



Mu Chapter House (ca. 1914)

Documentation

"Green Gate" Mu Chapter House

Chi Phi Fraternity
801 Hudson Street, City of Hoboken
Hudson County, New Jersey

Prepared on behalf of

The Mu Alumni Association
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¹ Newcomb Carlton, "Green Gate: The New Mu Chapter House," Pamphlet (15 December, 1914). Archives, Chi Phi Fraternity, Mu Chapter, Hoboken, NJ.

² Carlton, "Green Gate."

³ Carlton, "Green Gate."

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PROJECT OVERVIEW

The residence at 801 Hudson Street, Hoboken, New Jersey, has served as the home of the Mu Chapter of Chi Phi at the Stevens Institute of Technology (the Institute) since 1914. Built *circa* 1906, its design is attributed to its first owner, Philip W. Roos, a German-born architect who immigrated to the United States in the Nineteenth Century. It was given the name "Green Gate" by the brothers of the Mu Chapter because of its proximity to an entrance gate to the Institute's campus (no longer extant), which was made of green serpentine rock.

Green Gate is located within the Stevens Historic District, which has been found eligible for the National Register of Historic Places. The district includes all lands that were once part of the estate of Colonel John Stevens, a founder of Hoboken. 801 Hudson Street is among the first parcels of the estate sold off by the members of the Stevens family in the late 1890s.

After almost a century of continuous use, the Mu Alumni Association (the Association), owners of the building, are planning its rehabilitation. The Association has commissioned this report on the architecture, history, and cultural significance of Green Gate as a guide to future work so as to preserve and restore important features, while being able to renovate and upgrade other less significant features without sacrificing the building's historic integrity.

The report has been prepared by Mary Delaney Krugman Associates, Inc., 36 Park Street, Montclair, New Jersey, with the assistance of Michele Boyd, M.S.H.P., resident of Hoboken, NJ, who conducted the historical research. During the course of research, the following repositories were visited: The Mu Chapter Archives; the S. C. Williams Library, Stevens Institute of Technology; the Avery Architectural Library and Butler Library at Columbia University; the New York Public Library; the Hoboken Public Library; the Jersey City Public Library; the Hoboken Historical Museum; Ellis Island immigration records [Internet]; U. S. Census Records; and the Hudson County Register of Deeds.

DESCRIPTION

Site

Green Gate is located at the northeastern corner of the intersection of Hudson and Eighth Streets, in the City of Hoboken, Hudson County, New Jersey (see Appendix A: Location Maps). The site is on the western slope of Castle Point – a large promontory that overlooks the Hudson River.

The property was originally composed of two parcels fronting on Hudson Street, each 100' deep and 25' wide (see Appendix A: 1887 – 1995 Maps). The house was constructed on the northern lot and set back from the street by approximately ten feet (Plates 1 and 2). The southern lot has remained an open lawn, with a pergola and flowerbeds at its western end (Plate 3). The lawn extends around the rear of the house, where two grassy tiers rise to eastern lot line (Plate 4 and 5).

Masonry walls bound the property along Hudson Street and portions of the northern and southern lot lines. There is a small retaining wall along Hudson Street, with an opening for two stone steps up to the main entry stairway. The wall curves eastward at the corner, where it joins one of the buff brick piers that support the wrought iron gate to the flower garden and stairway to the pergola (Plate 6). The wrought fencing is carried around the corner to meet the south masonry wall, which is approximately seven feet high and consists of two bays between red brick piers (Plates 7 and 8). At the base of this wall, fragments of green serpentine rock from a stone entrance gate to the Nineteenth Century Stevens estate (no longer extant) are still evident.⁵

The remainder of the south perimeter is enclosed with a wrought iron fence anchored to red brick piers (Plate 8). Along the north lot line in the rear yard is a low masonry wall with wrought iron fencing above (Plate 4). It is joined by a second masonry retaining wall approximately twelve feet high, offset in plan from the low wall approximately six feet to the north, which then extends to the northeast corner of the lot (Plate 5).

The neighborhood that surrounds Green Gate is residential, consisting of masonry homes primarily three or four stories high and two houses of worship, one of which has been converted to a residence (Plate 9). The property is immediately north of the raised parking lot and playing fields belonging to Stevens Institute of Technology that now occupy the campus grounds immediately south of the house (Plate 10). The topography and open space around Green Gate combine to make the house a prominent feature of the streetscape, especially when viewed from the south (Plate 1).

⁵ Significant deposits of serpentine rock are still found on the bluffs of Castle Point on the Hudson River at Hoboken. The stone was also used to construct the main entrance to the estate at Sixth Street (still extant).

Architecture

Exterior

Green Gate was constructed *circa* 1906, reportedly designed by its first owner, German-born architect Philip W. Roos. Its three and one-half stories is a stripped-down blend of several styles -- Italian Renaissance, Spanish Eclectic, and Craftsman -- divided into base, middle, and top sections, with a small attic room at the rear. It is a sophisticated and carefully developed design, with subtle complexities that evidence the beginnings of the American modernist movement. These combined elements define Green Gate as a transitional building in the history of American architectural design.

The Hudson Street façade is the principal façade. It is asymmetrical, its entry on the north bay and three bays forming part of the pavilion on the southeastern corner of the building. The Eighth Street façade is a long expanse articulated by two projecting bays, sharp-edged window voids in a variety of arrangements, and a stringcourse that defines the third story (Plates 1 and 3).

The house sits on a raised, rusticated brown sandstone foundation (Plate 3 and 15). The main body of the house is buff facing-brick with limestone elements. A notable architectural feature of the building is its corner pavilion – a prominent mass that rises above the third story, capped by a bold pyramid roof with deep eaves and a copper-clad modillioned cornice (Plates 1, 2 and 11).⁶

The massing and structure of Green Gate articulate its design, rather than applied ornament. Among examples of this are the two projecting bays on the Eighth Street façade that break up the long run of the southern elevation (Plates 3 and 7); the cornice of the third story and the smaller projecting bay both are inscribed with fine shadow lines of low relief corbelling (Plate 7); the brickwork at the turning points of the wall planes create the appearance of stitching that accentuates the vertical lines of the bay (Plate 17); and the small open porch above the main entry, where the parapet is ornamented by only by five vents formed by removing one brick stretcher and the headers above and below it (Plate 12).

A limestone sill course encircles the house just below the third floor windows, subtly separating the main body of the house from the third story by a change in material and a slight reveal. A second limestone sill/lintel course – this time flush with the wall plane -- runs between the third floor transoms and windows (Plates 1 and 3).

⁶ Although for convenience this feature is described throughout this report as a "pavilion," it is more illusion than fact. The architectural sleight of hand is achieved by a shallow reveal that sets it apart from the third story, reinforced by the arrangement of window voids and the visual dominance of the pyramidal mass with its deep eaves. Otherwise, the "pavilion" is part of the same wall plane as the main body of the house.

The fenestration in the corner pavilion is arranged symmetrically on both elevations – three narrow bays on Hudson Street (Plate 2); two bays set farther apart on the Eighth Street elevation (Plate 1). Window voids are sharply cut and deep-set into the wall plane, creating a prominent shadow line that defines the openings.

The fenestration along Eighth Street consists roughly of four groups, each with its own unique arrangement of openings that include combinations of both single and paired windows, intermittent use of transoms, etc. For the most part, the windows are 1/1 double-hung wood sash. Metal combination storm and screen windows have been installed over most of the openings. Two upper sashes in the front room of the first floor are leaded glass, which is apparently original to the building (Plates 13 and 21; Figures 8 and 11). Exceptions to 1/1 sash are the wood casement windows in the dining room (Plate 28), the large window opening in the study (Plate 14) and several windows at the rear of the house, which are 2/2 (Plate 36).

The main entry opens onto an open porch with concrete decking and an open brown sandstone parapet (Plate 15). The main exterior staircase is constructed of brown sandstone slabs in runs of two or three treads. A wrought iron handrail with ornamental scrollwork is mounted on the first stair run of the entry staircase (Plate 16).

The main door is a solid core wood replacement door of contemporary design. Above it is a fanlight with three lights (Plate 15 and 19). The door is flanked by side lights with inset panels below. The door casing and fanlight appear to be from an earlier period and may be original to the building.

A six-bay enclosed wood porch is at the rear of the building (Plate 4). Each bay on the east has a fixed sash of twelve lights; the bay on the south has two fixed panels of eight lights each. Three upper bays and the entire lower half of the structure are covered in painted wood panels. A small door at the southern end of the rear porch leads to the cellar.

Interior

Plan

The living spaces throughout are generally arranged along the south, east, and west walls; the north (windowless) side of the building is dedicated to hallways and the front and rear staircases on each floor that provide the vertical and horizontal circulation.

The arrangement of the first floor rooms appears unchanged from 1914, when Mu Chapter purchased the house (Figures 2 through 5, 16). The main common rooms include the entry hall (Plate 19), the living room (Plate 21); a middle room, formerly

called the "library," but now part of the dining area (Plates 25 and 26); and the dining room (Plates 26, 27, and 28). At the far southeastern corner of the building off the dining room is a small study room and library that was formerly called the "conservatory" (Plate 30). A door opening joining the former conservatory and the rear porch has been sealed off behind wall paneling and shelving in the study. The kitchen is at the rear of the building (Plate 31). The rear porch -- formerly called the "piazza" -- is used as a storage/utility area (Plate 32).

The upper floors are arranged in a similar fashion, i.e., hallways and stairs on the north side and the living spaces on the south, east, and west sides. The bedrooms are on the second and third floors, with one bedroom and a small bathroom in the attic level accessed by a small rear stairway and hall.

A doorway leads from the attic hallway to the flat roof (Plates 43 and 44). A small lounge area has been created under the pavilion's pyramid roof. Along the south, a pitched roof with red asphalt shingles is constructed along the face of the southern parapet, screening the flat roof from view from the street. The roofing material is composition tile over a composition roofing membrane.

Access to the cellar is via an exterior stair under the rear porch (Plates 4 and 38). A hallway on the north side of the building provides access to several rooms on the south side of the cellar. Several of the rooms -- a bar room and an activity room -- are interconnected by wide openings created by large brick masonry arches that span approximately $\frac{1}{2}$ of the width of the building (Plate 37). The arches generally are oriented in a north - south direction, except for the arch under the former vestibule, which is oriented east - west. Other cellar rooms include a boiler room, several storage areas, and an activity room with wood doors with obscuring glass above.

Decorative Features

Many decorative elements of the interior are found on the first floor. The character of the downstairs rooms is primarily defined by its fine woodwork, e.g., well-made window casings with simple profiles and inset panels below, mahogany and oak pocket doors with inset panels (Plates 23, 41 and 42); deep crown moldings; beamed ceilings; and the built-in sideboard and wainscoting in the dining room (Plates 19 through 28). The living room woodwork is mahogany, while in the middle room and the dining room it is made of oak.

The main feature of the front hallway is the main staircase, which is reportedly mahogany.⁷ The newel is a square-cut, fluted post with a composite capital having Renaissance elements, which is turned 45° to the direction of the staircase (Plate

⁷ Newcomb Carlton, "Green Gate: The New Mu Chapter House," Pamphlet (15 December, 1914). Archives, Chi Phi Fraternity, Mu Chapter, Hoboken, NJ. A n evaluation of the various woods found in the house was beyond the scope of this study.

39). The balusters are turned wood posts offset from the stair treads and supported by ornamental metal brackets (Plate 40).

The classical motif of the first floor balustrade is repeated in the posts and balusters on the upper floors, although they are less elaborate (Plate 34). Wood trim on the upper floors is oak.⁸ The entertainment rooms on the first floor as well as many of the bedrooms have wood casings and paneling below (Plate 35), although rooms at the rear of the house do not have wood panels below the windows (Plate 36).⁹

Metalwork is a notable decorative element throughout the downstairs rooms. The brass baluster brackets on the front staircase are among the most outstanding of these features. Each baluster is mounted onto a flat brass plate that is, in turn, mounted into a U-shaped brass bracket with decorative top and faceplate, each bracket holding two balusters (Plate 40). The assembly is supported by brass strap brackets, which are anchored to faceplates on the stringer by screws with rosette escutcheons.

The door hardware in the living room and middle room (Plates 41 and 42) are also of high quality, although appear to have been stock items rather than custom designs. The pocket doors that separate these two rooms differ not only in the wood used, but also in decorative hardware: a foliated design for the living room and entry hall (Plates 23 and 41); beaded hardware for the middle room (Plate 42).

The veined marble mantelpieces in the living and dining rooms are major decorative focal points of the first floor. In the living room, the marble is amber-colored with patches of rose, rust, and cream (Plate 22). The base and mantelshelf are made of black marble, which provides a dramatic contrast to the warm colors of the face. A mural showing the Chi Phi coat-of-arms is painted in the wall over the living room mantelpiece (Plate 24).¹⁰ The dining room mantelpiece consists of flush marble panels of subtle beige and gray coloring with a black mantelshelf above (Plate 27). The marble is made more important by the clean, simple profiles of the design, which direct the viewer's attention to the richness of the material rather than ornate turnings. The fireplaces in both living room and dining room continue the stripped-down classicism found elsewhere in the house.

Some noteworthy elements of ornamental metalwork add texture and interest to the smooth marble planes of the mantelpieces. Among these is the carefully worked wrought iron tender for fireplace tools, mounted on the right face of the living room mantelpiece; on its mounting plate is repeated the scroll motif of the baluster brackets in the entry hall and the front wrought iron railing (Plate 22). Also noteworthy is the embossed metal firebox lining, found in both the living room and dining room (Plate 22).

⁸ Carlton, "Green Gate."

⁹ It is possible that this was a later alteration or that domestic servants occupied those rooms.

¹⁰ The mural has the following inscription: "Freak '83."

In the dining room, a plaster bas-relief of fish partially overlaid with thin sheets of metal is inset into a rectangular reveal in the mantelpiece (Plates 27 and 29). The metal sheets are painted to resemble bronze. A hemp rope approximately 1" in diameter lines the reveal. The bas relief is signed "M.M. Schwarzott." No date was visible on the work. The work has suffered some damage in several places.

Structural System

The exterior walls of Green Gate are brick masonry. Mu Chapter members have reported evidence of a hollow tile flooring system. The substantial brick masonry arches in the cellar appear to provide the major support for the flooring system. A similar masonry arch may form part of the wall between the middle room and the dining room on the first floor (Plate 28). The only visible steel framing supports the rear stairway, where steel is also used for the risers and treads (Plate 33).

Alterations Since Original Construction

Green Gate has remained, for the most part, remarkably intact since 1914, when Mu Chapter acquired it. The marble mantles still gleam; the brass balustrade brackets in the front hall are polished regularly; many elements of architectural detail – at least in the common areas on the first floor level – have been preserved.

The furnishings of the first floor rooms reflects changes in use required to accommodate the new residents – dining tables now fill both the dining room and the former library, and furniture in the living room is meant for the casual living style of college students. The rooms in the upper floors are now all used as bedrooms housing one or two residents, with the exception of the space under the pyramid roof, which is used as a lounge.

Some changes to the fabric, however, have been made over time. They include:

- The removal of the front vestibule;
- The loss of all but three upper sashes with the original leaded glass;
- The replacement of the original red clay tile roof with a red asphalt roof;
- The conversion of the former conservatory into a study, the installation of paneling over its masonry walls, and infilling of doorway to rear porch;
- The loss of the ornamental wrought iron racks from the dining room mantelpiece;
- The renovation of the kitchen; and
- Damage to the plaster bas-relief in the dining room.

Many of these changes have been minor ones that reflect the evolution of the house over time. Some have been major changes, too, perhaps brought about by a lack of funds for maintenance. Nonetheless, Green Gate has retained its historic character,

particularly in the spacious and still elegant downstairs rooms, the lawn and back garden area, the pergola, and other landscape features. Future efforts to maintain and restore Green Gate should continue to preserve its important features.

HISTORY AND SIGNIFICANCE

Historical Overview

The Stevens Family and the Development of Castle Point (1784 – c. 1920)

The land upon which Green Gate was constructed was once part of the estate of the Colonial Treasurer of New Jersey, Colonel John Stevens (1749-1858), considered to be one of the founders of the City of Hoboken. Stevens purchased most of the area that makes up the present-day city of Hoboken in 1784 at a state-held auction of lands confiscated from William Bayard, a Tory loyalist.

As landowners and philanthropists, Stevens and his descendents played a major role in the development of Hoboken through the Nineteenth and early Twentieth Century. On the large rise known as Castle Point, Colonel Stevens built his large estate. He first developed the northern portion of his land as a very successful resort, which he called the Elysian Fields. In 1811 he initiated ferry service to transport day-trippers from Manhattan to picnic in the pastoral setting and stroll and along the Hudson River.¹¹

In 1838, Colonel Stevens organized the Hoboken Land and Improvement Company to which the Stevens family conveyed all of its holdings in Hoboken, reserving the Castle Point lands for the family. In 1854, Stevens erected a Gothic villa known as "Villa Stevens," replacing an earlier house on the site.¹² The estate eventually encompassed approximately thirty acres. Members of the Stevens family continued to reside there until 1911.¹³

Two serpentine stone archways erected *circa* 1856 marked the entrances to the estate -- one at Sixth Street near the river; the other at Eighth and Hudson Streets (no longer extant), near where Green Gate stands today (Figures 2 and 9).¹⁴ The stone used in the gates was quarried from the Castle Point bluffs, just below where the Stevens villa was located. The serpentine rock bluffs were so prominent a feature of the Hudson River landscape that Henry Hudson commented on their vivid green color in the ship's log during his 1609 journey.¹⁵

¹¹ Paul Lippman, "A Bit of History..." Hoboken: *The Mile Square City: A Historic Walking Tour* (Hoboken Historical Museum, 1994), n.p.

¹² George Aubrey Hastings, press release, Stevens Institute, March 1949, quoted in Basil M. Stevens, comp., *History of Hoboken and the Stevens family, circa 1952*, Millicent Fenwick Papers, S.C. Williams Library, Stevens Institute of Technology.

¹³ Ray Cuntz, "Castle Point," *Stevens Indicator* 3 (July 1911): 255.

¹⁴ Serpentine rock is an altered rock consisting essentially of a hydrous silicate of magnesia and is used to some extent for building purposes and the finer grades as marbles. Russell Sturgis, *et al. Sturgis' Illustrated Dictionary of Architecture and Building*. Vol. III. 1902. Reprint (New York: Dover Publications, Inc., 1989): 485.

¹⁵ Lippman, "Castle Point Observation Terrace" and "Stevens Gate House," *Hoboken: The Mile Square City: A Historic Walking Tour*, n.p.

After the death of Colonel Stevens in 1858, the estate was distributed among his heirs. One of the Colonel's sons, Edwin A. Stevens, had inherited his father's interest and aptitude in the field of engineering. He founded Stevens Institute by bequest, transferring to it much of the land of the Castle Point estate after his death in 1868, making it one of the country's oldest private engineering colleges.¹⁶

In 1871, the Institute finished construction of its first building facing what is now Stevens Park. Richard M. Upjohn, architect and son of the famous architect of Trinity Church in Manhattan and other noted buildings, designed it. Through the remainder of the century, the Institute focused on the southern end of the Castle Point property as the site of its campus. Its playing fields occupied the estate lands east of Hudson Street between Sixth and Eighth Streets, which gave the neighborhood a bucolic air (Appendix A: 1904 Bird's Eye View).

Martha B. Stevens, Edwin's widow, continued to reside at Castle Point until her death in 1899.¹⁷ An 1881 map of Hoboken shows the boundaries of the Stevens estate as extending from Sixth Street north along Hudson Street to Elysian Fields.¹⁸ The Stevens family belonged to St. Paul's Episcopal Church (1871; extant) located at 816 Hudson Street, just one-half block from the future site of Green Gate.

In 1889, the Hoboken Land and Improvement Company officially opened Hudson Street between Tenth and Fourteenth Streets as a public thoroughfare.¹⁹ That same year, members of the Stevens family began to sell off parcels for in that neighborhood for residential development, imposing deed restrictions to ensure that the "high standards" of the neighborhood would be upheld.²⁰

The two-block area along Hudson Street between Eighth and Tenth Streets had become a very prestigious location for new residences. The neighborhood offered proximity to the Stevens family and the pleasant open fields of the Stevens campus, as well as being comfortably distant from the working waterfront and the more modest housing in the city's western section.

In 1893 – just three years after the streets opening -- a local history noted:

¹⁶ "A Brief History" in "About Stevens: History and Lore," Stevens Institute of Technology website, <http://www.stevens-tech.edu/history/bhis.htm>, accessed 6 January 2002.

¹⁷ Cuntz, "Castle Point," 255.

¹⁸ O.H. Bailey and A. Vjard, "The City of Hoboken," Office of the Librarian of Congress, 1881.

¹⁹ John J. Heaney, *The Bicentennial Comes to Hoboken* (Hoboken, NJ, 1976): 113.

²⁰ These included height and setback specifications, use restrictions, and the prohibition against the construction of anything other than "... a brick or stone dwelling house of not less that three stories." See typical recitations found in *Martha B. Stevens to James Curran*, deed dated and recorded 28 October 1889. Filed in Book 491, pages 389-392 in Hudson County Register of Deeds, Jersey City, NJ; and *Martha B. Stevens to John L. Mathey*, deed dated and recorded 29 August 1889, and filed in Book 508, pages 316-320, Hudson County Register of Deeds, Jersey City, NJ.

"All of the old Elysian Fields have been swept away in the march of the demand [for residential lots]. A large number of wealthy New Yorkers have lately purchased land on Hudson Street and erected palatial residences."²¹

A 1906 newspaper account noted,

"[W]hile so much of the old [Stevens] estate has been devoted to the Institute, all that portion fronting on Hudson Street and running from Sixth to Tenth Street has been set apart for dwelling houses. A stroll through the newly opened streets north of the Eighth Street entrance to the [Castle] Point takes in the 'cream' of the resident [sic] section..."²²

This section was expanded in 1903, when Martha's sons, Edwin A. and Richard Stevens, joined with real estate broker Arthur Seitz to lay out Castle Point Terrace as a residential street.²³ A newspaper account of the time reported that the men "... have carefully restricted it in regard to what class of houses shall be built upon it, and have sold it only to people who they know will abide faithfully by their wishes."²⁴

The bulk of the remaining Stevens estate was finally transferred to Stevens Institute "with appropriate and impressive ceremonies" on Alumni Day, May 27, 1911, thereby effectively ending the family's reign over that section of town.²⁵

Growth of German Influence in Hoboken (ca. 1880 – ca. 1915)

During the late Nineteenth and early Twentieth Centuries, Hoboken experienced enormous growth and development. The city's waterfront location and proximity to New York resulted in its transformation from a pastoral resort into a transportation center featuring frequent ferry service to and from New York; major transatlantic shipping lines including Holland America, North German Lloyd and Hamburg-American; the Delaware Lackawanna & Western Railroad; the Public Service Trolley Company; and the Hudson and Manhattan "tubes."²⁶

Hoboken's proximity to a variety of transportation networks encouraged economic development and supported numerous commercial and manufacturing concerns, including stores, banks, warehouses, iron works, repair shops, and shipbuilding

²¹A.H. Ringler, comp., *History of the North Hudson County Railway from Its Earliest Days to the Present Time* (West Hoboken, NJ: Reporter Printing Company, 1893), 28.

²²"Castle Point in Old Times and the New: Merry Makings and Notable Pageants Recalled," *Hoboken Inquirer*, 16 June 1906, quoted in Stevens, *circa* 1952, Millicent Fenwick Papers, S.C. Williams Library, Stevens Institute of Technology.

²³"Stevens Institute Buys Part of Castle Point," *Jersey Journal*, 10 June 1904, quoted in Stevens, *circa* 1952, Millicent Fenwick Papers, S.C. Williams Library, Stevens Institute of Technology.

²⁴"Stevens Institute Buys Part of Castle Point," *Jersey Journal*, 10 June 1904, quoted in Stevens, *circa* 1952, Millicent Fenwick Papers, S.C. Williams Library, Stevens Institute of Technology.

²⁵Cuntz, "Castle Point," 255.

²⁶Now the Port Authority Trans-Hudson—PATH—train system.

companies. These businesses in turn employed hundreds of primarily European immigrants from Europe. This mix of economic opportunity, wealth, and blend of cultures created a refined, cosmopolitan community. An 1893 description touts its benefits:

"...Hoboken possesses all the conveniences of much larger cities, together with a location unrivaled by any. Efficient police and fire departments make life and property safe and guarantee essential protection to all. Throughout its whole area there are abundant evidences of the enterprise of her citizens in massive buildings and attractive residences. The streets of the city are well kept in good condition. The numerous churches and well-attended schools speak for the intelligence of the people and the desire to keep pace with the advancement of the age."²⁷

Between 1860 and 1910, European immigrants attracted by these features elected to make Hoboken their home. Although many of these immigrants were Irish and Italian, the majority was German. There were so many German-born inhabitants of Hoboken during the late Nineteenth and early Twentieth Centuries that one resident remembered the city as feeling like a "suburb of Bremen."²⁸

"To the Editor of the Sun—Sir: One of your correspondents, Minnie Swan Mitchell, writes entertainingly of the period from 1864 to 1884, during which she lived in what was then known as a suburb of Bremen, and which in truth, was worthy of this appellation in more ways than one. As a boy I recall that German was the one foreign language almost as prevalent as our own English, even though the latter, more often than not, was cruelly rendered in a manner both effective and unique...Before the [First World] war it was a delight to stroll down Hudson Street on a summer evening and linger over a glass or two at Meyer's, Busch's or Naegeli's Hotel. Seated before these hostelries, famous for their hospitality, cuisine and good cheer, at cozy tables, surrounded by fragrant green shrubs which helped to make the sidewalk cafes the meeting places of the smartly uniformed ship's officers of the proud Atlantic lines of the Hamburg-American and North German Lloyd lines, one felt transported to the Alster Pavilion of Hamburg itself or to the famous Essig Haus of old Bremen."²⁹

The affluent neighborhood near Eighth and Hudson Streets had its share of German influence. On the corner across from Green Gate was St. Matthew's German Lutheran Church, known first as "St. Matthäus Kirche, founded in 1877. The "Deutscher Club [German Club, later the Union Club]," located just a few blocks away at the corner of Sixth and Hudson Streets, was the center of social activity for the German community.³⁰

²⁷ Ringler, 25.

²⁸ "Looking Back at Hoboken—A Native Recalls the 'Suburb of Bremen,'" *New York Sun*, circa Feb. 1940, quoted in Basil M. Stevens, comp., *History of Hoboken and the Stevens family*, circa 1952, Millicent Fenwick Papers, S.C. Williams Library, Stevens Institute of Technology.

²⁹ "Looking Back at Hoboken—A Native Recalls the 'Suburb of Bremen.'"

³⁰ Patricia Florio Colrick, *Images of America: Hoboken* (Charleston, NC: Arcadia Publishing, 1999): 86; and G.M. Hopkins Co., *Map of Hudson County Vol.2*, Plate 7 (Philadelphia: G.M. Hopkins Co., 1909).

Green Gate, built during the heyday of German influence in Hoboken, was part of this rich history. The "golden era" changed dramatically during and after the war – falling victim to German hysteria, wartime, decline in overseas travel, and a post-war global recession. Zeta's 1920 report reflected on the pall cast over the city in the post-war years:

"[The City of Hoboken] has suffered some of the fate of Germany, of which it was a small but glittering reflection on this side of the Atlantic. Gone is the bustle of its waterfront where the North German Lloyd and Hamburg-American lines once discharged passengers and freight. A few reconverted and obsolescent transports lay dying in their war paint at its piers. No good German beer comes to its thousand saloons ... no beer of any kind, for prohibition has been put over and in its dark and unclean streets, the bootlegger plies his phony trade. Population is decreasing; business is dying or already dead..."³¹

³¹ Walter P. Burn, "A Tentative History of Mu, Chi Phi Fraternity," personal recollections (*circa* 1947): 11. Archives, Chi Phi Fraternity, Mu Chapter, Hoboken, NJ.

History of 801 Hudson Street

Stevens Family Ownership (1784-1889; 1898-1900)

With the opening of the upper portion of Hudson Street in 1889, Martha B. Stevens began to sell off a number of parcels along the eastern side of that street between Eighth and Tenth Streets. Among the first parcels she sold was a 100' by 25' lot at the northeastern corner of Hudson and Eighth Streets now known as 801 Hudson Street. The purchaser was a James Curran of Hoboken, who bought the lot for \$4,250.³²

Like many other deeds written on behalf of the Stevens family,³³ it included several restrictive covenants designed to ensure the future residential character of the undeveloped lands in an area uncomfortably close to the dockyards, warehouses, and commercial buildings just north of Tenth Street (Appendix A: 1909 Map). Among other things, it prohibited the establishment of certain "nuisance" industries on the property.³⁴ It also prohibited the erection of anything other than a "brick or stone private dwelling house not less than three stories in height." It required a minimum ten-foot setback from the street that was to remain open and forever reserved for use as a courtyard. The penalty for violations of the restrictions was the seller's right of re-entry onto the property and the eviction of the offending buyer.

Between 1889 and 1898, the property passed through several owners – all Irish surnamed – apparently without any building having being built on the site.³⁵ In 1895, Curran sold the lot to a James Sullivan of Hoboken for \$5,000. In 1896, Sullivan sold it to a Michael Foley, also of Hoboken, for \$4,000. And, from Curran to Foley, the restrictive covenants so carefully drafted by the Stevens family were totally omitted from the language recited in the deeds.³⁶

³² Martha B. Stevens to James Curran, Deed dated and recorded 28 October 1889, filed in Book 491, pages 389-392, Hudson County Register of Deeds, Jersey City, NJ. The other parcel is Lot #1A of Block 1896, which also consisted of 25' of frontage and was 100' deep.

³³ These restrictions were noted in three deeds reviewed by the author: 921 Hudson Street (Martha Stevens to John L. Mathey, 1889); 801 Hudson Street (Edwin A. Stevens, et al. Executors to Philip W. Roos, 1900); and 910-914 Castle Pt. Terrace (Arthur Seitz et ux., to Mary M. Roos, 1906).

³⁴ Specifically named in the Curran deed were such uses as a slaughter house, tallow, chandlery, blast furnace, brass foundry, mail or other iron factory; the manufacture of gunpowder, fire works, glue, vitriol, varnish, ink, lard, oil, soap, candles, starch, turpentine, and petroleum; the tanning, dressing, preparing or keeping of hides, skins, or leather; chemical, gas, or poudrette factories; breweries, distilleries, grog shops, beer saloons, liquor stores, or any sale of alcoholic liquors. Also prohibited was the establishment of a "flat house, apartment house, or tenement house."

³⁵ The selling price for the property during this period remained between \$4,000 and \$5,000, which would seem to indicate that no improvements had been added to the land value.

³⁶ *James Curran to James C. Sullivan*, deed dated and recorded 19 November 1895, filed in Book 636, pp. 21-23; *James C. Sullivan, to Michael Foley*, deed dated 9 December 1896, recorded 10 December 1896, filed in Book 660, pp. 331-333. Hudson County Register of Deeds, Jersey City, NJ. It is possible that the covenants were still enforceable. A legal opinion on this point is not offered here, and would be necessary to clarify how such language would affect the rights of the relevant parties.

In 1898, Foley sold it back to Martha B. Stevens for \$5,000.³⁷ Soon after her death in 1899, Martha's executors sold the property to a Philip W. Roos for \$5,350, restating the typical Stevens family covenants and deed restrictions, with the addition of an agreement to keep open the 25' x 100' southern portion of the parcel, reserving to the seller "... the right to at any time in the future to lay out and use [it] as a public or private road or street."³⁸ This deed went unrecorded until 1904, when Arthur Seitz and his wife, then owners of the property through distribution of Martha's estate, signed a second deed signing over what appears to be the same parcel to Roos for \$1,700, which seems to have been in addition to the money already paid by Roos.³⁹

Roos Family Ownership (1900 – 1914)

Philip W. Roos was an architect who appears to have emigrated from Germany to the United States around 1882 with his wife Maria.⁴⁰ Roos became a U.S. citizen in 1883 and his wife in 1892. Roos began his architectural practice here in 1893. In 1899, he joined with Hugh Toler Booraem to form the New York architecture firm of Roos and Booraem.⁴¹

It is unclear when the Roos family moved to Hoboken, but a listing for a Philip W. Roos, architect, at 312 Hudson Street appears in an 1898 city directory. By 1900, the family – now with son William, age 10, and Erna, age 1, had moved to 319 Hudson Street.⁴²

³⁷ *Michael Foley, to Martha B. Stevens*, deed dated 7 June 1898, recorded 8 June 1898, filed in Book 702, pp.119-121. Hudson County Register of Deeds, Jersey City, NJ.

³⁸ *Edwin A. Stevens et al, Executors of estate of Martha B. Stevens, to Philip W. Roos*, deed dated 9 February 1900, recorded 6 May 1904, filed in Book 865, pp. 419-424, Hudson County Register of Deeds, Jersey City, NJ.

³⁹ *Arthur Seitz et ux. to Philip W. Roos*, deed dated 26 April 1904, filed in Book 865, pp. 424-?, Hudson County Register's Office The reasons for this series of transactions are not clear. Since the deed was not recorded until after the property had been distributed to the heir, Roos's interests were not legally protected from claims against the estate, including those asserted by Seitz as heir. The transfers of land relating to 801 Hudson Street involve several parcels, including certain easements, and are complex. For a clearer understanding of these transactions, the chain of ownership should be researched by a qualified title search company. Apparently the last remaining Stevens family interest in the property was not sold until 1914, when the executors sold a portion of the property to the Mu Alumni Association.

⁴⁰ U.S. Bureau of the Census, "Twelfth Census of the United States: 1900 – Hoboken, Hudson County, NJ," Microfilm, Internet repository accessed February 20, 2002 at <http://www.genealogy.com>. Ship manifests, however, also show a 25 year-old German named Phillip Roos landing at Ellis Island in 1892 and a 25 year-old "wife" named Maria Roos as landing at Ellis Island in 1893. American Family Immigration History Center, Passenger Search: "Philip Roos" and "Maria Roos," Ellis Island Internet repository and database found at <http://www.ellisland.org/default.asp> and accessed 20 February 2002.

⁴¹ Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979).

⁴² U.S. Census, 1900.

In 1900, Roos purchased the lot at 801 Hudson Street from the Executors of the estate of Martha B. Stevens (see above).⁴³ On the same date in 1904 that the original purchase was finally recorded, Roos also purchased from Edwin A. Stevens the 62' X 115' parcel immediately east of 801 Hudson Street (now 800 Castle Point Terrace) for \$7,450⁴⁴ The family acquired a third parcel in 1906, this time in the name of Mary M. Roos and located in the 900 block of Castle Point Terrace.⁴⁵

Since Roos was investing substantial sums in real estate in the most prestigious neighborhood in Hoboken, it seems reasonable to assume that he was enjoying a successful career as an architect since his arrival in the United States. In fact, the firm of Roos and Booraem had designed several noted projects. Among their representative works are listed the Philadelphia Mutual Life Insurance Building and the residence of R.A. McCurdy in Morristown, New Jersey. As of 1901, the firm had a branch office in Morristown, New Jersey.⁴⁶ That same year Roos submitted a competitive design for the City hall, Newark, New Jersey.⁴⁷

According to a brief biography of Booraem, the firm of Roos & Booraem served as the in-house architect for the Mutual Life Insurance Company of New York until 1905.⁴⁸ It designed several large residences in Morristown, New Jersey, including the homes of R. A. McCurdy, president of Mutual Life from 1885 to 1905, and Louis A. Thebaud, his son-in-law, who worked in sales for the Mutual Life until early 1906.⁴⁹

In 1905, the prestigious journal *Architectural Record* published an article about the house Roos & Booraem designed for Thebaud in Morristown.⁵⁰ It described "a

⁴³ *Stevens, Edwin A. et al Executors of Martha B. Stevens to Philip W. Roos*, deed dated 9 February 1900, originally filed in Deed Book 743, pages 550 et. seq., and recorded again 6 May 1904 and filed in Book 865, pp. 419-424. Hudson County Register of Deeds, Jersey City, NJ.

⁴⁴ *Edwin A. Stevens et ux to Philip W. Roos*, deed and recorded dated 28 April 1904, filed in Book 865, pages 430-436, Hudson County Register of Deeds, Jersey City, NJ.

⁴⁵ *Arthur Seitz, et ux. to Mary M. Roos*, deed dated 2 May 1906, recorded 24 May 1906, filed in Book 943, pp. 402-407. Hudson County Register of Deeds, Jersey City, NJ.

⁴⁶ James Ward, *Architects in Practice in New York City 1900-1940* (Union, NJ: J&D Associates, 1989), 65-66.

⁴⁷ A competitive design for the City-hall, Newark, N.J -- *American architect and building news*: 1901 Oct. 5, v. 74, p. 7, pl. 1345; 1901 Oct. 26, p. 32, pl. 1348; 1901 Nov. 30, p. 71, pl. 353; 1901 Dec. 28, p. 103, pl. 1357; 1902 Oct. 4, v. 78, p. 7, pl. 1397. Avery Library, Columbia University, Index to Serials. Courtesy Christopher Gray, Office of Metropolitan History, New York, NY.

⁴⁸ Earle G. Shettleworth, "Booraem, Hugh Teller," in *Brief Biographies of American Architects Who Died Between 1897 and 1947*, Society of Architectural Historians website, <http://www.sah.org/aame/bioint.html>, accessed 12 Dec. 2001. Mutual Life's home office building at 34 Nassau Street had been erected in the 1880s.

⁴⁹ Shettleworth; Shepard B. Clough, *A Century of American Life Insurance: A History of the Mutual Life Insurance Company of New York 1843-1943* (New York: Columbia University Press, 1946), 198, 223, 231. Thebaud was an avid sailor and sportsman credited with introducing the Brittany spaniel to North America. See *Race to Fish/Fish to Race: The Fisherman's Races-1886-1938, A Special Exhibit to Showcase Three New Ship Models: The Racing Fishermen 'Columbia', 'Henry Ford,' and 'Gertrude L. Thebaud,'* Essex Shipbuilding Museum website, <http://www.essexshipbuildingmuseum.com/exhibit.htm>, accessed 12 Dec. 2001 and Lee Weston, *History of the Brittany, Bark Bytes Canine Cyber Magazine website*, <http://www.barkbytes.com/history/britt.htm>, accessed 12 Dec. 2001.

⁵⁰ "The House of Louis A. Thebaud," *The Architectural Record* 17 (Feb. 1905): 157-162.

spacious and handsome suburban house." Accompanying photographs portray a sprawling but symmetrical brick house with formal detailing. Photographs of the interior show rooms sumptuously appointed with classical detailing.

Green Gate appears to have been completed sometime in 1906, during this prosperous period of the firm's history. A 1904 bird's-eye view of Hoboken shows an open lot at the northeastern corner of Eighth and Hudson Streets (Appendix A: 1904 Bird's Eye View),⁵¹ but by the publication of the 1906-07 Hoboken city directory, a "Philip W. Roos, architect" was in residence at 801 Hudson Street.⁵² When it purchased the house, the Mu Chapter understood that the "the owner built the house for his own use and built it in the most lasting and expensive manner...."⁵³

The fortunes of the firm of Roos and Booraem appeared to change with a scandal in the insurance industry that erupted in 1905. That year, driven by a growing public outcry over extravagance in the life insurance business, the Assembly and Senate of the State of New York launched an investigation into the New York insurance industry.⁵⁴ Named after its chairman, William W. Armstrong, the Armstrong investigation exposed many questionable financial and business practices and led to wholesale restructuring and cost cutting at Mutual Life, including McCurdy's resignation and Thebaud's dismissal.⁵⁵ The investigation concluded that:

"Because some companies had purchased land and erected buildings far in excess of their office needs and because these buildings had not proved to be good investments, the purchase of real property was no longer allowed without the approval of the Superintendent of Insurance. The exchange of such holdings was prohibited and all unnecessary property was to be sold within five years."⁵⁶

Repercussions from the Armstrong Investigation may well have resulted in the termination of Roos & Booraem's position as in-house architect for Mutual Life, for 1905 was the year that the firm's relationship with that company is reported to have ended.⁵⁷

During 1908 and 1909, following the shakeup at Mutual Life, Booraem wrote several articles for the professional journal the *Architectural Record*⁵⁸ -- an important vehicle

⁵¹ Hughes and Bailey, "City of Hoboken, N.J." (New York: Hughes and Bailey, 1904).

⁵² *Boyd's Jersey City and Hoboken Directory 1906-1907* (N.p.: Howell & Co. Publishers), 476. In addition, the 1914 *Chi Phi Yearbook* noted that the Mu Chapter's newly purchased house was seven years old.

⁵³ Carlton, "Green Gate."

⁵⁴ Clough, 218.

⁵⁵ Clough, 231.

⁵⁶ Clough, 225.

⁵⁷ Shettleworth.

⁵⁸ H. Toler Booraem, "Architectural Expression in a New Material: Practical and Ethical Problems in Design in Reinforced Concrete," *The Architectural Record* 23 (April 1908): 249-268; "Old Wine in New Bottles: A Contrast of Environment in the Art of Building," *The Architectural Record* 26 (Oct. 1909): 296-300; "The Significance of Architectural Form," *The Architectural Record* 25 (March 1909): 193-202.

by which architects could rise to prominence in the profession.⁵⁹ Of particular interest here is an article in which Booraem focused on the aesthetic use of reinforced concrete – already known for its “fireproofing” qualities -- in architectural expression.⁶⁰

Roos & Booraem continued to practice in lower Manhattan until 1909.⁶¹ However, current research has failed to discover any record of work designed by Roos or Booraem after their departure from Mutual Life. Booraem died in 1910 in Saranac Lake, New York, at the age of 42.⁶²

The 1910 Census lists Roos as an architect working on his “own account.”⁶³ It also indicates that Roos, who was then age 48, was living at 801 Hudson Street with his wife, Marie M. (age 42), son William F. (age 20), daughter Erna F. (age 11), and two servants, Elizabeth Roise (age 20), and Fredericka Mosel (age 50). Roos, his wife, and Mosel all listed Germany as their place of birth. Roos’s son and Roise were born in New York; his daughter was born in New Jersey. All members of the household gave English as their primary language, except for Mosel, who listed German. The Census also shows that Roos owned his home “free and clear.”

The surrounding neighborhood enjoyed a certain level of affluence during this period. Roos’s neighbors on Hudson Street included a manufacturer of window shades, three salesmen, two doctors, a realtor, several agents for the Holland America line, and a man with his “own income.” The majority was of German background. Most of these families had servants, including butlers, cooks, and a governess.⁶⁴

By 1913, however, certain intra-family transactions seem to raise the possibility that financial difficulties may have been leading Philip Roos to divert assets held in his name to other family members, perhaps to keep them from the reach of creditors. On September 4, 1913, he transferred ownership of 801 Hudson Street⁶⁵ to his son William, then 23 years old, for \$1.00.⁶⁶ In a simultaneous transaction, William (“single”) transferred the same parcel to “Marie M. Roos, wife of Philipp W. Roos,” for \$1.00.⁶⁷

⁵⁹ Gowans, 37. No articles written by Roos have been discovered during the research for this report.

⁶⁰ Booraem, “Architectural Expression in a New Material” (1908).

⁶¹ James Ward, *Architects in Practice in New York City 1900-1940* (Union, NJ: J&D Associates, 1989), 65-66.

⁶² Shettleworth, “Booraem, Hugh Teller.”

⁶³ U.S. Bureau of the Census, 1910, “Thirteenth Census of the United States: 1910,” City of Hoboken, County of Hudson, State of New Jersey.

⁶⁴ U.S. Census, 1910.”

⁶⁵ Lots #1 and 2 appear to have been merged prior to this transaction, since the irregular plot described in the deed had a 50’ frontage on Hudson Street, and extended 125’ along Eighth Street.

⁶⁶ *Philip W. Roos, to William F. Roos*, deed dated and recorded 4 September 1913, filed in Book 1164, pp 378-379. Hudson County Register of Deeds, Jersey City, NJ.

⁶⁷ *William F. Roos to Marie M. Roos*, deed dated and recorded 4 September 1913 and filed in Book 1164, pp 379-380. Hudson County Register of Deeds, Jersey City, NJ.

Finally, in November 1914 the Mu Alumni Association purchased 801 Hudson Street from Roos for its new chapter house (see below),⁶⁸ with Roos taking back a three-year mortgage in the amount of \$12,000 at 5%.⁶⁹

Mu Chapter's tradition reportedly holds that Roos was a naval architect, who returned to Germany with the onset of the First World War – either to join the war effort and/or to flee the anti-German hysteria prevalent in America at that time. However, current research has discovered no evidence to date that he was affiliated with any nation's naval forces – or any other branch of the military -- during that period. Nor does it establish that he returned to Germany.

It seems more likely that financial difficulties forced Roos to sell his artfully designed home so soon after its construction, a conclusion further supported by Mu Chapter President Newcomb Carlton's note that "...owing to the combination of the depressing effects of the present war and a very hard-up owner, we have purchased a beautiful house at a price that could not otherwise have been equaled."⁷⁰

After the sale, the Roos family apparently traded places with the Mu Chapter, occupying premises at 615 Hudson Street that were vacated by the fraternity when it moved into Green Gate. The 1915 Hoboken directory lists Philip Roos as residing at 615 Hudson Street with his son William F., described then as a "student."⁷¹

The exact whereabouts of the Roos family after 1915 are unclear. The last known reference to it was in 1919, when Philip and Marie sold their interest in the property in the 900 Block of Castle Point Terrace to their son, William, then a resident of New York City.⁷² At that time, Marie and Philip Roos were listed as residents of Mamaroneck, Westchester County, New York State.

⁶⁸ The purchase was completed by the execution of two deeds: *Marie M. Roos & Husband to Mu Alumni Association*, deed dated and recorded 30 November 1914, and filed in Book 1190, pp 547. Hudson County Register of Deeds, Jersey City, NJ; and *Edwin A. Stevens, et al., Executors of Martha B. Stevens, to Mu Alumni Association [?]*, deed dated December 3, 1914 and recorded December 7, 1914 [no Book/Page Number cited], as cited in the Guaranty of Title issued by the Fidelity Trust Company of Newark, NJ, dated December 7, 1914.

⁶⁹ Carlton, "Green Gate."

⁷⁰ Carlton, "Green Gate."

⁷¹ *Polk's Jersey City, Hoboken and Hudson County Directory* (New York: R.L. Polk & Co., 1915). One Mu Alumni source notes that 615 Hudson was owned by the Mu Chapter⁷¹ but this has not been confirmed by research to date and appears in conflict with other archival information. See Alten S. Miller, to L. Abbott Post, Personal correspondence dated 5 June 1947. Archives. Chi Phi Fraternity, Mu Chapter, Hoboken, NJ.

⁷² *Marie M. Roos et vir., to William F. Roos*, deed dated and recorded 24 September 1919, and filed in Book 1327, pp 574-575. Hudson County Register of Deeds, Jersey City, NJ. The history of their daughter's whereabouts is unknown.

Chi Phi, Mu Chapter Ownership (1914 – Present)

Chi Phi is the oldest national college fraternity for men, having been founded in 1824 in Princeton, New Jersey. Mu Chapter, one of the oldest chapters of the fraternity, was founded at Stevens Institute on October 18, 1883.

The Mu Chapter had long desired a permanent home. In the years prior to its purchase of Green Gate, the fraternity occupied a series of houses throughout Hoboken.⁷³ The *Chi Phi Yearbook* listed the chapter at 1022 Garden Street (1902-1904), 1035 Garden Street (1909-1911), 202 11th Street (1912), and 615 Hudson Street (1913).⁷⁴ In 1913, the Mu Chapter reported in the *Chi Phi Yearbook* that "The Mu Building Fund continues to grow; we hope ere long we may be occupying our own house."⁷⁵

A memoir by Nelson Macy, class of 1892, recalls his role as an alumnus in the purchase of Green Gate:

"When the Mu Building Fund got big enough, it was Billy Strong and I who were designated as a Committee to visit the German Doctor and negotiate for the sale of the little house now so well known and loved—Green Gate. We haggled long and arduously over the price and finally reached an agreement. Billy used to twit me for years after saying: "If it were not for the splashy vest you wore, the Doctor would have sold it for \$500 less, but your vest looked like money."⁷⁶

Zeta [Chapter historian] Walter P. Burn recalled the brothers' exuberance at the news:

"[Mu Chapter] finances thrived and the war in Europe unexpectedly threw on the market a fine house at the corner of the athletic field, owned by a german [sic] architect. True to their word, the alumni financed and bought it for us. Our elation knew no bounds. "Right at the corner of the field!" It has a swimming pool!" "It has a wine cellar!" We could not wait to see it, but dropped in by twos and threes on a harassed Heine⁷⁷ who showed us over the place. The swimming pool had a crack in it and was filled with packing cases and excelsior;⁷⁸ but the wine cellar was real and heavily stocked, so while some decoyed the owner upstairs, one brother remained

⁷³ Burn, 7.

⁷⁴ A 1947 letter from an alumnus makes reference to the chapter having owned 615 Hudson Street. See Alten S. Miller to L. Abbett Post, 5 June 1947.

⁷⁵ "Mu Chapter," *Chi Phi Yearbook* 1913, Archives, Chi Phi Fraternity, Mu Chapter, Hoboken, NJ, 168.

⁷⁶ Nelson Macy, "Comments on Mu Chapter History," personal recollections, Archives, Chi Phi Fraternity, Mu Chapter, Hoboken, NJ, 3. Although the memoir refers to Roos as "Doctor," there is no documentation that Roos held a doctorate or medical degree.

⁷⁷ In German, "Heine" is common first name for a male.

⁷⁸ Slender curved wood shavings especially used for packing. [Originally a trade name.] *The American Heritage Dictionary*, Third Ed. (Boston: Houghton Mifflin Company, 1992).

below and cached a good supply of wine under the rubbish. It was still there when we took over and proudly named our new home "Green Gate."⁷⁹

On November 30, 1914, ownership of 801 Hudson Street was transferred from "Marie M. Roos & Husband" to the Mu Alumni Association of Chi Phi for \$22,600.⁸⁰ Soon thereafter the Brothers christened it "Green Gate" because of its location next to the prominent serpentine rock gateway into the Stevens Institute campus.

Roos was thought to have spent \$60,000 on the house when it was built.⁸¹ The first floor consisted of an entry porch, vestibule, stair hall, living room, library, and dining room, backed by a pantry, kitchen, and conservatory. A "piazza" extended across the width of the house at the rear (Figure 16), now the back porch (Plates 4 and 32).⁸² Like the Roos and Booraem-designed residence for the Thebaud family, Green Gate exhibits classical styling and rich period detail, as described in the following remarkable account, written immediately after the fraternity had acquired it on December 10, 1914:

"The living room is trimmed with solid mahogany, the library and dining room quartered oak trim, and all flooring on first and second floors and all trim upstairs is of quartered oak. The dining room sideboard, library bookcases, window seats, etc., are all built in; the dining room ceiling is oak beamed, filled between with burnished leather. The library and dining room walls are covered with a handsome brocaded plush, in excellent taste. Every mantel in the house is of imported marble. The hall trim and stair balustrade are solid mahogany ... All gutter, leaders, etc. are copper. There is a swimming pool in the basement and a large billiard room that can be used as a lodge room, also a laundry that is practically a second kitchen. There are two bath rooms and two servants' rooms and servants' bath. All plumbing fixtures are modern and of the best Chi Phi make, (Meyer-Sniffen). The exterior walls are white brick, the roof red tile. The owner built the house for his own use and built it in the most lasting and expensive manner; the upkeep of the place should be negligible. To sum up briefly, owing to the combination of the depressing effects of the present war and a very hard-up owner, we have purchased a beautiful house at a price that could not otherwise have been equaled."⁸³

Historic photographs *circa* 1910 also reveal some of Green Gate's notable exterior features, which added to its considerable architectural distinction. Among these were leaded glass windows and doors throughout the main body of the house, except at the rear. The upper and lower window sashes were different – upper sash had a round-headed profile; the lower sash was squared (Figures 6 through 11). The

⁷⁹ Burn, 8.

⁸⁰ *Marie M. Roos and Husband to Mu Alumni Association*, deed dated and recorded 30 November 1914 and filed in Book 1190, pp 547. Hudson County Register of Deeds, Jersey City, NJ. Chapter member Newcomb Carlton noted in 1914 that the Mu Alumni Association paid \$10,600 in cash, and Roos held a three-year 5 percent mortgage for \$12,000. Carlton, "Green Gate: The New Mu Chapter House."

⁸¹ Carlton, "Green Gate."

⁸² Carlton, "Green Gate."

⁸³ Carlton, "Green Gate."

transom windows had a unique pattern of leaded glazing; and the front entry door glass panels had the same pattern as the leaded doors of the built-in bookcases in the living room. Another notable feature was a red clay tile roof (Figures 2, 3, 6 and 9); two small screened shelters – one above the balcony of the three-sided bay on the east elevation (Figure 4), the other protecting the loggia over the main entry (Figure 2); and an attached one-story vestibule, with large, round-headed windows with leaded glass and fanlights, ornamented with what appears to have been leaded glass or wrought iron grilles (Figures 7 and 10).

Of their first experiences in the house, Burn quoted the Zeta in 1914:

"Our new home has [sur] passed our highest expectations. Each week sees some new donation. We had only been in Green Gate a week when our Christmas dinner took place on December 16. Brother Burn fixed up a Xmas tree in the conservatory; Brother Nicolson concocted one of the best punches Mu had tasted in a long while. Brother Scheller has prepared menus headed with "Green Gate ... we ate in style behind stained glass windows and surrounded by damask draperies."⁸⁴

Areas of Significance

The Sculpture of Maximilian M. Schwarzott

Among the elements of special significance in Green Gate is the mixed media bas-relief of fish signed by "M.M. Schwarzott" inset into the dining room mantelpiece (Plate 29). Although not confirmed by other sources, Maximilian M. Schwarzott was the likely sculptor of this work. Schwarzott was born *circa* 1855 in Germany and became a naturalized citizen in New York City in 1879.⁸⁵ He spent some time in Boston and lived in New York City in 1883, between 1898 and 1903, and possibly as late as 1915.⁸⁶

The relationship, if any, between Roos and Schwarzott is unknown from current research. Both men, however, were in somewhat related professions – architecture and sculpture -- and both had emigrated from Germany and lived in the New York metropolitan area.

The New York art critic Sadakichi Hartmann (1867-1944) described Schwarzott as "fairly well known in certain professional circles as a decorative sculptor."⁸⁷ However,

⁸⁴ Burn, 8.

⁸⁵ "Schwarzott, Max M.," Passenger Search, American Family Immigration History Center, <http://www.ellisland.org/default.asp>, accessed 7 November, 2001; Sadakichi Hartmann, *Art News* 1, no. 2 (1897): 7.

⁸⁶ Peter H. Falk, ed., *Who Was Who in American Art, 1564-1975: 400 Years of Artists in America*. Vol. III: P-Z (Madison, CT: Sound View Press, *circa* 1999); *Trow's New York City Directories* (New York: Trow's Directory Company, 1898-1903); Passenger Search for "Schwarzott," American Family Immigration History Center, <http://www.ellisland.org/default.asp>. The dates of Schwarzott's residence in New York City come from the documented sources cited. Schwarzott may have lived in New York continuously over a greater period of time, but this has not been confirmed by other sources.

⁸⁷ Hartmann, 7.

Hartmann lamented, "... [S]ome of our best wielders of the brush live in absolute obscurity!"⁸⁸ He describes Schwarzott as a painter whose "richness and satiety of separate tones [have] to be mentioned with [George] Inness and [John] LaFarge," but who "has constantly to stint the hours of true devotion to art from the detestable daily toil of commonplace decorative sculpture," in the same "hand to hand fight with circumstances which have thwarted so many aims and balked so many ambitions in American art."⁸⁹

The limited information on Schwarzott shows him to be a fairly prolific and well-recognized sculptor. He was a member of the National Sculpture Society in 1898.⁹⁰ He participated in the Annual Exhibition of the Architectural League of New York in 1892, 1894, and from 1895-1897.⁹¹ His entry in 1892 was a model of an arch designed by the New York architectural firm of Heins and La Farge, who worked on the Cathedral Church of St. John the Divine and Grace Church, among other buildings in New York City. Hartmann reviewed Schwarzott's 1897 entry as follows: "Among the living sculptors, Schwarzott's high relief of fish is worthy of a Japanese coppersmith."⁹²

Whether this is the same piece used in the mantelpiece at Green Gate, the inspiration for it, or a different piece entirely, have not been confirmed by current research. It is interesting to note, however, that the work in the mantelpiece at Green Gate is slightly smaller than the opening, perhaps indicating that it had not been custom-fitted to its location.

Schwarzott exhibited work at the Pennsylvania Academy of Fine Arts in 1878 and 1913, at the National Academy of Design in 1883, and at the St. Louis Exposition in 1904.⁹³ In 1901, two of Schwarzott's sculptures were included in the Pan American Exposition in Buffalo, New York (see Figures 14 and 15). As described by Karl Bitter, Director of Sculpture for the fair: "At some distance in front of the causeway the two guard-houses are situated, which are surmounted by two colossal groups of 'Fighting Eagles,' by Maximilian Schwarzott."⁹⁴

⁸⁸ Hartmann, 7.

⁸⁹ Hartmann, 7. Hartmann compares Schwarzott to leading American painters George Inness (1825-1894) and John LaFarge (1835 – 1910).

⁹⁰ Falk.

⁹¹ Architectural League of New York, *Catalogue of the Seventh Annual Exhibition of the Architectural League of New York* (New Rochelle, NY: Knickerbocker Press, 1892); *Catalogue of the Ninth Annual Exhibition of the Architectural League of New York* (New Rochelle, NY: Knickerbocker Press, 1894), 464; *Catalogue of the Tenth Annual Exhibition of the Architectural League of New York* (New Rochelle, NY: Knickerbocker Press, 1895) 332; *Catalogue of the Eleventh Annual Exhibition of the Architectural League of New York* (New Rochelle, NY: Knickerbocker Press, 1896), 339; Hartmann, 8.

⁹² Hartmann, 8.

⁹³ Falk.

⁹⁴ Karl Bitter, "The Sculpture Plan," In *The Pan-American Art Hand-Book*, The Pan American Exposition, Buffalo, New York, 1901, <http://panam1901.bfn.org/documents/sculptureplan.html>, accessed 6 November 2001.

Karl Bitter was a well-known sculptor, born in Austria in 1867, who moved to the United States in 1889. As the Pan-American Exposition's Sculpture Director, Bitter assembled many of the best sculptors in the United States at the time to work on the project. The occasion provided recognition for established sculptors as well as a platform for rising new talent.⁹⁵ Bitter's studio, where preliminary models were transformed to the fair's colossal scale, was located in Weehawken, New Jersey, just north of Hoboken.⁹⁶

This proximity to the work of Karl Bitter and Bitter and Maximilian Schwarzott no doubt offered Roos an opportunity to become personally acquainted with these artists, although research to date has not yet discovered the details of their relationship. The only available evidence of a connection between them is Schwarzott's bas-relief, proudly installed in the elegant mantelpiece of Roos's dining room.

Green Gate as "Fireproof" Construction

The use of concrete in residential construction in the United States had its beginnings with the construction of two rare examples early in the 19th Century.⁹⁷ Interest in methods of fireproofing buildings grew exponentially after the Chicago Fire in 1871. Fireproofing was essential to the development of the steel-frame skyscraper, where terra cotta tiles were wrapped around the steel leaving a dead air space, which was an effective insulator. In 1871, George H. Johnson was experimenting with hollow tile partitions and floor systems that used the insulating properties of dead air space. By the 1890's, Johnson's innovative fireproofing methods had been accepted as a normal building practice – at least in terms of commercial buildings.⁹⁸

Fireproof residential buildings were rarer, however. William E. Ward is credited with the first use of steel-reinforced concrete in the construction of a fireproof residence with the construction of his house built in Port Chester, New York in 1875.⁹⁹ After the turn of the century, interest in fireproof construction for residential construction grew, especially in urban areas, although its use in a freestanding single-family residence was still the exception.¹⁰⁰

⁹⁵ Austin Fox, *Symbol and Show: The Pan-American Exposition of 1901* (Buffalo NY: Meyer Enterprises, 1987): 47.

⁹⁶ It is interesting to note that Bitter also served as sculpture director for the St. Louis Exposition of 1904 (in which Schwarzott also participated) and exhibited work at the Pennsylvania Academy of Fine Arts in 1913, along with Schwarzott. See Falk.

⁹⁷ A poured-in-place house was built in Manhattan in 1835 and a Gothic Revival house was made of concrete blocks in Staten Island in 1837. See Ward Jandl, *Yesterday's Houses of Tomorrow: Innovative American Homes 1850 – 1950*. (Washington DC: The Preservation Press, 1991): 58.

⁹⁸ Carl W. Condit, *American Building: Materials and Techniques from the First Colonial Settlements to the Present* (Chicago: University of Chicago Press, 1968): 7-8.

⁹⁹ Condit, 16; Jandl, 55-65.

¹⁰⁰ Sara E. Wermiel, *The Fireproof Building: Technology and Public Safety in the Nineteenth Century American City* (Baltimore MD: The Johns Hopkins University Press, 2000).

In hollow tile construction, a number of technological advances around 1900 diverted the building industry's attention away from steel frame to focus on concrete, which soon became the material of choice in commercial and manufacturing buildings. Soon hollow tile was combined with reinforced concrete to create a hollow-tile arch floor system.

As first reported by Chapter President Carlton soon after its purchase, Green Gate was a "fireproof residence" with floor construction that consisted of "hollow tile arches supported on steel beams."¹⁰¹ Although the presence of hollow tile arches has been reported, other details of the structural system have yet to be confirmed. The profile of the substantial brick arches in the cellar (Plate 37), however, would indicate that masonry was a primary structural support instead of, or in addition to, steel framing. The sole evidence of steel framing discovered during field investigations for this report was found in the rear staircase.

Further structural investigations would help identify the nature of the construction method and assist in the evaluation of its significance. Although Green Gate was perhaps not, as is claimed, "the first steel-reinforced concrete frame in the northeast,"¹⁰² – an honor that belongs to William Ward -- the building's structural system is potentially significant as an example fireproof construction in a residence.

Architectural Significance

The early descriptions of the appearance of Green Gate reflect qualities consistent with those enjoyed by other moderately affluent families in the early years of the Twentieth Century. In 1909, Aymar Embury, noted architect of the period, wrote a survey of "country" houses targeted to "the average American of moderate means," and provided tips on interior plan and design to prospective homebuilders.¹⁰³

Although Embury's title refers to "country" houses, his focus is on primary residences in the suburbs, rather than country estates. His essay reveals a great deal about the lifestyle of well-off Americans of the period – a portraits that is reflected in the plan for Green Gate (Figure 16), which, as a large, detached single-family dwelling with open space on two sides, has a distinctly suburban feel.

"The modern house has no parlor, the large room—now generally called the living room—taking its place....It must contain a fireplace, space for bookcases, possibly for a piano, and should be arranged in such a way that all the occupants may form

¹⁰¹ Carlton, "Green Gate."

¹⁰² "Chapter House," *Chi Phi Fraternity, Mu Chapter, Stevens Institute of Technology*, Website. URL <http://attila.stevens-tech.edu/chiphi/> accessed 25 February 2002.

¹⁰³ Aymar Embury II, *One Hundred Country Houses* (New York: Century Publishing Co., 1909), 261.

themselves into a single group, or can fall into two or more, according as they are simply sitting around the fire and talking, or reading and playing cards....

"The dining-room should be nearly square, with the sideboard and serving-table arranged on the sides of the room so that the tables may be extended to seat a comparatively large number of people....

"In a house of any size a room in addition to the dining-room and living-room is desirable on the ground floor, call it study, den, or reception-room, as you will. ... This additional room need not be large, probably ten by fifteen feet is in most cases sufficient, but it must be possible of access directly from the hall, and to some extent secluded from both the dining- and living-rooms, although a door into the dining-room makes it possible for use as a smoking room after dinner....

"The hall is essential only as a means of access to the rooms, and although many attempts have been made to utilize the hall as a living-room, they are usually unsuccessful... Doorways opening from the hall into the different rooms should be large and dignified...

"It is desirable that those portions used more often by the servants should be in close connection. The pantry should connect directly with both the kitchen and dining-room, and the dining-room and the kitchen should be shut off by at least two doors....¹⁰⁴

Another article on planning country houses, written the same year, recommends the placement of a swimming tank and billiard room in the basement of the house – the swimming tank, albeit out of service, was included among Green Gate's amenities.¹⁰⁵

Green Gate's architecture contains interesting counterpoints: not only does it exemplify domestic architecture of the period, but it also tentatively embraces certain prototypical characteristics of one of the Twentieth Century's great modernists, Frank Lloyd Wright.

In Green Gate distill the elements of historicist architecture into stripped-down versions of their source, with the exception of the richly historicist modillioned cornice. Modernist elements include the building's simple planes, bold articulation, and simplified massing, very reminiscent of Frank Lloyd Wright's Charnley House (1891; Figure 17) or Winslow House (1893; Figures 18); in fact, the brickwork on the projecting bay of the Winslow House (Figure 19) was directly referenced in Green Gate (Plate 7). In these early works, Wright "rigorously" used:

"...the flat surfaces of the American tradition, cutting in the window sharply and clearly as if with an axe and molding the house with few but persistent accents."¹⁰⁶

¹⁰⁴ Embury, 247-253.

¹⁰⁵ Wilson Eyre. *The Planning of Country Houses, Part II* (New York: Swetland Publishing Company, 1909), n.p.; Carlton, "Green Gate."

¹⁰⁶ Sigfried Giedion, *Space, Time and Architecture*, Fifth Ed. (Cambridge MA: Harvard University Press, 1967): 399-400.

The simplicity and boldness of Green Gate's massing, its elegant use of wall planes and sharply cut voids, its finely drawn corbelling –combined with Classical elements, creates a composition that is both modern and comfortably historicist. As such, Green Gate demonstrates many of the principals of residential architecture so enumerated by Emory, interpreted in a fresh way.

FINDINGS AND RECOMMENDATIONS

Findings

Green Gate is culturally significant under several of the U.S. Secretary of the Interior's criteria for the evaluation of historic properties.

First, it is significant under **Criterion A**, because of its associations with a pattern of development that is important to the history of Hoboken. Green Gate is significant for its associations with the interventions of the Stevens family in shaping the development in the vicinity of Castle Point Terrace during the Nineteenth and early Twentieth Centuries. This neighborhood, which consists of the high-style residences built on Castle Point Terrace and along the east side of Hudson Street between Eighth and Tenth Streets, is unique in Hoboken. The streetscape owes much to the strict deed covenants imposed on the transfer of any former estate property out of the Stevens family.

Green Gate is also significant under **Criterion A** because of its associations with the history of the affluent families who comprised the neighborhood adjacent to the former Stevens estate during the late Nineteenth- and early Twentieth Centuries. The size, the architectural design, and ornamental detail found in the houses of that neighborhood reflect the material culture enjoyed by property owners there. As an educated, self-employed professional with servants, Philip Roos fit the demographic profile sought by the Stevens family for the neighborhood, which ultimately became the norm for the area. Green Gate, an example of the outstanding architecture created during the neighborhood's period of greatest significance, helps tell the story of that period.

Green Gate is also significant under **Criterion C** as an excellent and highly intact transitional example of an architect-designed residence for a family of means during that period, with prototypical modernist elements. Green Gate combines the mainstream principles governing the architectural components a comfortable suburban house with innovative design considerations shared by architects in the early modernist movement in the late Nineteenth- to early Twentieth Centuries.

It is also potentially significant under **Criterion C** as a good example of a fireproof residence, constructed in accordance with engineering innovations of the period. Further field investigations and research are necessary to adequately identify the methods of its construction and evaluate its engineering significance.

In sum, Green Gate is a highly intact example of period housing for a family of means at the beginning of the Twentieth Century, which has been well preserved by the brothers of Chi Phi's Mu Chapter and the Mu Chapter Alumni Association.

Recommendations for Future Rehabilitation

A number of character-defining features of Green Gate deserve are especially important to preserve or, if missing, to reinstate at some future time. Among these are:

- The woodwork found throughout the house is one of the most important characteristics to be preserved, i.e., paneling, doors, door and window casings, balustrades, built-in sideboard in dining room, and other decorative millwork. For the most part it has remained intact since Mu Chapter purchased it, and it should be retained, repaired, or restored where necessary.
- Interior spatial relationships, particularly in the first floor rooms, should be retained, i.e., no new walls should be inserted or removed nor should ceiling heights be changed.
- Other features, such as the window seat in the dining room, the built-in bookcases in the adjoining room, and the mantelpieces, appear original to the house and should be retained, preserved, and repaired where necessary. If funds become available, the Mu Chapter may wish to consider restoration of missing elements of these features, e.g., the leaded glass panels in the bookcases, which have been infilled with wood or perforated beaverboard.
- The ornamental metalwork of all types – the baluster brackets, door hardware, other ornamental wrought or cast iron features – should be preserved. Should funds become available, Mu Chapter may wish to recreate missing items using photographic evidence, e.g., the wrought iron racks in the dining room.
- The original wood sash should be retained and repaired, or replaced in kind where necessary; profiles of replacement windows should be identical to the existing, if feasible.
- Any window that has retained the original leaded glass should be installed on the first floor, which will help restore the historic appearance of the common areas; if funds become available, the Mu Chapter may wish to reinstate leaded glass elements elsewhere in the house.
- The bas-relief of fish by Schwarzott should be temporarily protected from further damage; Mu Chapter should seek the advice of an art conservator or other person competent to determine the method of more permanent protection that will not damage the work;

- If funds become available, additional research by a qualified art historian would help to identify the Schwarzott bas-relief and its significance and, based on the findings of the art historian, the Mu Chapter may wish to retain the services of a competent art conservator to restore the work.
- The front masonry entry stairs and porch are in the process of being studied for rehabilitation, given structural deterioration that has occurred over time. It is recommended that if removed, the brown sandstone masonry should be cleaned, repaired, or replaced in kind, and the porch rebuilt as originally constructed. The restoration of the porch would also provide the opportunity to reinstate the masonry or stucco panel in the porch parapet, as is shown in historic photographs.
- If funds become available, the Mu Chapter may wish to reinstate the vestibule after work stabilizing the brown sandstone masonry has been completed.
- If funds become available, Mu Chapter may wish to restore the modillioned cornice on the corner pavilion and replace missing elements to match the existing.
- Any fire suppression system that may be installed in the future should respect the historic character of the house and cause as little damage to historic features as is possible.

While these are not all of the possible elements that should be preserved, repaired, or restored, they constitute some of the main features that are important to the character of Green Gate, and should be considered in future work.

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CHRONOLOGY OF “GREEN GATE,” 801 HUDSON STREET, HOBOKEN, NEW JERSEY

<i>Year</i>	<i>General History</i>	<i>Ownership</i>	<i>Occupants</i>	<i>Structures</i>	<i>Philip W. Roos</i> <i>(+ Roos & Booraem</i> <i>Architects)</i>	<i>M. M. Schwarzott</i> <i>(Sculptor)</i>
1838	Hoboken Land and Improvement Company organized	Colonel John Stevens To Hoboken Land and Improvement Co.				
1855	City of Hoboken incorporated					Schwarzott born.
1856-59				Gate erected at entrance to Stevens estate at 8 th and Hudson Streets		
1862					Philip W. Roos born in Prussia, Germany	
1868					Maria M. born in Prussia, Germany	
1878						Exhibits work at the Pennsylvania Academy of Fine Arts in Philadelphia
1879						Becomes U.S. citizen in New York City
1883					Roos becomes U.S. citizen	Lives in NYC; exhibits work at the National Academy of Design, NYC
1885						Teaches at the Association of Gotham Art.
1887					Roos marries Maria M.	
1889		Martha B. Stevens To James Curran (\$4000; 100'x25' on NE corner of Hudson & 8 th Streets.			William F. Roos born in New York (son of Philip W. and Maria	
1890	Hoboken Land and Improvement Co. opens Hudson Street between 10 th and 14 th as public street.					

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1892					Maria M. Roos becomes U.S. citizen	Exhibits at the Architectural League of New York.
1893					25-yr-old Maria Roos of Frankfurt, Germany, sails to New York with Wilhelm, age 4	
1894						Participates in the 9 th annual exhibition of the Architectural League of New York with “Mother and Child.”
1895		James Curran et ux. To James C. Sullivan (\$5000) Note: previous deed restrictions omitted			Hugh T. Booraem writes article in 2 parts: “The Musical Ideals of Architecture” and also “Phases of the Picturesque in Architecture”	Participates in the 10 th annual exhibition of the Architectural League of New York with “Model of Arch Panel” (Heins and LaFarge, architects, M.M. Schwarzott, modeler.
1896		James C. Sullivan To Michael Foley (\$4000) Note: prior deed restrictions omitted				Participates in the 11 th annual exhibition of the Architectural League of New York with sculpture “St. John”
1898		Michael Foley, Widower To Martha B. Stevens (\$5000)				Member of National Sculpture Society; Schwarzott’s studio located at 43 Washington Sq. South; resides at 72 Washington Sq. S.
1899					Erna F. Roos born in New Jersey	Schwarzott studio at 43 Washington Sq. S.; resides at 64 Washington Sq. S.

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1900		<p>Edwin Q. Stevens, et al. Excrs. To Philip W. Roos</p> <p>(25' X100' at NE corner of Hudson & 8th St., i.e, 801 Hudson St.)</p>		Roos reportedly designs and builds house at 801 Hudson St. for \$60,000	Roos and Booraem have architecture firm/partnership at 32 Nassau St. (MONY), 45 Cedar St., and 47 Cedar St.; design house for Richard McCurdy, president of Mutual Life Insurance Company of NY	
1901						Pan American Exposition in Buffalo, NY includes two Schwarzott sculptures "Fighting Eagles." Schwarzott studio at 48 Washington Square S.
1902						Schwarzott studio at 48 Washington Square S; residence moved to 519 E. 86 th St.
1904		<p>Apr 28 Arthur Seitz, et ux (owned by inheritance) To Philip W. Roos (resident of Hoboken) (\$1700)</p> <p>25 x 100 at NE corner Hudson St @ 8th St., <u>subject to mapped streets</u></p> <p>Apr 28 – CPT property Edwin A. Stevens et ux To Philip W. Roos (\$7450; NW crnr 8th @ CPT; 62"6" x 115' subject to</p>				Schwarzott exhibits at St. Louis Exposition.

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		mapped streets; Roos assigned rights under contract between Edwin A. and Richard Stevens				
1905	NYS Armstrong Investigation charges nepotism and fraud in insurance industry; shake-up at MONY and McCurdy resigns				House of Louis A. Thebaud, Morristown, N.J. published in architectural journal; Roos and Booraem cease to be in-house architects for MONY	
1906-1907		May 2 - Arthur Seitz, et ux To Mary M. Roos, wife of P. W. Roos, Hoboken (Parcel on W side CPT, N of 9 th St.)	Residence of Philip W. Roos, architect, listed as 801 Hudson St.			
1908					Booraem writes “Architectural Expression in a New Material: Practical and Ethical Problems in Design in Reinforced Concrete.” Firm of Roos and Booraem located at 120 Liberty St.	
1909					Booraem writes two articles: “The Significance of Architectural Form” (March) and “Old Wine in New Bottles: A Contrast of Environment in the Art of Building” (Oct.). Firm of Roos and Booraem appears for last time in NYC business directory	

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1910			Philip W. Roos listed as living at 801 Hudson St. with wife Marie W., children William F. and Erna F., and 2 female servants.		Booraem dies at the age of 42.	
1913	Mu Chapter of Chi Phi resides at 615 Hudson St. in Hoboken and saves funds to purchase chapter house	<p>Sept 4 – Philip W. Roos To William F. Roos (\$1). Note: NE cmr Hudson @8th parcel is irregular: 125'E x 62'6" N x 25'W x 12'S x 100'W.</p> <hr/> <p>Sept 4 William F. Roos, single To Marie M. Roos, wife of "Philipp" W. Roos (same lot as above)</p>				Schwarzott exhibits at the Pennsylvania Academy of Fine Arts in Philadelphia.
1914	Archduke Ferdinand assassinated in June, war breaks out in Europe in July and August	<p>Nov. 30 – Two deeds 1) Marie M. Roos & husb. To Mu Alumni Assn. 2) Edwin A Stevens and Richard Stevens, Executors of M. B. Stevens, To Mu Alumni Assn. (\$22,000 mortgage)</p>				
1915			Mu Chapter occupies 801 Hudson St.		Residence of Philip W. Roos listed as 615 Hudson St. in Hoboken; living with son William F. Roos, student	Residence of Schwarzott listed as 459 E. 183 rd St., NYC

Appendix II: Chain of Title to 801 Hudson Street

Year	Property	Grantor	Grantee	Consideration	Book	Pages
1889	100' by 25' lot at northeastern corner of Hudson and Eighth Streets	Martha B. Stevens	James Curran	\$4,250	491	389-392
Before 1895	As above [Could not find a record of this transaction, but mentioned in the Sullivan/Foley deed????]	Myles Tierney	James Curran	?	?	?
1895	As above	James Curran	James Sullivan	\$5,000	636	21-23
1896	As above	James Sullivan	Michael Foley	\$4,000	660	331-333
1898	As above	Michael Foley	Martha B. Stevens	\$5,000	702	119-121
?	As above	?	?	?	743	550-?
1900	As above	Edwin A. Stevens et al., excrs.	Philip W. Roos	\$5,350	865	419-424
1904	As above	Arthur Seitz et ux	Philip W. Roos	\$1,700	865	424-430
1913	As above	Philip W. Roos	William F. Roos	\$1	1164	378-379
1913	As above	William F. Roos	Marie M. Roos	\$1	1164	379-380
1914	As above	Marie M. Roos & Husband	Mu Alumni Association	\$1	1190	547

Appendix III: Other Hoboken Property Owned by Roos Family

YEAR	PROPERTY	GRANTOR	GRANTEE	CONSIDERATION	BOOK	PAGES
1904	62' x 115' lot at northwestern corner of Eight Street and Castle Point Terrace; 800 Castle Point Terrace, immediately to east of 801 Hudson Street)	Edwin A. Stevens et ux	Philip W. Roos	\$7,450	865	430-436
1906	88' x 115' lot between Ninth and Tenth Streets on western side of Castle Point Terrace	Arthur Seitz et ux	Mary M. Roos	\$1	943	402-407
1919	29' x 115' lot between Ninth and Tenth Streets on western side of Castle Point Terrace (portion of 88' x 115' lot above)	Marie M. Roos et vir	William F. Roos	\$1	1327	574-575