Ellersley" —Aunt Sue, Mother, Lee, Ida and I. It was delightful.

Wednesday, October 26, 1921

Mother, Ida and I dined with Aunt Sue. Her house completely ablaze for the first time with electric lights.

Electricity was installed in the autumn of 1921 to Susan Crane's great delight.



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PHASE V – LANGDON RENOVATIONS
1925

Jervis and Eleanor Langdon, son of Charles Langdon –Livy’s brother, inherits the house and 216 acres when Susan Crane dies Aug 29, 1924. The first floor bedroom and parlor space is converted to the large library space designed by Mr. Keiser for the Langdons. This beautifully designed library exists today, however, since Twain dies April 21, 1910, this is a change Twain never sees.

Jervis and Eleanor Langdon moved into Quarry Farm on July 26, 1925, after having completed numerous renovations, which included the construction of the Library and resurfacing the house to tie in with its new Tudor-revival exterior.

Diary entries of the second Jervis Langdon record significant renovations that took place to the main house of Quarry Farm in 1925, with updates to the existing structure and a library added to the property. The dining room received wood floors, and a new foundation was dug for the library addition. Dormer windows were added to a second-floor bedroom, and tile was laid in the guest bath. The black and gold marble fireplace mantle was also installed in the library. Many of these 1925 renovations are still in place in the main house today.

Jan 25, 1925

To Quarry Farm and met Mr. Skiller who will start decorating very soon.

Feb 11, 1925

We got to Farm in PM. Mr. Skiller & “Willie” there and have done good work on front room—walls washed and one coat of paint—ceiling rubbed and cleaned.

Feb 12, 1925

Dining room mantle taken out and replaced with one from 311 Church Street. Wallpaper removed and walls to be painted white to show off mahogany [sic] furniture.

Feb 15, 1925

Two Setter pups to Farm. Jervis, Jr. named them “Prince” and “Pauper”.

Feb 19, 1925

Mr. Keiser to Farm to develop new plans for other side of house.

Feb 21, 1925

Floor in living room half laid. First of dark stain on wood to dining room.

Feb 23, 1925

To Farm with Mr. Keiser—work going on particularly well in dining room.

Feb 25, 1925

Dining Room floor finished and must now be sanded.



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March 5, 1925

Hole partly dug for foundations—old partition out of Library and bath tub from downstairs out on porch.

March 16, 1925i

Dormer window placed in Jerv's room. Forms in place for concrete foundation and plumbing well along in guest bedroom.

March 25, 1925

Floor timber being laid for Library and Chimney started.

March 26, 1925

Fireplace rising and floor mostly down on Library addition. Lathing finished in Jerv's room and they are about ready for plastering those rooms –guest room and bath.

April 1, 1925

Carpenters erecting frame work outside.

April 7, 1925

10,000 pines and spruce came from State Conservation Committee

April 11, 13, 14

Pines and spruces planted—helped by Scouts.

April 21, 1925

Brick walls rising on addition and windows cut in that wall. Tile laid in guest bathroom.

April 28, 1925

Brick wall finished and very handsome.

May 7, 1925

Putting up copper (green) shingles over Library windows.

May 12, 1925

Plaster board has been put on upstairs addition.

May 26, 1925

Front Porch being partly torn up and renewed.

June 6, 1925

Much has been done. "Pebble dash" all on new building. Mollie's sleeping porch coming along fine [I imagine this is the present sleeping porch. Mollie the housekeeper was living alone at Quarry Farm at the time and was afraid to sleep downstairs. IFL]

June 9, 1925

Brick floor of courtyard half done.



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June 25, 1925

Much work going on at Farm. Mason finishing steps in front of Library –floors upstairs nearly laid, tile going down in our bathrooms, etc.

June 28, 1925

Mason repairing chimney in woods. Tile layers finished bathroom and hearth ready for plastering in Library.

July 4, 1925

KU KLUX KLAN—Big Ku Klux Klan parade in late afternoon—very discouraging site—
ORGANIZED IGNORANCE

July 29, 1925

MOVING DAY TO QUARRY FARM.

Aug 2, 1925

First Sunday Morning at Quarry Farm. It was glorious!

Aug 15, 1925

The lovely black and gold mantle being set in Library.

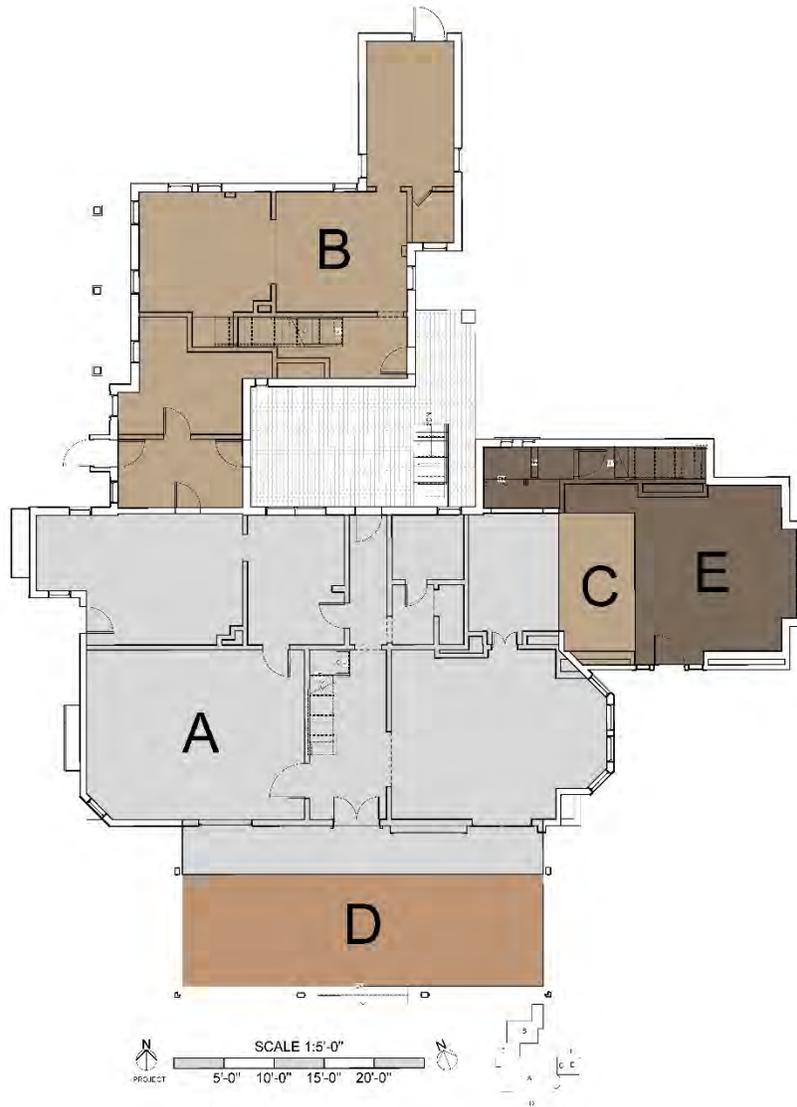
Oct 6, 1925

Moved up Library furniture, books, etc., from 311 Church Street and spend very busy evening settling the new room—got books into cases and went wearily to bed at midnight.



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Eleanor and (the second) Jervis Langdon inherit the house from Aunt Sue and convert the former first floor bedroom and added parlor into a library by adding to the east. A stairway is also added to the addition to access the rooms above the library. The original parlor is now called the living room. Most of the exterior of the house is resurfaced with stucco to tie it together with Tudor-revival style addition, and the floors of the dining and living rooms are redone –new floor in living room and stained in dining room. The dining room mantel is replaced with one from the Langdon Mansion. The new guest bedroom is plastered and the dining room has its wallpaper removed and painted white to nicely contrast the mahogany furniture against the white walls.



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PHASE VI – VERANDA FLOORING
1950's

Wood flooring of veranda replaced with slate, which remains in place currently.



Source unknown (MacDonnel images) showing 19th century wood porch and step materials



Images of the current veranda with stone terrace (2019 EJ-S)



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

NATIONAL REGISTER LISTING AND DONATION TO ELMIRA COLLEGE

Following the death of the second Jervis Langdon in 1952, his widow Eleanor Langdon continued to live at Quarry Farm. Upon her passing in 1971, the property was left to their son Jervis Langdon, Jr. Quarry Farm was listed on the National Register of Historic Places in 1975, and Langdon, Jr. donated the property, along with over 6.7 acres of land, to Elmira College in 1982. According to “The Four Party Agreement” document adopted as part of the donation, Jervis Langdon, Jr., Elmira College, the National Trust for Historic Preservation, and the Chemung County Historical Society all agreed “to assure that Quarry Farm, as a residence, will be properly maintained and preserved,” and that “the residence at Quarry Farm [will be] available as a Center for the Study of Mark Twain and as a temporary home for such members of the faculty of the College, visiting scholars, and graduate students...because of their interest in Mark Twain, his works, his philosophy, and the environment in which he lived.”⁶

⁶ “The Four Party Agreement Regarding Quarry Farm, Elmira, N.Y.,” December 31, 1982. Legal Contract involving Jervis Langdon, Jr., Elmira College, The National Historic Trust, and Chemung County Historical Society, (1983): 2-3



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

January 23 1986 Repairs –

Replacement Heating System:

The main problem with the existing system is the antiquated converted boiler. We recommend disconnecting the old boiler, securing it, and leaving it in place. A new energy saving boiler should be installed next to it, utilizing the existing supply and return lines and the chimney flue. A budget figure for this installation would be \$7,000.00. We also recommend individual thermostatic radiator valves be purchased and installed on each radiator. This will give you the capability of controlling temperatures in each room separately. The steam system should give you adequate humidity to safeguard any deterioration. The anticipated “pay back” against utility cost savings is 5 years or less.

Electrical System:

The house now has a 200 amp main disconnect and 2 100 amp breaker panels which seem in fairly good condition. At this time, we recommend the checking/tracing and spot replacement of deficient work. The budget price should be approximately \$2000.00

Masonry Repair:

We concur with the original findings on painting and brick replacement, \$2000.00 seems adequate.

Roof Repair, Flashings, and Stabilization:

We concur with the original findings on the above and \$2500.00 seems adequate.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

C. PHYSICAL DESCRIPTION

Lay of the Land: Quarry Farm is located at 131 Crane Road in the Town of Elmira, 2.5 miles northeast of the center of Elmira, NY. Perched on Elmira’s East Hill, the house has an outstanding view of Elmira and a beautiful section of the Chemung River which flows south east and south through the Chemung River Valley ultimately joining the Susquehanna River near Binghamton, NY and then flows south and east through Pennsylvania to Baltimore, Maryland.

Quarry Farm consists of three separate structures on 6.77 acres of land, each of which is an assemblage of additions. At one time, the farm consisted of 216 acres of land assembled by Susan Crane, who ran a dairy farm. The four remaining assemblies are the **House (A)**; the **Barn (B)**, northeast of the house; the **Laundry and Maid’s cottages (C)**, two structures which are attached to one another northwest of the House; and a **Chimney** which stands near where the study once stood, but for which there is no additional information at this time. Other outbuildings existed on the site in the 19th and early 20th centuries, however they no longer exist, or in the case of the Mark Twain’s Study (1884), it was moved from the site in 1952 to become a central feature of the Elmira College campus, located in front of Cowles Hall. The structures that once stood on the property include: the **Study**, originally located west of the house and perched on a point of land with a stunning view of the Chemung River Valley; the **Gazebo** (originally located between the House’s veranda and the road) with latticed sides and a pagoda-like roof; **Ellerslie**, the children’s board and batten playhouse which according to Twain was “located 100 yards below [West of] the study” and was a gift from Susan Crane to the girls. **The Arbor**, about 30 yards above the study, roofed with bark and covered with vine. The **Tent** was located 50 yards above the study, at a high ridge above the abandoned quarry and was referred to as a “canvas-curtained summer house.” The House and Study are the subject of this Historic Structure Report (HSR). The HSR for the Study is in a second portion of the report.

C r a n e R o a d

A





HISTORIC STRUCTURE REPORT

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Photo by Gabe Kelley, July 2020

Description: The house features a cross-gabled roof which has been expanded over the past century and a half to become an irregularly-shaped ground plan rising to two-and-a-half stories with additions to the north and east. The main ridge runs east-west, perpendicular to Crane Road, and a one-and-a-half story volume extending east with a ridge parallel to the original/main ridge. Two gabled roofs extend to the rear/north – a large (early) addition off the northwest corner, and the other forming a large dormer atop the one-and-a-half story volume to accommodate the two-story living space within.

Originally constructed as a wood framed clapboard cottage, the exterior walls were covered with stucco to complement the Tudor-revival style addition built of stucco, timber-framing and brick to the northeast. The covered veranda, which has a commanding view of the City of Elmira across Quarry Farm's lawn, is the current and historic gathering space along the south face of the house, while the east elevation is oriented parallel to Crane Road.



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South Elevation:

The main façade of the house consists of two parts: the main block, to the west, to which the veranda is attached; and the Tudor-revival addition to the east, which is set back from the face of the main block.

The main block consists of a stucco-covered three-bay core which stands proud of the two end bays set back from the core block to highlight the bay windows facing east and southwest. The three bay covered veranda with elliptical arched bays of the of the brown-painted wood veranda projecting from the corresponding core three-bay façade articulate the tri-partite arrangement of the façade. The ends of the veranda also feature one elliptical arch on each east/west end as well as an ocular window at the edge closest to the house. The veranda also features thatched wood white-painted spandrels (lattice), Doric columns and decorative consoles in the springer sections at the base of the arches.



The first floor of the main core of the house features a center doorway with a pair of oak doors, each having three-quarter-lite glass and a small panel below covered by a pair of metal storm doors (which replaced the original screen doors), flanked by a window on each side beneath the veranda roof. The windows to each side of the doorway slide open within the wall to open the room within (dining room to left, parlor to right) to the veranda. Above each opening is a rolling shade, which lowers over the opening and is attached to the frame of the opening with brackets that reflect the shape of the rolling assembly on the outside that swoop into an Italianate bracket. The opening on the left is actually part of a much larger panel that slides in the opening, however the exterior wall was left in place beneath the window which appears to be simple and unadorned except for the rolling shade described above. The sliding window and panel assembly to the right that opens into the parlor, is a floor-to-ceiling panel featuring a flat-arched window with two rectangular panels below, and two side-by-side panels above which are shaped to reflect the shape of the flat-arched glazing beneath their bottom edge.



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South Elevation (continued):

below, and two side-by-side panels above which are shaped to reflect the shape of the flat-arched glazing beneath their bottom edge.



The side-gabled roof aligning with the veranda bays features three corresponding roof dormers. The two matching gabled dormers flank a large, central gable-on-hip dormer. The flanking gable dormers are constructed of stucco and brown-painted wood half-timbering with clapboard on the sides. There are also decorative scrolls supporting the shingled roof and painted scrollwork in the gable. Each flanking gabled dormers also feature a semicircular window over a single-pane window in the gable to the east, and a casement window in the western gable.





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South Elevation (continued):

The central gable-on-hip dormer encloses a summer porch which has historic clapboard in the gablet as well as a louvered exhaust covering and fire alarm box. The forward protruding hip roof caps the central two-lite door flanked by two six-lite casement windows surrounded by clapboard with brown-painted wood trim. The sides of this gable also have coupled six-lite casement windows with brown-painted wood trim and clapboard siding beneath a shed dormer.

To the west of the veranda is a bay with a recessed second story. It features a two-over-two window above a projecting first story with a chamfered corner featuring a one-over-one double-hung window. Abutting this bay is a large brick chimney (two chimneys built at different times, plus an added extension to the original chimney), the oldest southmost chimney which steps inward and features recessed panel detailing (serves the dining room and Twain bedroom). To the east and directly on and perpendicular to the ridgeline is another stepped brick chimney with a central recessed panel (serving the parlor, a second floor rear bedroom/study and Crane bedroom). To the east of the veranda is another bay resembling that to the west with a recessed second story and chamfered first story.

There are an additional two bays to the east with an entryway. The two-lite door with sidelights has a hipped shingle roof above a brick stoop with wrought-iron railings. The upper floor has half-timbering and two small one-over-one windows, with a downspout extending downwards from the eastern end of the elevation. A tiny portion of the end gable of the two-story dormer/roof to the north is visible above the ridgeline. Within this end gable is a small vertically-oriented rectilinear vent.





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East Elevation:

The East elevation consists of four elements (from south to north): the east end of the veranda and main body of the building; the east wall of the 1925 Tudor-revival library addition; the back entry porch to the kitchen; and the caretaker's apartment (aka "Ernest's House").



The south portion of the east elevation consists of the wood framed veranda outlined by its roof and an elliptical arch with its adjacent ocular window. This leads to the stone veranda which one approaches through a delightfully sculpted natural arbor of vines along a stone path. The adjacent original building bay features a second-story projecting gable over a first-story bay window. The gable end has a king post truss in its peak, a reference to the gothic revival bargeboard mixed with Tudor-revival of its adjacent addition, beneath which is a coupled window and decorative brackets below the horizontal wood trim. The first floor bay window is outlined by brown-painted stucco with four two-over-two windows – two facing the east side of the house and one on each end of the bay forming a nicely lit bay at the east end of the parlor.





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East Elevation (continued):

The next section to the north is the library addition featuring half-timbering and a southern gable. In this gable is a coupled window and adjacent to the north is a three-part window bounded by the roofline and half-timbering. The upper floor overhangs past the first story to the north and is visually supported by a large wooden bracket. The first floor of this addition features a bay window with a hipped shingle roof and a four-part window flanked by metal light sconces. Underneath the overhanging bay, the brick façade of the north elevation is visible.



The building forms a right angle to the west of the library addition with the porch and caretaker's quarters extending north. This section features a side-gable roof with three gable dormers. The northern dormer, the largest of the three, has a coupled casement window and the other two have single eight-lite casement windows – all with wood trim.





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East Elevation (continued):

The porch roof is supported by a simple brick pier with a brick patio floor. The openings from this covered porch include a recessed basement entrance and stairway, a rear entry foyer doorway and a pair of windows which open into the pantry between the kitchen and dining room – all on the south side of the porch. There is a door on the far west side of the recessed porch which accesses the vestibule between the kitchen and rear pantry. A door and window are on the east face of the north addition, which access the caretaker's apartment (although rarely currently used).

The caretaker's quarters have a one-story addition engaged into the east side of the north portion of the house (originally a woodshed), with a hipped roof and single window covered by vegetation. This currently serves as the caretaker's kitchen.





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North Elevation:

The north elevation is comprised of the library to the east and caretaker's quarters to the west. The library façade has a triple-gabled roof north of the side-gabled original building mass and its east extension. The eastern-most gable overhangs the stucco first-story and features a coupled window consisting of two six-lite casement windows framed by half-timbering – a design matched in the western-most gable, although the first story is constructed of brick and has coupled double-hung windows with a wood lintel and brick sill. The central gable is also brick and features a coupled double-hung window with a wood lintel and brick sill capped by an arched stucco recess surmounted by a double-course-brick arch. In line with the eastern gable's pitch is a recessed half-gable with half-timbering leading to the massive central brick chimney. The base of the brick portion of this elevation is planted with foundation plantings which include perennials and coniferous shrubbery. Several downspouts converge in this section of the house, and lead to the basement, where water collects and is then transported back out on the west side of the house.



The caretaker's quarters portion of this elevation features a hipped-roof, one-story, single bay protruding extension with a one-lite door, casement window and sconce. This one story volume is engaged into the north one-and-a-half story rear addition with a ridge running north-south, and engaged into the end gable of the caretaker's quarters. The face of this gable recedes from the one story addition, forming a steeply-pitched end-gable roof, with two windows on each story – the



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

North Elevation (continued):

lower two being coupled. A stone path leads from the porch described in the “East Elevation” section above, to the back entrance and across the back of the house toward the outbuildings to the west, the Maid’s quarters and Laundry.





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West Elevation:

This elevation is divided roughly in half by the caretaker’s quarters at the rear/north defined by the north-south ridge; and the original (mostly) building to the south and its east-west ridgeline.

The north portion of this elevation includes a tiny portion of the one-story engaged section of the caretaker’s quarters (visible primarily from the east as previously described). Adjacent to the south is a two-story, two-bay section with a side-gabled roof. There are two clapboard sheathed (sides and face) shed dormers extending from the roof, the northern featuring a coupled four-over-four double-hung window and the adjacent three-part window made up of three eight-lite casement windows. The first floor is covered by a porch with a shallow-hipped porch roof supported by three posts and thatched wood trellis to the north matching the veranda; the façade has three windows fronting the porch in this area which open into the caretaker’s quarters. Beneath the south shed dormer are a four-paneled door flanked by a two-over-two double-hung window on each side. The doorway and south window open into the rear entrance (which accesses the kitchen and pantry on either side), and the northern window opens into the pantry south of the caretaker’s quarters.



Adjacent to the south is the original portion of the building encompassed within what appears to the author as an early addition to what may have been an existing portion of the house when Jervis Langdon bought the property in 1869 (please see the section pertaining to architectural history). The raised ridgeline of the main portion of the house creates a full second story featuring a steeply-pitched end-gabled roof reaching north to embrace a single-story gable protruding from the core block with a large stepped-chimney serves the kitchen stove. The main gable of the building extends to two-and-a-half stories with a second floor gable to the south (front) extending outward to form the sleeping porch (described in the South Elevation). The end gable on the west side features a group of three casement six-lite windows on the second floor (two of which serve the guest bedroom and the southernmost window serves the bathroom situated between the Twain bedroom and the guest bedroom), a small casement window in the peak of the gable and a first-floor door from the kitchen. The





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West Elevation (continued):

large chimney visible from the southern elevation is seen here, with recessed panel detailing, coupled together with an unadorned chimney containing the flu from a no-longer functioning basement boiler to the north. The height of the original chimney is apparent where the brick changes to a newer brick, although the mason extending the chimney employed a similar panel detail. The chimney was extended to be above the new ridgeline when the second floor was enlarged. The dormers facing the south also retained their clapboard sides, from the nineteenth century structure.





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Extant Outbuildings:

Cottages: The two Cottages to the west (now connected) feature a similar aesthetic to the main house's original construction with minimal detailing. The siding is painted to roughly match the stucco color, the ground plan is irregular and features several perpendicularly oriented gables. The cottage to the north/rear was a residence for Mary Ann Cord, also known as Auntie Cord, who was



Extant Outbuildings (continued):



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a former slave and became the cook for Ted and Susan Crane at Quarry Farm for many years, and the subject of a well-known story written by Mark Twain called “A True Story Word for Word as I Heard It” which was published in *The Atlantic* in November of 1874, in which Auntie Cord was the subject of the story (referred to as Aunt Rachel) and later published in his collection of stories entitled “Sketches New and Old” in 1875. She lived until 1888 when she died at the age of 90. In recent years the cottages were renovated as a classroom, bathrooms, kitchenette and storage.

The other (south) cottage was used as the laundry. A woman by the name of Charlotte was the laundress for the Crane family during the time when the Clemens family visited Quarry Farm regularly, throughout the childhood of their children.

In recent years the cottages were renovated as a classroom, bathrooms, kitchenette and storage.



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Extant Outbuildings (continued):

Barn

The horse barn has an L-shaped ground plan, red-painted board and batten wood siding, a prominent gable to the east breaking the side-gabled roof facing Crane Road, half-timbered doors and two small rooftop lanterns. It was painted since these photos were taken in the summer of 2020. Another barn used for the dairy herd Susan Crane used to provide the first “certified milk” for the Elmira community, was located down the hill (south) of the house to the west on property that is now owned by neighbors.





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Extant Outbuildings (continued):





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Extant Outbuildings (continued):

Chimney

A chimney that existed on the site 360 yards from the Study (and related structures) continues to exist today, when the nearby structures have since disappeared (also known anecdotally as the “John T. Lewis Chimney”). It is currently not on property owned by Quarry Farm, however, so it is technically not part of the National Register of Historic Places designation for Quarry Farm. Because it existed adjacent to the known landmarks on the site (possibly on property once purchased by Susan Crane for John Lewis), and it was mentioned by the family in numerous stories and anecdotes, it is being included as an “existing outbuilding” although its history and related structure is unknown definitively. Anecdotally, it is said to have been owned by John T. Lewis, the fellow with whom Auntie Cord often sparred, but research has not been done within this study to make that determination.





HISTORIC STRUCTURE REPORT

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Extant Outbuildings (continued):

Ellersley Chimney

Another chimney exists that was formerly related in some way to Ellersley. Although the historic photo of Ellersley shows no chimney projecting from its walls, perhaps the chimney referred to was constructed at some point later in time. According to Francis Petrie, “Mr. Clemens would be in his study, writing. Mrs. Clemens had a sheltered place for us to play, and there was a big outdoor chimney where we cooked things.” An archaeological dig was completed by EC students in the 1990’s, and record of that dig is recorded in the Library at Elmira College (part of the report is attached in the appendix of this study).



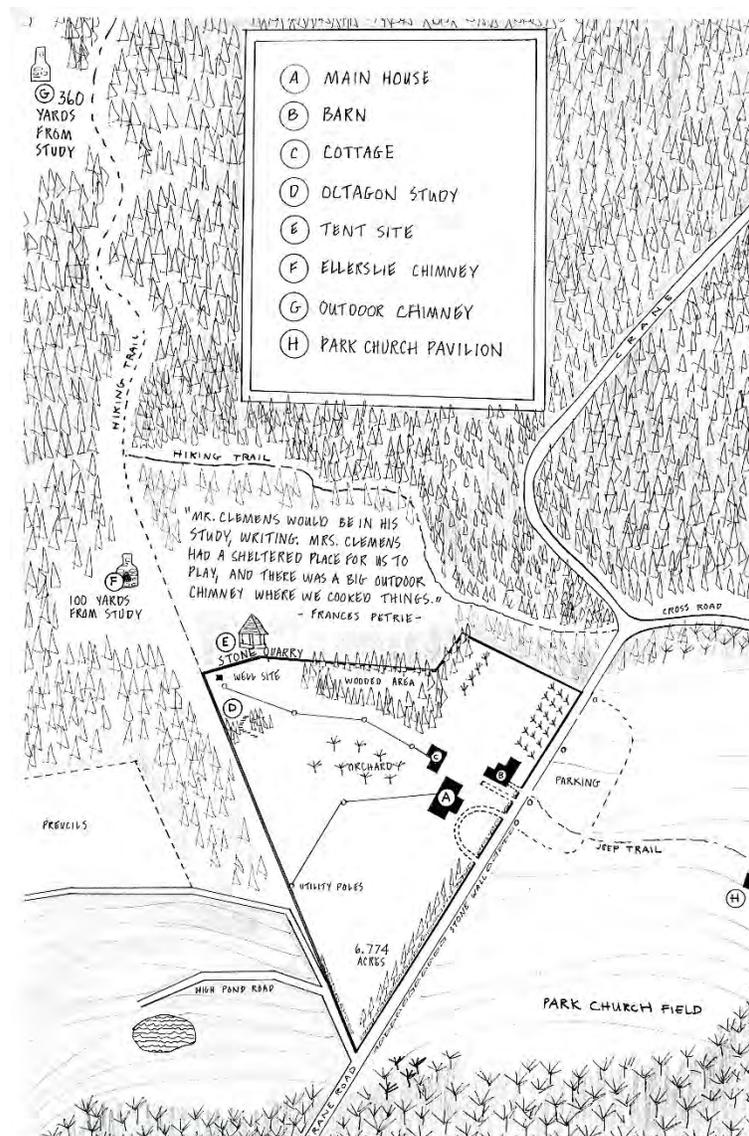


HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY

Demolished or Moved Outbuildings:

A number of structures were constructed in the 1870's at Quarry Farm that no longer exist. These buildings make up a small compound of structures that were built near the former quarry and the focus of the Clemens and Crane families' daytime activities and follies throughout the summer months. Each was built for its own special purpose: the **Study** was built for writing; the **Tent** for socializing; and **Ellersley** was for the childrens' play. The **Arbor** was an aesthetic element added most likely for the children to play within but also was very much a part of the picturesque movement that characterized the theme of what Quarry Farm represented. The **Gazebo** was built between the house and the road, and used much like the Tent, although not much information about it has been uncovered. Because the veranda of the house was so convenient, it is possible that the gazebo was ascribed to the ferme ornée than function.



Demolished or Outbuildings:

Moved



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

The **Study** was a gift from Susan Crane to her brother-in-law, Mark Twain, in 1874 for the purpose of him having a retreat in which to write. And write he did. It was the “snug little octagonal den, with coal grate, 6 big windows, one little one, and a wide doorway (the latter opening upon the distant town)” as described by Twain in a letter to a friend in Edinburgh, describing where he wrote many books. According to Mark Twain’s *Elmira* (p. 249), “it was located 100 yards above and beyond the house and not far from an abandoned quarry. Approached by a steep, winding walk with rough, uneven stone steps, laid down according to picturesque principles, it gave Twain the privacy to write.” The Study is described in full in the second part of this document in its own HSR, however, it seemed appropriate to include it within the context of the collection of outbuildings. It was moved from the site in 1952 and relocated on the Elmira College campus (with great fanfare) in an effort to prevent vandalism which was occurring at its unprotected and secluded location in the woods on East Hill. Students are said to have been making the pilgrimage to find the study, and apparently some felt it was desirable to retrieve bits and pieces of the structure, thus leading to its removal and placement on the Elmira College campus where it could be cared for and admired under watchful eyes.



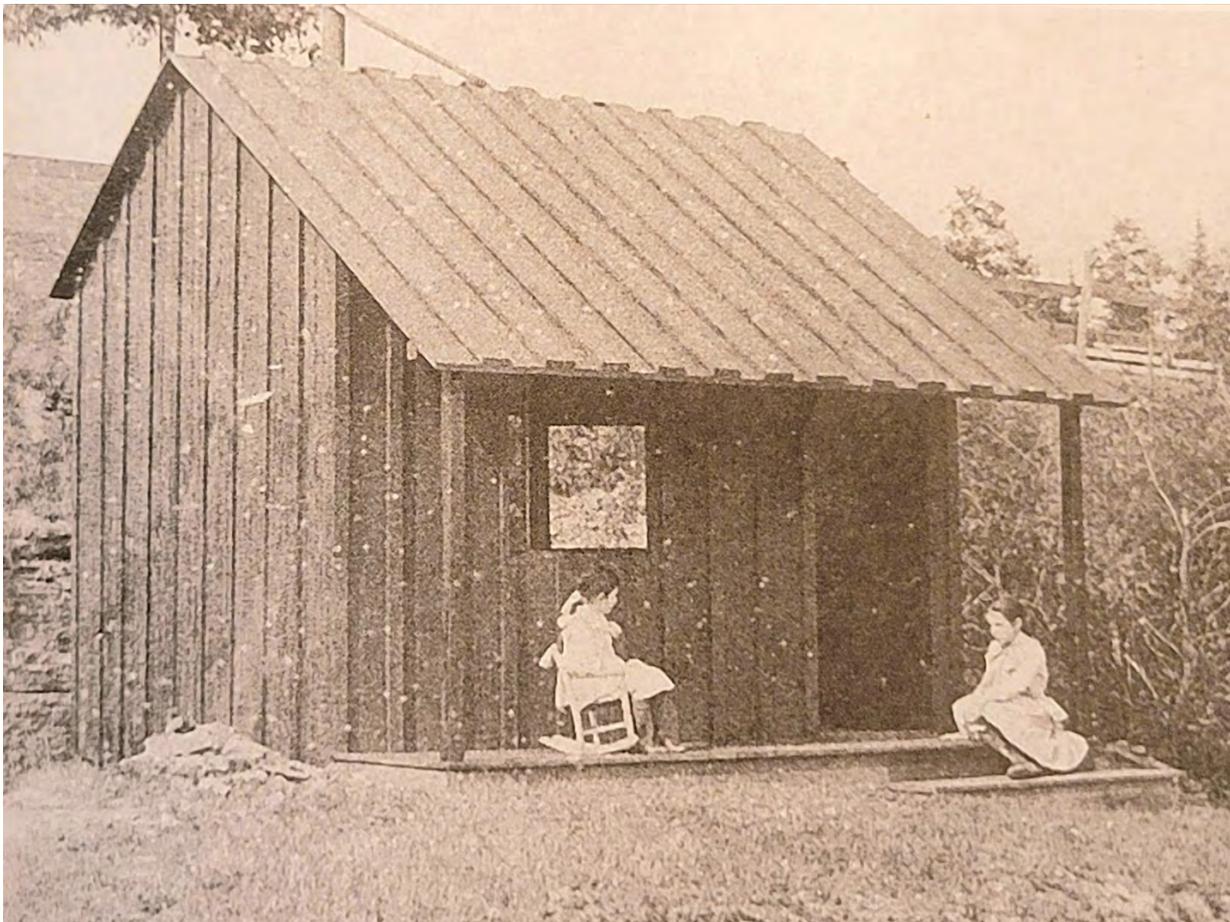


HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Demolished or Moved Outbuildings (continued):

Ellersley was constructed as the playhouse for Jean, Clara and Susy Clemens. Located 100 yards below/west of the Study “amongst the clover and young oaks and willows”(56), the children “tastefully decorated” and furnished it with a stove, table, chairs, shelves, dishes, and a broom. It was built by Susan Crane for her nieces probably in 1886 on fenced grounds, “deeded” to them. (57) It was board and batten construction, like the stable and the barn, a method that Downing highly recommended for picturesque structures. (58) They named it after the Scottish hero Sir William Wallace’s hermitage, “Glen of Ellersley,” a place made known to the children by Jane Porter’s romantic, historical novel *Scottish Chiefs*. (55)

Behind Ellersley was a “tangle of bushes” referred to by the girls as “Helen’s Bower” – a name Susy conjured up upon reading the romantic novel, *Thaddens of Warsaw*. (59) Lorraine Lanmon referred to this as “Nature’s Architecture” that was “a popular form admired by mid-nineteenth century philosophers of landscape gardening.” Sadly for the girls, and surely the source of some tears, Lanmon wrote that the workman sent to clean up the debris from the construction of Ellerslie cleared away “Helen’s Bower” and that was the end of their “tangle of bushes” behind Ellerslie.





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Demolished or Moved Outbuildings (continued):

The **Tent** was located “50 yards above the study, at a high ridge above the abandoned quarry.” (62) To get there, it was an “intricate walk through red clover beds, it was a pleasant place for Twain to muse and for the family to enjoy a summer’s afternoon.” The Cranes are reading and loafing in the canvas-curtained summer-house, . . . the cats are loafing over at Ellerslie.” (63) According to Lanmon, one of Twain’s letters shows that the tent, like the study, was built in 1874, or possibly before. (64) She goes on to say that “these garden ornaments, built to enable the family to work and relax with the maximum exposure to nature and cooling breezes, were constructed in one building campaign soon after Susan Crane inherited the property in 1870 and was spending summers at Quarry Farm along with extended families.” (*Mark Twain’s Elmira*, P. 253). It was an “hexagonal structure, supported by six posts at the perimeter and a center post, the latter surrounded by a bench.” (65) “It was fitted with rustic chairs and hammocks. If there were not a breeze to be found at the house, the entire family retired there to sleep and enjoy a place open on all sides to the available air.” (66) The occupants could be protected from adverse weather by rolling down the canvas shades at the sides of the structure, not unlike those installed the veranda of the house.” (Lanmon, *Mark Twain’s Elmira*, p. 254). An archaeological dig was done to document the location of the Tent, and is on record in the EC Library.





HISTORIC STRUCTURE REPORT
Quarry Farm, Elmira NY

Demolished or Moved Outbuildings (continued):

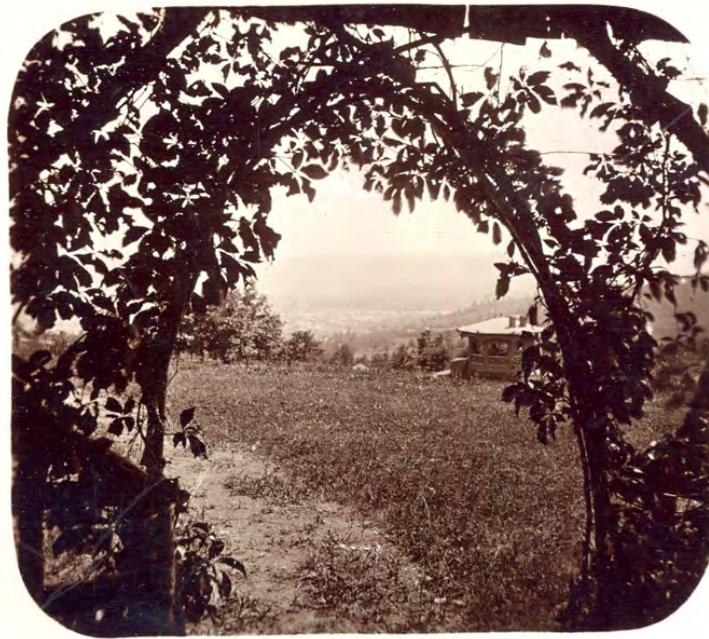




HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Demolished or Moved Outbuildings (continued):

The **Arbor** was described by Twain in a letter as “on the peak of the hill is an old arbor roofed with bark and covered with the vine you call the American Creeper. Its green is almost bloodied with red.” (61) It was located about 30 yards above the study, from whence you could see the study, as shown in the photograph below.





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

Demolished or Moved Outbuildings (continued):

The **Gazebo** was the exception to these landscape features located near the Study. Constructed southwest of the house near the road, as shown in the image below at the far right, it was polygonal in shape. It had “latticed sides and a pagoda-like configuration to the roof, it expressed the fashionable ‘Oriental’ taste, deemed appropriate for the gentler areas of the landscape.” (Lanmon, *Mark Twain’s Elmira*, p. 253).





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Quarry Farm, Elmira NY



Although this cluster of shrubbery beyond/ east of the veranda appears to be too far north on the property to be the gazebo shown above, it appears to be some sort of outdoor "space" with a walkway around it. Susan Crane looks older here, but the date is unknown and is part of the MacDonnel collection.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

D. CHARACTER DEFINING FEATURES

The house, in its current state, shows elements of the Tudor Revival style (popular from 1890-1940), with massive chimneys, decorative half-timbering, steeply-pitched side-gabled roofs and prominent front-facing gables. These characteristic elements are especially prevalent on the library addition, built in 1925 (15 years after Mark Twain's death) by Eleanor and Jervis Langdon – a son of Olivia Langdon Clemens's brother, Charles.



The house and landscape are also representative of *ferme ornée* – the picturesque farm style popularized by Andrew Jackson Downing in the late 19th Century. The picturesque aesthetic encompasses a wide range of artists, including architects, striving to accurately reflect nature's “roughness, irregularity, and sudden variation.”⁷ This can be seen first in Quarry Farm's setting, perched on a hill overlooking the river valley, framed by a grassy sloped lawn and forested hills in the distance. The environment was undoubtedly an integral part of the home's appeal, as Twain himself put it, “Perched on a hill-top that overlooks a little world of green valleys, shining rivers, sumptuous forests, and billowy uplands veiling in the haze of distance.”⁸

⁷ Lorraine Welling Lanmon, *Quarry Farm: a study of the "picturesque"* (Elmira, N.Y.: Elmira College Center for Mark Twain Studies at Quarry Farm, 1991), 2.

⁸ *Ibid.*, 3.



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



The architecture of the house also reflects *ferme ornée*. Design book writer Calvert Vaux's *Villages and Cottages* outlines elements seen at Quarry Farm, including emphasized dormers, large patterned-brick chimneys, decorative ventilators and window hoods, and an abundance of bays.



The south elevation, facing the rolling hills of Elmira is a good representation of this design with a veranda, chamfered to the west, open to the elements, below a projecting dormer housing a sleeping porch sporting the same view.



Another influential design book writer, Andrew Jackson Downing defined the style as simple forms and ornamentation built with local materials in irregular composition harmoniously with nature. Quarry Farm's foundation is built with local stone, its multiple additions have created an irregular footprint and the exterior decoration is subtle. Some detailing is arguably simplified Italianate, seen



HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

with the bracketed bay, rounded dormer arches and the veranda's oculus windows (note the oculus window of the veranda in both photos below) – all elements seen in Downing's work which



borrowed from Italian and Swiss revivals.⁹ Coupled with the Tudor elements, Victorian gable trusses and interior sunburst motifs, the house blends traditional revival forms. The color, a muted brown harkens back to the picturesque ideal that the building should not stand out from its surroundings. In Twain's day the line between architecture and environment was even more blurred, as the exterior was largely covered in ivy, with paths leading to his study, an arbor, playhouse, gazebo and "tent" – an open-sided polygonal structure meant, like the other outbuildings, to deepen the connection to the natural environment. This landscape functioned as an "ornamental farm" with rail fences, stone walls, planted flowers, farm animals and oats filling the south yard that accented the organic architecture.¹⁰



The original approach to Quarry Farm was through the stone wall at the foot of the property and across the expansive lawn circling from the lower southeast corner to the north and the west edge of the lawn, finally approaching the veranda from the west side and parallel to its front edge.

⁹ Ibid., 5-7.

¹⁰ Ibid., 22-23.

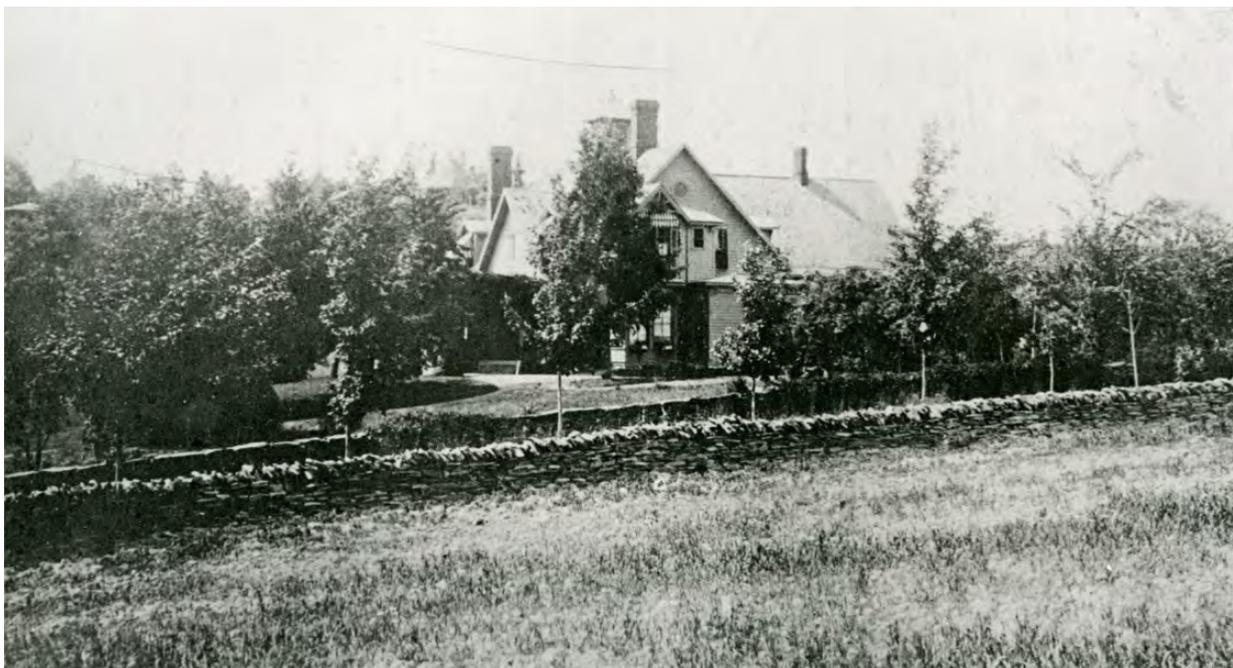


HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



This driveway was eventually abandoned, despite its beautifully picturesque view of the house as one approached the house and its view across the lawn of the winding road, for a more manageable entrance (speculation) closer to the house.

The photo below shows the original driveway from across Crane Road prior to the veranda being extended and the driveway changing. The stone walls lining Crane Road illustrate AJ Downing's *ferme ornée* – as does the picturesque view across the lawn featuring the bent twig furniture positioned as a seating arrangement to take advantage of the beautiful view.





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY



This entrance utilized Crane Road to bring a carriage through one of the two existing gaps in the stone wall east of the house. A circular drive was created which brought the carriage in a circular path to the end of the veranda (especially once the veranda was expanded in any of its many forms) and then exited through the second opening. Although no longer used as a circular path, this carriageway is still evident today.





HISTORIC STRUCTURE REPORT

Quarry Farm, Elmira NY





HISTORIC STRUCTURE REPORT
Quarry Farm, Elmira NY





HISTORIC STRUCTURE REPORT Quarry Farm, Elmira NY

E. EVALUATION OF SIGNIFICANCE

Quarry Farm is significant due to its ties with celebrated American author Samuel L. Clemens, perhaps better known by his *nom de plume* Mark Twain. Clemens and his family spent twenty plus summers in Elmira at Quarry Farm, and it was here that many of his best-loved works were written. The property was willed to Clemens' sister-in-law Susan Crane by her father upon his passing in 1870, and subsequently passed down through four generations of the Langdon family. Quarry Farm was listed on the National Register of Historic Places in March 1975, and was gifted to Elmira College by Jervis Langdon Jr. in 1982. The agreement with Langdon, Jr. stipulated that Quarry Farm be maintained and used as a retreat for Mark Twain scholars, something the Elmira College Center for Mark Twain studies facilitates to this day. Clemens is shown here, seated on the veranda of Quarry Farm.

Quarry Farm also has significance as “an example of an early summer retreat, the site of the production of a cleaner milk product, and the site of early quarrying activities in Chemung County.”

