



**Village of Ossining, New York
Significant Sites and Structures
Guide
April 2010**

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Introduction

Ossining's Architectural Heritage

The Village of Ossining, originally known as Sing Sing, was incorporated in 1813 as the first chartered municipality in Westchester County. Ossining is home to over 270 years worth of historic sites and architecture, providing a visual documentation of the Village's rich past and dramatically illustrating the sweep of several centuries of history over this area: from the arrival of the Dutch early in the 17th century, through the growth of waterfront industry in the rival hamlets of Sing Sing and Sparta, the arrival of the railroad in 1851, and the steady population increases and boundary expansions of late 19th and early 20th centuries.

Though Ossining today is almost fully built, the numerous preserved farmhouses and estate homes in the Village make evident the fact that productive farmland and bucolic manors once made up the bulk of the community, formerly a part of the vast Phillipsburg Manor estate. The structures of the National Register of Historic Places-listed Downtown Historic District and its core buildings, known as the Crescent, illustrate the peak of Victorian-era commercial architecture. The five historic churches in central Ossining, built between 1834 and 1885, provide a chronicle for the development of Gothic Revival architecture in a religious context over the course of the 19th century. To the south, the houses of the historic Sparta neighborhood, preserved largely as a byproduct of their isolation from the major transportation links of the mid and late 19th century, today provide a trove of intact Federal-style structures that would likely have otherwise been lost to the forces of real estate speculation and development. Following the turn of the 20th century, the spread of new architectural concepts influenced the design of institutional, commercial, and residential structures in all corners of the community. The vistas that had led famed historian Alexis de Tocqueville to exclaim that "the world has not such scenery" enraptured both visitors and residents equally over the 100 years that followed, leading to dense development in the Village's downtown area as well as the establishment of new neighborhoods on what had previously been the Village's agricultural fringe by the 1920s. Throughout Ossining's various stages of growth, the work of preservationists, elected officials, concerned citizens, and individual homeowners seeking to preserve the community's historic architecture has allowed much of this important legacy to remain intact over time.

How to use this Guide

The Village of Ossining Sites & Structures Guide is intended to provide a resource for those seeking information on historic structures and sites located within the Village of Ossining. The document contains fifty-nine entries, each of which focuses on a particular landmark within Ossining. The entries have been divided among five chapters, each of which corresponds to an era in Ossining's history.

National Register of Historic Places criteria classifies properties using the following categories: buildings, structures, objects, sites, and districts. Under these criteria, *buildings* are defined as human constructions designed to shelter any form of human activity, while *structures* are defined as constructions intended for purposes other than the human shelter. *Objects* are small-scale constructions, usually of an artistic nature, and *sites* are defined as the areas of past human activity that are of note for reasons that are not necessarily associated with the significance of any structure built upon them. *Districts* are collections of buildings, structures, objects, or sites that associated for historic or aesthetic reasons by plan or by physical development.

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In this context, the National Register's criteria have been modified to reflect the purpose of this document as an accessible and user-friendly guide to the community's historic resources. *Structures* are defined as individual buildings or, in some cases, small groups of similar buildings. Each of the structure entries contains data on the property's location, date of construction, architect, architectural style, significance, and history, as applicable. *Sites* are defined as larger areas, such as neighborhoods, historic districts, cemeteries, and other points of interest in the community. In cases where a site contains significant structures within its boundaries that were constructed in the same era, they have been listed together.

The entry form for each site or structure contains the following information:

- Property name (with other names listed below as applicable)
- Street address
- Section, Block and Lot (SBL) number
- Historic District (as applicable)
- Original architect or builder (if known)
- Date of construction (for structures) and date of establishment (for sites)
- For structures only: the architectural style that best reflects its current exterior appearance, with a description of the style and the years in which the style was commonly used. A detailed description of the structure's exterior dimensions, plan, construction materials, and notable exterior elements is also included, along with the date in which any alterations to the exterior took place (if known), the style in which the alterations were made, and the architect or builder who performed the work.

The significance for both sites and structures is defined using criteria set forth by the National Register of Historic Places. The significance categories are as follows:

- Cultural – For properties associated with an important historical figure or figures
- Historical – For properties associated with important events or patterns of history
- Architectural – For properties that are a notable example of period architecture, engineering, or landscape design
- Engineering – for public works that represent an unprecedented engineering achievement.

Sites and structures may be designated as significant in one or more of these categories. For example, a structure that serves as an excellent example of a given architectural style and is also associated with an individual of historic importance would likely be designated as of both Architectural and Cultural importance.

Each entry contains a historical narrative that places the site or structure within the context of Ossining's history, containing information on the individuals or groups associated with the site or structure and the role that it played in the community's development over time.

The reference works used to create the entry are featured at the end of the document. A full list of all works cited for the document can be found in Appendix E: References.

Chapter 1: Revolutionary War era and Earlier (1609-1799)

The area that today encompasses the Village and Town of Ossining was originally known as *Sinck Sinck*, a small Native American settlement located on a series of rolling hills slightly upland from the river that was home to a clan of the Mohegan tribe known as the Sint Sincks. The clan lived an existence that was largely pastoral, with neighboring settlements dotting the shoreline up and down the river. The arrival of Hendrick Hudson aboard the Dutch-commissioned sailing vessel *Half Moon* in 1609 was the catalyst that would forever change the face of the valley that would come to bear his name. Eleven years after Hudson's arrival, the Dutch established the *patroonship* (manor) system to encourage settlement of Dutch colonists in the new land, then known as New Netherland, with its capital of New Amsterdam at the southern tip of Manhattan Island.

On August 24th, 1685, Dutch immigrant Frederick Philipse consolidated of 30,000 acres of land stretching from the Northwest Bronx to the Croton River into Philipsburg Manor, the largest of the patroons in New Netherland. European settlement in Philipsburg Manor was sparse, with the first small hamlets in present-day Tarrytown and Hastings forming in the 1710s. In 1742, the Manor was subdivided into eleven towns, with the northern portion near the Hudson River known as Mount Pleasant. Soon after, the first tenant farming family, the Davids, arrive in what would be known as Sparta and established a twenty-nine acre farm on a parcel of Philipsburg Manor near Sparta Brook. Groups of other settlers arrived over the following decades as the hamlet expanded northward, and the first cemetery, Sparta Cemetery, was established in 1764 by the local Presbyterian congregation. This year also saw the displacement of the Dutch colonial government by the British Empire as well as the first European arrivals in what would become Sing Sing Village. The settlers established a small waterfront community specializing in the manufacture of river sloops.

The New York and Albany Post Road was created in 1723 the sole north-south artery in the region, connecting both Sparta and Sing Sing with New York City and points to the north. Today, this road is known as Highland Avenue within Ossining. Thirty years later, a series of stone mile markers installed at one mile intervals, with the thirty and thirty-one mile markers both located within present-day Ossining. A handful of establishments served as overnight stopover and transportation hubs for weary stagecoach travelers on the Post Road: the northernmost of these was the Black Horse Tavern, located in the hamlet of Crotonville just south of the border with Croton-on-Hudson. Farther south on the road sat Sing Sing's stop on the Post Road: the Union Hotel, situated just past the junction of the Post Road with the Croton Turnpike (Croton Avenue today). Beginning in the 1790s, the Jug Tavern served as the stopover for Sparta.

From 1776 to 1783, the Revolutionary War left its mark on the area, with several small engagements fought in Sing Sing and Sparta. Local lore has it that George Washington spent several nights in Sparta during the war, and a battle took place in Sparta between rebel militia and the British warship HMS Vulture that resulted in a cannonball piercing one of Sparta Cemetery's gravestones. Following the war's conclusion, the newly formed State of New York seized all of Philipsburg Manor, as Philipse had been loyal England during the war. The lands were sold off to a mix of speculators and tenant farmers, one of which was Peter Davids of Sparta. Other tenant farmers in Sing Sing and Sparta would also purchase the farms they had rented, becoming some of the first independent landowners in these communities.

As this portion of the Philipsburg Manor estate was almost entirely rural and was mostly populated by farmers during these years, structures of this period were built in a vernacular style that reflected the needs of the tenant farming families. The structures from this era that survive today were altered substantially to suit the needs of their occupants over time as well as contemporary stylings. The circa 1740 Moorehaven was built in the northern reaches of the settled area as a rural Dutch-style farmhouse, but would later see renovations and alterations in the middle of the 19th century in the Gothic Revival style. The historical record indicates that the circa 1780 Jug Tavern, originally built as a tenant farmhouse and later utilized as a stagecoach stop on the Post Road, may have been heavily damaged by fire and subsequently rebuilt.

Jug Tavern



IDENTIFICATION

Property Name: Jug Tavern

Other Name(s): Davids-Garrison House

Street Address: 74 Revolutionary Road

Section, Block, and Lot: Section 97.15, Block 2, Lot 67

Historic District: Sparta Historic and Architectural Design District

Architect/Builder: Unknown

Date of Construction: Original structure built circa 1780s; largely rebuilt in 1885

Architectural Style: Federal (1780s-1830s)

Federal-style architecture was popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway.

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The Jug Tavern, originally built as a Federal-style tenant farmhouse, has been extensively altered since the foundation was built in the late 1700's. The most significant set of alterations took place in 1883, when the majority of the structure was torn down for reasons unknown today. At the present time, the building is a rectangular plan one and one half story structure set on an exposed basement, sheathed with clapboard siding and capped with a side-gabled roof. The post-1883 structure was constructed with a fireplace and chimney at each end of the building, both of which were removed at an unknown date and replaced with a single chimney in the center of the roof.

Significance: Historical and Cultural

The Jug Tavern was added to the National Register of Historic Places in 1976 for its status as the oldest standing structure within the Village's Sparta Historical and Architectural Design District and for its role in the community life of early Sparta. It is historically and culturally significant for its association with a number of the individuals who played a role in the development of early Sparta.

Narrative:

The Jug Tavern, also known as the Davids-Garrison House, is believed to be the oldest structure in the Village's historic Sparta neighborhood. It was originally constructed as a tenant farmhouse on land owned Frederick Philipse, proprietor of vast Philipsburg Manor, which stretched from the Bronx to the Croton River. Several years after it was built, the farmhouse was leased by tenant farmer Peter Davids. The Jug Tavern became a landmark for tenant farmers and other travelers while making their way from the farmlands of Northern Westchester to Sparta via the Old Albany Post Road to transport their goods via ship to the markets of New York City. For reasons unknown today, the structure was almost completely demolished and rebuilt in 1883 after spending almost all of the 19th century under the ownership of the Garrison family. The foundation and parts of the original frame are believed to survive within the Jug Tavern to this day.

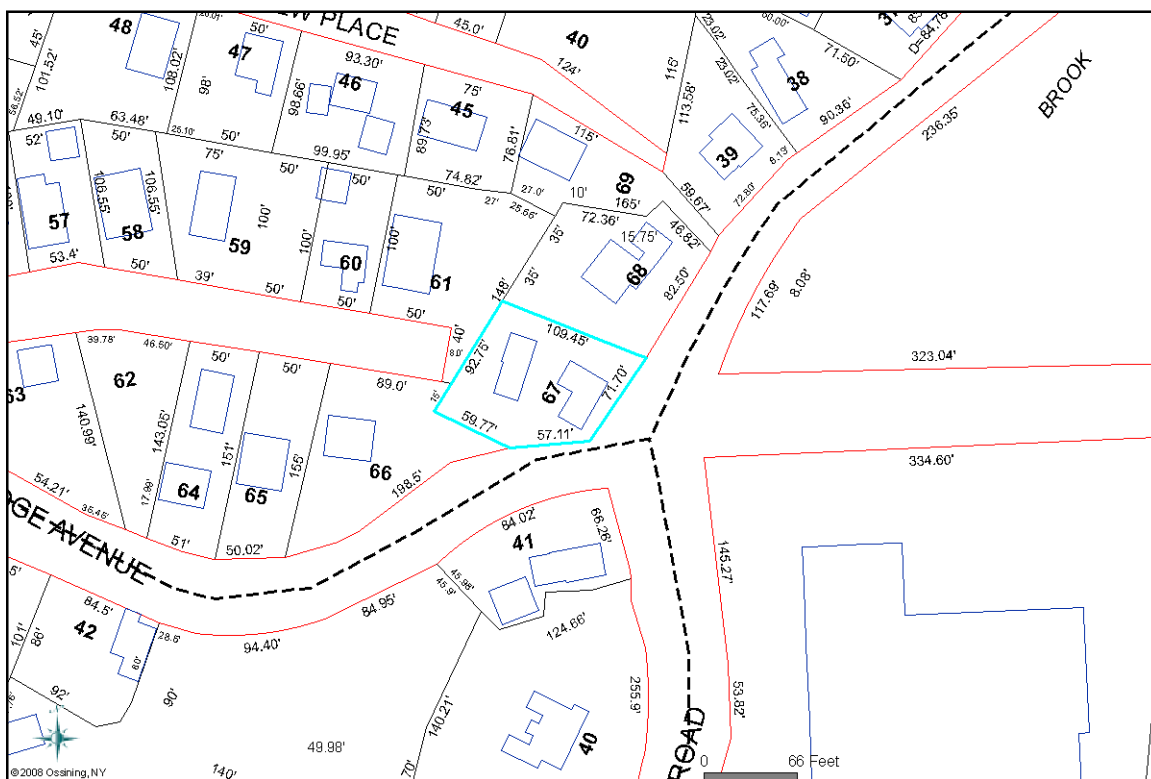
Documented Sources of Information:

1. The Jug Tavern of Sparta, Inc.: www.jugtavern.org
2. McAlester, Virginia and Lee "*A Field Guide to American Houses*", (New York, NY: Knopf: 2003), 152-159.
3. Nomination Application for National Register of Historic Places, "*Jug Tavern*", 1976, Ossining Historical Society Archives
4. Ossining Restoration Committee, "*A Walking Tour of Sparta*", (Ossining, NY: 1976), 15-18.
5. Sanchis, Frank E. "*American Architecture: Westchester County, New York*", North River Press, (Croton-on-Hudson, NY: 1977), 434.
6. Williams, Gray, "*Picturing Our Past: National Register Sites in Westchester County*", Westchester County Historical Society, (Canada: 2003), 102-103.

Other Photos of Property:



Property Location Map:



Moorehaven



IDENTIFICATION

Property Name: Moorehaven

Street Address: 33 Sandy Drive

Section, Block, and Lot: Section 89.14, Block 1, Lot 8

Architect/Builder: Unknown

Date of Construction: circa 1740

Architectural Style: Originally a rural Dutch farmhouse; remodeled in the Gothic Revival style in the 1850s; received Shingle style renovations circa 1880.

Pre-Revolutionary Dutch farmhouses in the Hudson Valley tended to contain a number of features in common. These include a front porch running the length of the main façade, a gambrel roof design, and an overall configuration that emphasized practicality and the needs of a tenant farming family above other considerations. Architectural features common on Dutch farmhouses included a single story configuration with a side gabled roof design; bi-level front and rear doors that split in two to allow light and open air to enter the structure while keeping farm animals out

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known as *Dutch doors*, chimneys located on each end of the roof's ridge, and a full-length front porch running along the main façade.

In the United States, 19th Century Gothic Revival residential architecture had its roots in the Hudson Valley. The renewal of interest in the style was spearheaded by the Newburgh-born landscape architect Andrew Jackson Downing (1815-1852) and his associates within the Picturesque movement, a school of design which sought to break from the dominance of Classical themes in the design ethos of the time and embrace the architecture of Medieval Europe. The architects of the Picturesque school believed that structures should be built in harmony with their natural surroundings and preferably sited in pastoral, rural settings. Houses built in this style utilized elements such as arched windows, vertical-oriented massing, and steeply pitched roofs to create a striking and imposing visual effect.

The Shingle style, named for the use of wooden shingles as exterior cladding and roofing that was hallmark of the style, was popular during the last several decades of the 19th century and the early years of the 20th century. The style was predominantly employed in the northeastern United States and was less extravagant and ornate than the Queen Anne style.

Though Moorehaven has been substantially altered on several occasions over the last 270 years, obvious traces of the original design are still visually evident. The current structure is two stories in height and is oriented along an east-west axis. The main façade, which faces south toward the Hudson River rather than toward Sandy Drive, contains a front porch extending the length of the center section of the structure. This was the original house and was one and one half stories in height as originally constructed. A door knocker on the front door reads in *Dutch* "*Please take the trouble to close the door behind you.*"

The house was renovated in the mid 1850's and was expanded and remodeled in the Gothic Revival style, adding the steeply pitched center cross gable flanked by a gable dormer on each side. A third remodeling by architect Stanford White circa 1880 added the two story western wing of the house, consisting of a polygonal tower featuring a second story rear porch with three hooded dormers. The building contains 19 rooms and the original center section now contains the living room, library, and half of the kitchen. In the late 19th century, the west wing of the house was constructed. The house was constructed with brick from Philadelphia and has clapboard siding.

Significance: Cultural, Historical and Architectural

Moorehaven is culturally significant for its association with Clement Clark Moore, author of "*'Twas the Night Before Christmas*". It is historically and architecturally significant as one of the oldest standing structures in Ossining and Westchester County and as the only example of a rural Dutch farmhouse still in existence in Ossining.

Narrative:

Moorehaven, also known by the name Christmas House, was originally a 17th century tenant farmhouse built by a Dutch family named Auser. In the pre-revolutionary era, the 2.8 acre property on which the house sits was part of Philipsburg Manor, an enormous estate owned by slave trader Frederick Philipse that stretched from Kingsbridge in what is now New York City to the Croton River. The farmhouse, which was the northernmost farmhouse on Philipsburg Manor, sat on a parcel sixty acres in size. In 1839, the house was purchased by Clement Moore, author of the poem "*'Twas the night before Christmas*". For decades, rumors abounded that the poem was

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written in the house, but research later showed that the poem was written 15 years earlier in Moore's previous home. Moore's presence in the house led to the name "Christmas House". Moore's son Benjamin also lived in the house and commissioned renowned architect Stanford White (1853-1906) to conduct an extensive renovation circa 1880.. The next owner of the property, well-known 19th century financier Brayton Ives, owned the site until a subsequent owner purchased and subdivided the parcel into lots to create the residential neighborhood Brayton Park, which includes the homes located on Sandy Drive and Beach Road. Moorehaven has had a number of owners over the last 100 years, most of who have either maintained or conducted modest expansions to the house. Today, Moorehaven remains a private home.

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Documented Sources of Information:

1. Bolton, Robert Jr. "*A History of the County of Westchester from Its First Settlement to the Present Time*", (Alexander S. Gould: 1848), 502.
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 66.
3. Ossining Historical Society, "*Retrospectives*", (Ossining, NY: 1981).

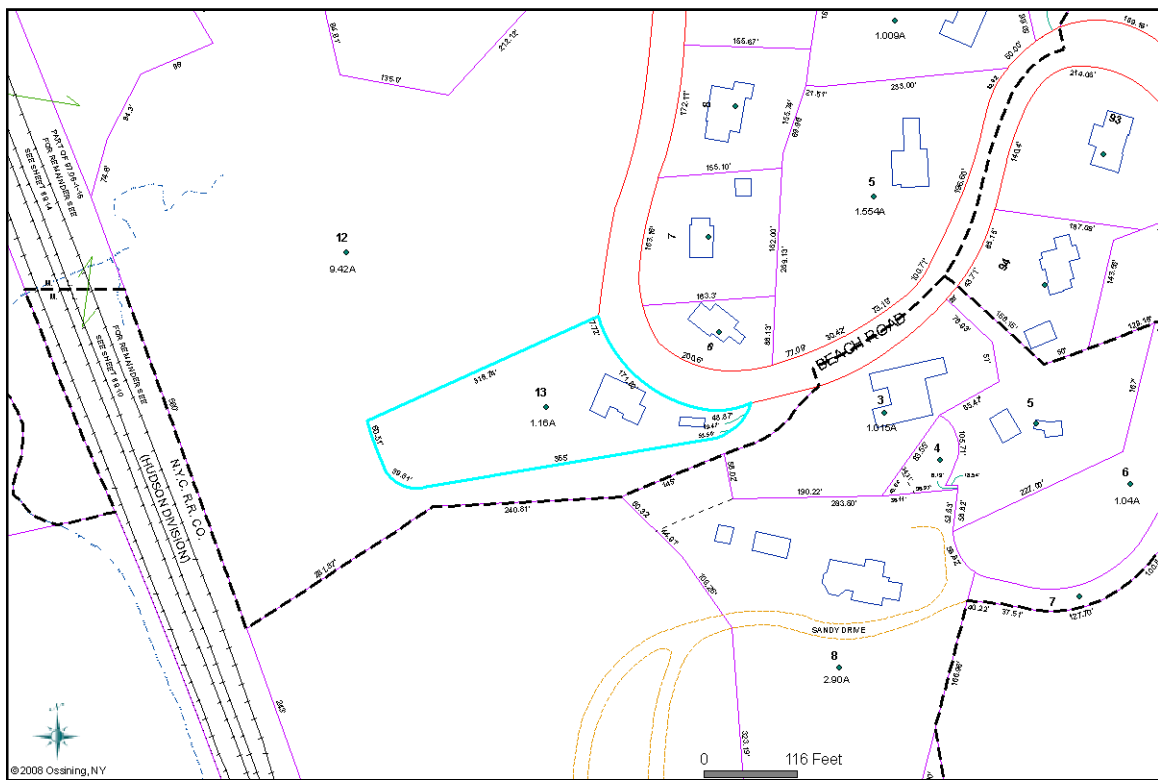
Other Photos of Property:



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Property Location Map:



Sparta Cemetery



IDENTIFICATION

Name: Sparta Cemetery

Other Name(s): Sparta Burying Ground

Location: South Highland Avenue and Revolutionary Road

Date of Establishment/Historic Era: 1764

Characteristics: Two acres in size; surrounded by a low fieldstone wall; contains over 100 gravestones.

Significance: Historic and Cultural

Sparta Cemetery is National Register-listed as part of the Scarborough Historic District. It is historically and culturally significant for its association with early Sparta and Sing Sing Village and the Sing Sing Presbyterian Congregation (today known as the First Presbyterian Congregation).

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Narrative:

Sparta Cemetery, established in 1764, was created on land deeded to the Presbyterian Church of Mount Pleasant by the State of New York for use as a church and cemetery. The property had formerly been part of the Philipsburg Manor estate until its seizure by the State after the Revolutionary War. The cemetery was built on the Old Albany Post Road, today known as Highland Avenue and Route 9. The church, erected on the site around 1768, was heavily damaged during the American Revolution but was later repaired and remained in service until 1800, the year in which the congregation moved into the Village and became the First Presbyterian Congregation. Accounts of the church's fate vary; some sources indicate that the building was demolished and sold for scrap, while others state that it was moved across Highland Avenue and used first as a tavern and later as a school for a time until it was taken down later in the 19th century. In 1939, the newly formed Ossining Historical Society, with financial support from the First Presbyterian Congregation, took on the responsibility of maintaining the cemetery grounds and began the process of restoring the property, which had become thick with undergrowth due to neglect.

The Cemetery contains over 100 gravestones, many of which are for settlers who were among the first arrivals to Sing Sing and Sparta. Early settler families with multiple members buried at the cemetery include:

- | | |
|------------|------------|
| • Acker | • Merritt |
| • Agate | • Miller |
| • Birdsall | • Orser |
| • Boorman | • Sherwood |
| • Fowler | • Smith |
| • Hunt | • Storms |
| • Ladew | • Van Wart |
| • Losee | |

Many other gravestones belong to soldiers killed in the Revolutionary War, American Civil War, and World War I, as well as other individuals who played a role in the civic, business, and institutional life of Sparta and Sing Sing (later Ossining) Village. Below is a partial list of individuals buried at the cemetery, taken from the Ossining Historical Society's publication *Historic Sparta Cemetery 1764*:

Revolutionary War era:

- Dr. Mordecai Hale
Born June 19th, 1760; Died December 9th, 1832

Hale, originally from Brookfield, Massachusetts, was a Revolutionary War surgeon and later served as one of Tarrytown's first doctors and as a New York State Assemblyman. Hale's wife Catherine Paulding (1764-1839), daughter of the Revolutionary War General and later US Representative William Paulding, is also buried at the Cemetery.

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- Arnold Hunt
Born 1723; Died November 14th, 179s

Hunt was a farmer that leased the land on which Sparta Cemetery is located from Frederick Philipse. This land, which was confiscated by New York following the Revolutionary War due to Philipse's loyalty to the Crown, was purchased by Hunt, who eventually deeded the property to the local Presbyterian congregation. Hunt's wife Phebe (1739-1817), daughter of Revolutionary War officer Col. Samuel Drake, is also buried at the Cemetery.

- Abraham Ladew
Born September 28, 1769; died October 21, 1774

The gravestone of Abraham Ladew, a child who died at the age of 7 and the son of a Revolutionary War militia officer of the same name, was damaged by cannon fire from the British warship HMS Vulture in September of 1780 and contains a round hole through the center.

- Cornelius Losee
Born 1780; Died August 11th, 1865

Losee was a soldier during the War of 1812 and later served as the *sexton* for Sparta Cemetery, an official charged with maintenance the Cemetery's grounds. His son Montgomery (1820-1904) and grandson Jesse (1868-1935), both of whom are buried at the Cemetery, also served in this capacity.

- Moses Sherwood
Born 1761; died February 17, 1837

Sherwood was a soldier in the American militia during the Revolutionary War. He was one of several soldiers who fired upon the British warship HMS Vulture from the rebel encampment at Croton Point as the ship sailed upriver to pick up British Army officer Major John Andre.

Early 19th Century:

- Thomas Agate
Born 1775; Died June 17th, 1837

Agate was a prominent early businessman in Sparta, where he owned and operated a general store. His children are also buried at the Cemetery; Frederick Stiles Agate (1807-1844) and Alfred T. Agate (1812-1846) were widely renowned artists. The former was a historical and portrait painter, while the latter was miniaturist, portrait artist, and botanical artist. His daughter Harriet Ann Agate (1817-1871) married Thomas J. Carmichael, one of the contractors who worked on the Sing Sing Village portion of the Old Croton Aqueduct (see entry). The Double Arch Bridge, another component of the Aqueduct (see entry).

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- Captain Edmund Marsh Blunt
Born June 14th, 1769; Died Jan 5th, 1862

Blunt, originally from Newburyport, Massachusetts, was a nautical writer and publisher of the Newburyport Herald. He also authored numerous other nautical-themed works as well as the *Strangers Guide to New York City* in 187. Blunt's gravestone is cast from Sing Sing Marble.

- Enoch Crosby, Jr.
Born 1796; died February 7, 1836

Crosby was the son of Enoch Crosby, Sr., a covert officer who operated in the "Neutral Ground" located between the Harlem River in current-day New York City and the Croton River. Some have speculated that his exploits were the inspiration for James Fenimore Cooper's novel *"The Spy"*, published in 1842. Crosby owned a tavern known as the Union Hotel, located on the site occupied today by the First Baptist Church (see entry). His wife Calista Bailey (1799-1879) is also buried at the Cemetery.

- Dr. Seth Miller
Born May 21st, 1767; Died Nov. 23, 1808

Miller was Sing Sing Village's first doctor, settling in the area some time prior to 1790.

Mid 19th Century:

- James Boorman
Born 1783; Died January 24th, 1866

Boorman, originally from England, served as director, vice-president and eventually president of the Hudson River Railroad Company. He was a charter member and served on the company's first board of directors. Boorman retired in 1851, the year that the railroad was extended to Sing Sing Village, placing the community within commuting distance of New York City.

- George W. Cartwright
Born November 4th, 1785; Died June 12th, 1867

Cartwright, originally from London, England, was one of the founders of St. Paul's Episcopal Church, today known as the Calvary Baptist Church (see entry). A civil engineer, he played a key role in the development of the Sing Sing Prison facility, helping to both construct the buildings on the site and working on programs for the inmates. He was also a mapmaker and many early maps of Sing Sing Village bear his inscription. Cartwright's wife Louisa Anna (1788-1875) is also buried at Sparta Cemetery, as is his son George William Cartwright (1821-1906), also a civil engineer.

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- Rev. James V. Henry
Born 1798; Died March 14th, 1873

Rev. Henry was pastor of the Sing Sing Presbyterian Church from 1832-1841. His wife Agnes Renwick (1807-1840) is also buried at the Cemetery, as are six of their children.

- Thomas Sherwood
Born 1808; Died August 13th, 1885

Sherwood was proprietor of a hotel called the Washington Inn, located in Sparta at 12 Liberty St. Today, part of the Inn remains as a portion of a private home located on the Site (see entry).

- Thomas Storms
Born October 1st, 1844; Died May 6th, 1919

Storms, a soldier during the American Civil War, was a guard on duty at the White House on the night President Lincoln was assassinated.

Late 19th Century:

- Captain Lewis Brady
Born 1773; died October 29th, 1881

Brady, born into slavery, was the son of one of General George Washington's servants. After gaining his freedom, Brady worked as the body servant for an Army officer named Col. David J. Zabriskie who fought and died in the War of 1812. After the war's end, Brady escaped to New York. After arriving in Sing Sing Village, he bought a small sloop, became an oyster and clam fisherman, and eventually came to be known as the "Captain". He is the oldest individual buried at Sparta Cemetery at 108 years of age upon his death.

- The Leatherman
Died March 20th, 1889

Originally from France The Leather Man, was a leather-clad nomad who wandered the countryside on a 365 mile route that took him through New Haven, Litchfield, and Fairfield Counties in Connecticut and Westchester County, New York from 1858 to 1889. Though local lore once held that the Leather Man's name was Jules Bourglay; research has shown that this was incorrect, and his name is unknown today.

- Violet Donahue
Born September 21st, 1890; Died Dec 30, 1892

Violet was a child that died at the age of two. A baby-shaped marble sculpture, possibly created by her father Harry Donahue, dots the location of her grave.

- Caleb Roscoe
Born November 20th, 1800; died April 23rd, 1877

Village of Ossining Significant Sites and Structures Guide

Roscoe, originally from Harrison, was publisher of the "Westchester Herald" from 1825 to 1856. That year, the building in which the newspaper was located caught fire and burned to the ground, destroying all its contents.

Early 20th Century:

- Edmond C. Genet
Born Nov 9th, 1896; Died April 16th, 1917

Genet, a World War I pilot, was the son of Albert Rivers Genet and Martha Rodman Fox, both of whom are also buried at Sparta Cemetery. A pilot who served with the Lafayette Escadrille, a squadron within the French Air Service, he was the first American pilot killed in the war. His brother Albert Rivers Genet, Jr (1889-1922) was a US Navy officer and member of the local Naval Militia and is also buried here.

Documented Sources of Information:

1. Nomination Application for National Register of Historic Places, "*Scarborough Historic District*", 1984, Ossining Historical Society Archives
2. *The Ossining Story*, (Ossining, NY: 1963) (accessed May 19, 2009 http://thv.soapbxxdev.com/attachments/The%20Ossining%20Story_newspaperarticle.doc)
3. Ossining Historical Society, "*Historic Sparta Cemetery 1764*" (Ossining, NY: 1984)

Other Site Photos:



Sparta Historic District



IDENTIFICATION

Name: Sparta Historic District

Location: Southwest Village

Characteristics: Roughly two hundred acres in size; contains sixty-two structures

Date of Establishment: circa 1790

Significance: Architectural, Cultural, and Historical

The Sparta Historic District is architecturally significant for its well-preserved examples of early 19th century Federal style architecture, as well as numerous other styles popular during the 19th century. The Jug Tavern, located within Sparta, is also listed on the National Register of Historic Places. Sparta is culturally significant for its association with General George Washington's Continental Army and with Citibank founder Frank A. Vanderlip, and it is historically significant for the role it played as one of the earliest settlements within Westchester County and as a transfer point between farms and industry in northern Westchester County and New York City and points north.

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Narrative:

Sparta, originally established circa 1790 as an independent hamlet within the Town of Mount Pleasant, is a residential neighborhood designated as a Village Historic and Architectural Design District, a status conferred by the Village government for historic preservation purposes. At its peak in the early 19th century, Sparta served as both a heavily used transfer station between the agricultural and industrial areas within the interior of northern Westchester County and New York City-bound merchant vessels as well as an industrial center in its own right. Sparta predates the existence of Sing Sing (later Ossining) Village by twenty-three years and was later annexed at the close of the 19th century.

The land on which Sparta sits had originally been a twenty-nine acre tenant farm within the Philipsburg Manor estate, the 30,000 acre Dutch patroon owned by British loyalist Frederick Philipse that stretched from modern-day Kingsbridge of the Bronx to the Croton River. Following the end of the Revolutionary War and the seizure of Philipsburg Manor by the State of New York, tenant farmer Peter Davids, who rented the land from Philipse for his farm, was given the opportunity to purchase the property. Several years later, he decided to sell the property to an immigrant from Kent, England named Peter Drowley, who subdivided the property into three-hundred square foot parcels and recruited a number of friends, family, and other contacts from England to come and settle the area. The initial settlers christened the area Sparta after the rocky limestone hills that were reminiscent of the rugged terrain of Greece. The geography of the hamlet worked in the favor of the settlers; the waterfront limestone would provide a natural resource to exploit for profit, while the small natural dock on the Hudson River provided an access point to the river's commercial traffic. The founders consisted primarily of a group of French Huguenots, English, and Dutch, arriving in two waves several years apart. Below are the original settler families of Sparta, names which today are reflected in a number of streets in both Sparta and the Village of Ossining at large:

- Agate
- Archer
- Bleeker
- Burgess
- Coutant
- DuBoise
- Garrison
- Genet
- Haight
- Hillier
- Orser
- Priestley
- Sherwood
- Storm
- Ward
- Wheeler

Among the early settlers were a doctor, a storekeeper, a bricklayer, several carpenters, and a minister. The Agate family emerged as some of the first community leaders, led by storekeeper Thomas Agate and his brother Edward, a bricklayer. Soon after settlement, the first industries within early 19th century Sparta began to emerge, including a brickyard, a mustard mill, and a copper mine (see entry). Commercial goods that made their way through Sparta during the early 19th century included wheat, flax, sugar, salt, hardware, and furniture. Sparta had several small, productive farms at the time, most of which were tended to by residents who had other occupations within the hamlet in addition to their role as farmers. These farms would often send its own produce down the river to New York City as well. Between 1790 and 1820, Sparta prospered as one of the handful of waterfront settlements within the Town of Mount Pleasant, eclipsing its rival Sing Sing in size and prominence for that thirty year span. During those years,

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Sparta grew both to the north and to the south, expanding its total size to roughly two hundred acres.

Two historical developments acted to stem Sparta's rapid growth: the diversion of the Old Albany Post Road away from the hamlet in 1820 separated it from much of the overland commercial traffic for which Sparta served as a waterfront transportation node, with much of this traffic now diverted to Sing Sing Village instead. Three decades later, the arrival of the railroad in 1851 dealt yet another blow to Sparta's commercial well-being. Though the New York Central and Hudson River Railroad decided to build stations in nearby Scarborough to the south and in Sing Sing Village to the north, Sparta was not one of the sites chosen for a station. As a result, the growth of the hamlet slowed to a crawl as rail transport superseded river commerce, the source of its livelihood for the previous sixty years. Growth in Sparta remained slow for the rest of the 19th century while Sing Sing Village grew by leaps and bounds, reversing the relationship between the two communities: Sparta now stood in the shadow of Sing Sing. The community became known as a haven for struggling immigrants and many of the structures were subdivided to provide extra dwelling space. Sparta was still known for its lime and limestone industry at this time, with freight trains arriving on a regular basis to transport the extracted material down to markets in New York City.

Early in the 20th century, CitiBank founder Frank A. Vanderlip (1864-1937), who also owned an estate in nearby Scarborough known as *Beechwood*, sought to purchase and revitalize Sparta as a real estate investment initiative. Though Sparta had fallen on hard times during the first years of the 20th century, it also contained a number of well-maintained historic properties. In many ways, progress had passed Sparta by: it did not have paved streets, gas, or electricity yet at this point in time. His plan would be to purchase several dozen of Sparta's homes, many of which had fallen into a state of disrepair, and renovate those deemed to be of historic and architectural worth and demolish those that were not salvageable. The houses would then be marketed to middle class professionals seeking to flee New York City's confines. To complete the plan, Vanderlip hired the architectural firm Shreve, Lamb, and Harmon, later the architects for the Empire State Building, to develop a new plan for the future physical development of the hamlet. Between 1919 and 1922, Vanderlip carried out his plan, extensively altering its appearance and updating its building stock to suit the needs and expectations of the affluent residents to whom he would market the homes. He successfully carried out his plan and the homes quickly sold.

Given that the majority of Sparta's growth took place during the first decades of the 19th century, much of the building stock reflects the Federal style of architecture, a type that reached its peak in popularity during the late 18th and early 19th centuries. Sparta also contains structures built in numerous other 19th century styles as well as several Sears-Roebuck and Montgomery Ward kit houses. Local lore also has it that several of the structures are associated with General George Washington and his Continental Army, and that Washington may have stayed in Sparta at one point during the Revolutionary War. Well preserved architectural examples within Sparta include:

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- The Jug Tavern: a Federal style structure built in the 1780's that was one of the first structures built within Sparta.



- The Sparta School: Located at 321 Spring Street, this building was built circa 1840 as a one-room schoolhouse to serve the Sparta neighborhood.



- The Calvary Chapel: this early Arts & Crafts style structure was built in 1887 as a mission by the Sing Sing Presbyterian Church. Today, it is a private home.



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- 2 Liberty Street: This Federal-style house was constructed by Thomas Agate, a founder of Sparta, circa 1820. The wrought iron fence surrounding the property was originally located at the Museum of the American Indian in New York City.



- 8 Liberty Street: This house, constructed circa 1800, was built by a merchant captain named Delanoy, who owned and operated a transport vessel that carried goods between New York City and Sparta.



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- 12 Liberty Street: This well-preserved house, built in the Georgian style, is unique for its curved façade. The original house was significantly smaller than it is today; it was expanded by Frank Vanderlip as part of his revitalization initiative in Sparta in 1919.



- 17 Liberty Street: This Sears Roebuck kit house, built in the American Foursquare style, was constructed circa 1929. It is one of several such kit houses located in Sparta and the Village of Ossining at large. More information on the Sears Roebuck Houses see entry.



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- 58 Revolutionary Road: This house was constructed circa 1840 by a prominent Sparta citizen named Peter Fowler for his daughter, who later married local entrepreneur Isaac Still, for whom Still Court is named.



- 1 Rockledge Avenue: This brick house, one of the oldest in Sparta, was constructed circa 1790 for Josiah Rhodes, an industrialist who operated a mustard mill on Sparta Brook with his partner William Kemeys, for whom Kemeys Cove is named. Local lore also has it that General George Washington briefly used the house as a headquarters when he made a stopover in Sparta during the Revolutionary War. The house was renovated and expanded by Frank A. Vanderlip in 1921, with two new wings added on at this time.



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- 6 Rockledge Avenue: This structure, a former speakeasy in the late 19th century, was constructed circa 1840 and was later renovated by Frank A. Vanderlip during his redevelopment of Sparta in 1919. Today, it is a restaurant.

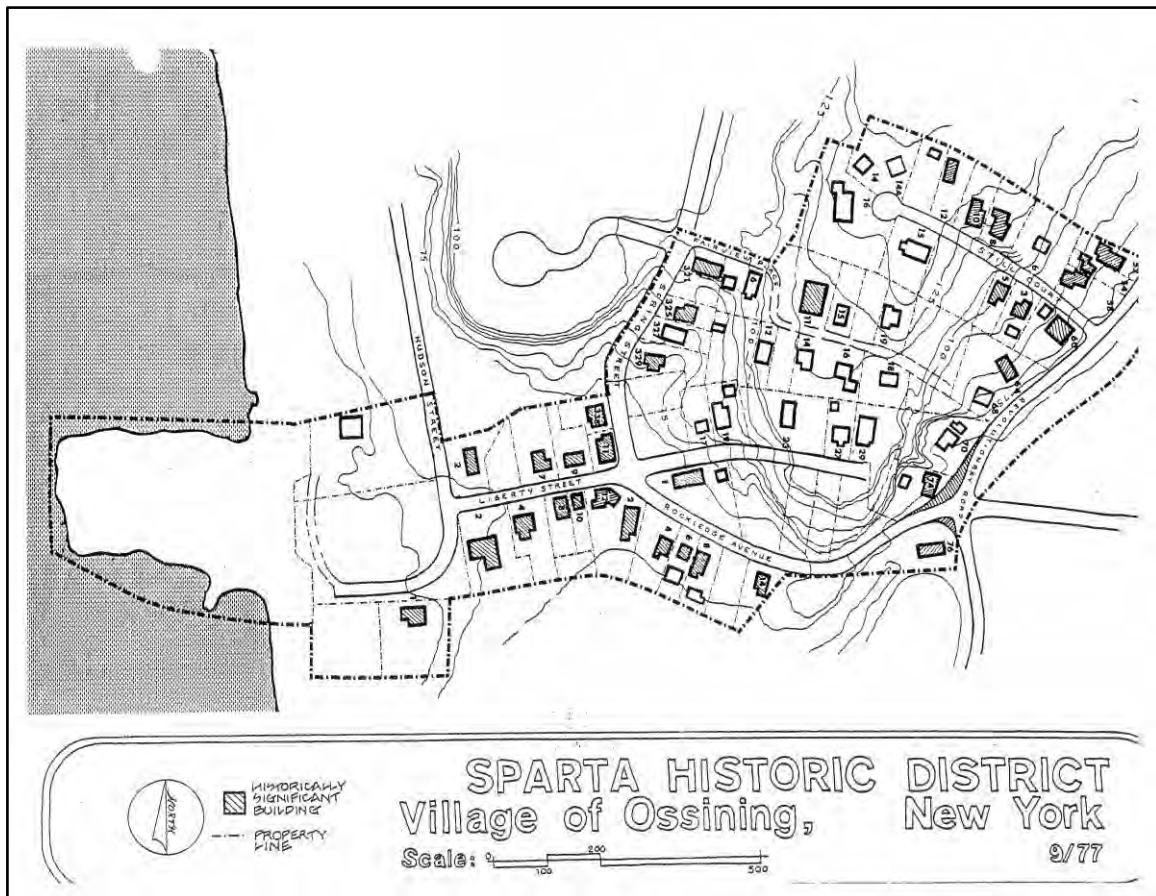


Extensive information on the historic properties located within Sparta has also been documented by the Jug Tavern Association, a nonprofit preservation group that owns the structure of the same name. This information can be accessed at their website (see bibliography).

Documented Sources of Information:

1. Horne, Philip Field. *"A Land of Peace: the Early History of Sparta, a Landing Town on the Hudson"*, (Ossining, New York: 1976).
2. Jug Tavern Association website: www.jugtavern.org
3. Oeschner, Carl. *"Ossining, New York"* (Ossining, New York: 1975), 20-24
4. Ossining Restoration Committee, *"A Walking Tour of Sparta"*, (Ossining, NY: 1976), 15-18.
5. Panetta, Roger et al. *"Westchester: the American Suburb"*, (New York, New York: 2006). 202-205.
6. Sanchis, E. Frank, *"American Architecture: Westchester County, New York"*, (North River Press), 49.

Site Location Map:



Chapter 2: Early 19th Century (1800-1840)

The first twenty years of the 19th century saw the waterfront hamlets of Sing Sing and Sparta growing steadily, locked together in a competition to become the dominant trading center in this region of Westchester County. Both communities contained vast tracts of farmland within their boundaries, with at least 45 family farms located on what had formerly been Philipsburg Manor land within the Town of Mount Pleasant. These farms ranged in size from two to nearly three-hundred acres in size, with the largest of these, the McCord and Ryder farms, located on the periphery of the settled area on what is today Ossining's northeastern border. At this point in time, the two communities had a combined population of roughly 1,100.

In 1813, Sing Sing Village became the first incorporated municipality in Westchester County, following on the heels of the formation of the Sing Sing Fire Department in May of the previous year. The department's first company was named the *Washington Fire Company* after the image of George Washington that was emblazoned on the side of the first fire engine they purchased. Today, this company is known as the Washington Hook & Ladder Company and is based at the Snowden Avenue fire station. Early Sing Sing's waterfront contained a limestone and marble quarry, a grist mill, a blacksmith's shop, and a several shipbuilders. To the south, Sparta had a brickyard, a mustard mill, and a copper mine. 1836 saw the establishment of the first major factory in the Village with the arrival of twenty-six year old entrepreneur Benjamin Brandreth, who chose the Village's northern waterfront as the site for the factory that would produce his vegetable pills designed to cure common ailments.

In 1820, a portion of the New York and Albany Post Road, the heavily used overland travel route that connected all of the Hudson River communities with New York City, was realigned nearly 1000 feet to the east. Previously, the road had run directly east of Sparta and the realignment of traffic away from the hamlet and would provide Sing Sing Village with a competitive advantage, as the latter community was still directly in the route's path.

Perhaps the defining event in the development of early 19th century Sing Sing Village was the founding of the Prison on May 14th, 1825. Sing Sing Prison, the third such facility built in New York State, was built in this location to take advantage of the plentiful limestone deposits that could be quarried via convict labor to produce revenue that would be used to pay back the costs of construction the prison and later help fund its annual operations. The waterfront location also allowed the limestone and marble to be easily loaded on to cargo vessels for transport, saving the expense of overland transport. The establishment of the prison, coupled with a need for businesses to serve the residents working at the waterfront industries, led to increased real estate speculation on the farmland slightly upland of the waterfront. Within a decade, many of the properties had been purchased, subdivided, and developed as the first businesses of what would later become downtown Ossining.

Ossining's architecture in this period was defined by the predominance of Federal and Greek Revival styles, with the former utilized on Boxwood House and a majority of the structures in Sparta and the latter employed in the Charles Snowden House and several other structures that would be built shortly after this period. The Federal style also heavily influenced the vernacular architecture employed in the construction of tenant farmhouses, such as the McCord Farmhouse in 1803 and the Ryder House in 1826. An early example of the Gothic Revival style was utilized in Ossining for the first time with the construction of St. Paul's Episcopal Church (today the Calvary Baptist Church) in 1834.

Boxwood House



IDENTIFICATION

Property Name: Boxwood House

Street Address: 6 North Water Street

Section, Block, and Lot: Section 89.18, Block 1, Lot 9

Architect/Builder: Unknown

Date of Construction: circa 1812

Architectural Style: Federal (1780s-1830s) with Second Empire-style (1860s-1880s) alterations

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Federal-style architecture was popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway.

Second Empire-style architecture was a style that originated in France and was named for Napoleon III's campaign to modernize Paris in the mid 19th Century. This style, which is similar to the Italianate style, utilizes elements such as tall, arched window openings, columns flanking the main entryway, and cornices below the roofline. The primary distinguishing characteristic is the Mansard roof, a configuration in which the roof has a steep pitch on the lower section and a shallower pitch on the upper portion. This style of roof was initially designed to provide extra living space while not subjecting the owner to additional taxation, as the rooms located inside the roofline were not considered a full additional floor.

Boxwood is an eclectic mixture of Federal and Second Empire architectural styles. The building's square massing, symmetrical window arrangement and façade detailing, along with the semi-circular fanlight over the front door, are all typical of early 19th century Federalist architecture. The mansard roof, an element common to the Second Empire style of the late 19th century Victorian era, altered the original appearance of Boxwood significantly when it was added in the 1870s. The wrap-around front porch, which extends the full length of the front façade, is also a Second Empire element.

Significance: Cultural and Architectural

Boxwood House is culturally significant for its association with the Van Wyck and Brandreth families, who are among the oldest and most prominent families in Ossining's early history. Boxwood House is also architecturally significant as the oldest Federal-style structure in the Village still standing.

Narrative:

Boxwood House, constructed in approximately 1812, is located on a 2.8 acre site on North Water Street. Formerly a residence owned by the Van Wyck family known as Grove Hill, the house was renamed Boxwood in honor of the tree species of the same name located on the property when it was purchased by the Brandreth family in the early 1900s. Today, it is part of the estate owned by the Wunderlich family, Brandreth descendants who also own nearby Solitude House, which is featured as an entry in this document. It has been renovated several times since constructed; the wrap-around front porch was added in the 1870s, a third floor and mansard roof were added to the building, along with the barn located behind and slightly to the left of the main structure. This renovation brought the total number of rooms in the building to thirty. Boxwood House was one of the first structures in the Village with running water and once contained a large interior water tank.

Documented Sources of Information:

1. McAlester, Virginia and Lee *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 152-159.

Village of Ossining Significant Sites and Structures Guide

2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 70.
3. Scharf, Thomas, J. *"History of Westchester County, NY"*, (Philadelphia, PA: 1886), 596.

Other Photos of Property:





Calvary Baptist Church



IDENTIFICATION

Property Name: Calvary Baptist Church

Street Address: 7 St. Paul's Place

Section, Block, and Lot: Section 89.19, Block 4, Lot 96

Architect/Builder: Calvin Pollard, Architect; Ledyard H. Halsey, Builder

Date of Construction: 1834

Architectural Style: Gothic Revival (1830s – mid 20th century)

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The Gothic Revival style was heavily utilized in ecclesiastical (religious) architecture in the United States from the 1830s to the middle of the twentieth century. The style represented a resurgence of interest in the original Gothic church designs of Medieval Europe and was a reaction to the dominance of Classical architectural styles at the time. Gothic Revival architecture utilized elements such as pointed arches, vertical oriented massing, and steeply pitched roofs to create a striking and imposing visual effect.

The Calvary Baptist Church is three bays wide, four bays deep, and one story in height. Typical of structures in this style, the church's facade makes heavy use of the pointed arch motif, with arches surrounding window openings as well as the double wooden doors at the main entryway. The east and west walls contain tall stained glass windows, while the east and west basement walls are lined with double hung windows with diamond-shaped muntins. A spire was added to the structure in 1870 and removed in 1951 following weather-related damage. It is constructed from locally quarried Sing Sing marble which was left rough with the exception of decorative detailing.

Significance: Architectural and Historical

The Calvary Baptist Church is listed on the National Register of Historic Places as architecturally significant for its status as the best preserved early Gothic Revival church in Westchester County. The Church was added to the National Register in 1978. It is also historically significant as the oldest church in Ossining. The Church Annex (see entry), located across the street from the Church, was also inducted to the National Register under the same entry.

Narrative:

The Calvary Baptist Church, constructed in 1834 and originally named St. Paul's Episcopal Church, is the oldest surviving religious buildings in the Village. The lot on which the church sits was purchased for \$800 from Richard Austin, a Sing Sing-based lawyer who also built the house that shares his name located at 196 Croton Avenue (see Richard Austin entry). The Church was built when Ossining was at its peak as an industrial center in Westchester County and was built to house the growing Episcopal congregation in Ossining, which occupied the site for more than 100 years until moving to a larger site on Ganung Drive in the Town of Ossining in the mid 1950s. In 1958, the building was purchased by the Baptist congregation that occupies the site today.

The Church is also one of the few surviving buildings designed by Calvin Pollard (1797-1850) in New York State. Pollard, who is best known for his involvement in the design of Brooklyn Borough Hall in New York City, also served as Benjamin Brandreth's architect when he designed and built one of the first structures within the Brandreth Pill Factory complex (see entry).

Documented Sources of Information:

1. Gannett Westchester Newspapers, "*Ossining's Oldest Church Seeks Historic Recognition*", (White Plains, NY: 1978).
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 98.
3. Scharf, Thomas, J. "*History of Westchester County, NY*", (Philadelphia, PA: 1886), 343.
4. Nomination Application for National Register of Historic Places, 1978, Ossining Historical Society Archives.

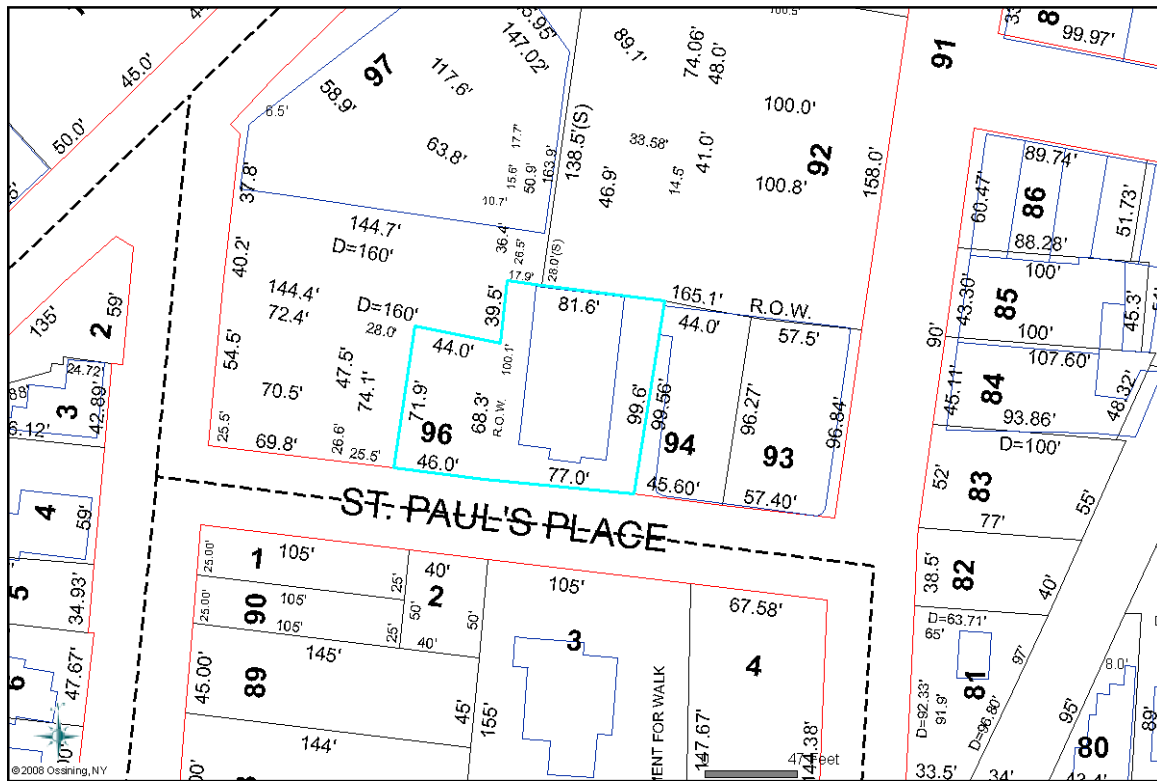
Village of Ossining Significant Sites and Structures Guide

Other Photos of Property:



Bottom images courtesy Ossining Historical Society Museum, W.A. Salter Glass Plate Negative Collection

Property Location Map:



Charles Snowden House



IDENTIFICATION

Property Name: Charles Snowden House

Other Names(s): Halpin House

Street Address: 1 Matilda Street

Section, Block, and Lot: 89.15-4-85

Architect/Builder: Unknown

Date of Construction: circa 1830s

Architectural Style: Greek Revival (1825-1860)

Greek Revival architecture came to prominence in America during the early 1800's as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

The Charles Snowden House has a temple front and block-and-wing plan, consisting of a two story center portion flanked by a one story wing on each side. Overall, the structure is five bays wide and five bays deep. The main façade's configuration consists of a temple front design with four two story fluted Doric columns, with six, six over six double hung windows on the center wing flanked by one, six over six double hung window on each of the outer wings. The main entryway featured a shouldered *architrave* (a classical styled horizontal molding) over the front door. A porch extends along a portion of the main façade, with a second full-length porch located on the rear façade. The house is clad with flush weather board.

Significance: Architectural and Cultural

The Charles Snowden House is architecturally significant as one of three Greek Revival structures still standing in Ossining. The other structures are the James Robinson House (see entry) and the Smith-Robinson House (see entry). This structure is also culturally significant for the series of owners who inhabited the structure, many of whom were influential persons or members of families important to the civic life of Ossining.

Narrative:

The Charles Snowden House, located at 1 Matilda Street, is a Greek Revival structure built by Charles Snowden, the wealthy early 19th century Sing Sing landowner for whom nearby Snowden Avenue is named. Local lore has it that the house was built in approximately 1810, though further research has shown that it was more likely that the house was constructed between 1830 and 1850. Snowden built the house for his daughter Matilda, and the street on which the house sits is also named for her. The Snowden family sold the house in 1840s and it had a series of prominent owners since then, including:

- Daubney Brandreth, a relative of Benjamin Brandreth, builder of the Brandreth Pill Factory (see entry)
- Mrs. John Innes Kane, wife of the builder of Kane House (see entry)
- John O'Brien, owner of the Monument Works factory on Water Street
- John Halpin, Assistant Design Director for the New York Central Railroad

The Charles Snowden House is still used as a residence and retains much of its original historic character today.

Documented Sources of Information:

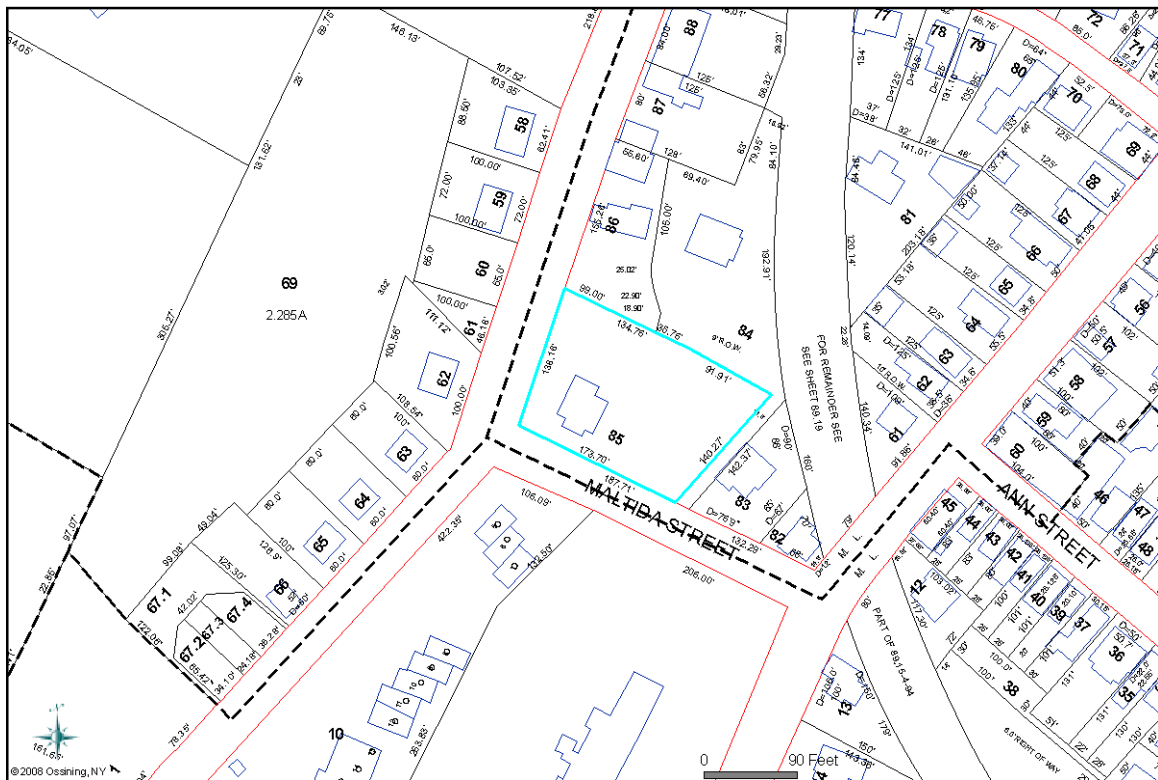
1. New York State Historic Preservation Office. "*Structure Inventory Form: Halpin House*". New York: 1982.
2. The Citizen Register, "*N.Y. Executive New Owner of 200 Year-Old Landmark*". 22 November 1966.

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Other Photos of Property:



Property Location Map:



McCord Farmhouse



IDENTIFICATION

Property Name: McCord Farmhouse

Street Address: 98 Narragansett Avenue

Section, Block, and Lot: Section 90.05, Block 1, Lot 60

Architect/Builder: David McCord, Builder

Date of Construction: North wing circa 1719; main structure circa 1803

Architectural Style: Vernacular farmhouse with Federal (1780s-1830s) and Greek Revival (1800-1860) features

Many structures, designed for utilitarian purposes, are constructed in a practical, vernacular style bereft of the combination of exterior design features or ornamentation that would allow classification into a specific architectural style. These structures are often constructed using locally available materials and built using traditional techniques handed down over time. Vernacular structures can include residential buildings, such as single family houses, multifamily housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

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Federal-style architecture was popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway.

Greek Revival architecture came to prominence in America during the early 1800's as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

The McCord Farmhouse is two stories in height, five bays wide, and two bays deep. The structure consists of the original one and one half story 1719 wing and a larger 1803 wing, the latter of which faces south toward Veterans Park and is oriented perpendicularly to the original wing. The house was expanded with an extra story in 1833, and the current main entryway is located on the western elevation of the 1719 wing. . The main façade's window configuration consists of five two over two double hung sash windows on the first floor and five, six over six double hung sash windows with storm shutters on the second floor. A one story porch extends the length of the main facade, with a raised basement story visible beneath the porch. The main entryway consists of a portico flanked by a pair of Doric columns, a configuration commonly employed in early 19th century Greek Revival architecture. Also consistent with this style are the pair of eyebrow windows located on the west-facing elevation and the cornice returns just below the roofline. An ornamental eagle is located between the second floor windows on the north wing, with the number *1803* written below. This was added at an unknown date to reflect the year of the main structure's completion. The house is capped with a side-gabled asphalt roof and has gable-wall chimneys on both the eastern and western elevations as well as a third chimney located on the center of the north wing's roof. It is clad in clapboard and was built on a fieldstone foundation.

Significance: Architectural and Historical

The McCord Farmhouse is architecturally significant as an intact example of an early 19th century vernacular farmhouse with Federal style influences and as one of the oldest houses in Ossining. It is historically significant as the farmhouse for the McCord Farm, one of the largest farms in the area from the early 1800's to the early 1900's and the homestead for the McCord family.

Narrative:

The McCord Farmhouse, located at 98 Narragansett Avenue and built circa 1803, is a Federal style house originally built by Irish immigrant James McCord (1752-1833) and his son David (1781-1836) as the farmhouse for the McCord family farm. The farm was originally over two hundred acres in size and stretched from what is now Route 9A on the northern side down to where the Sing Sing Kill crosses Pine Avenue on the southern side and included the area that today contains Veterans Park within its boundaries. The Ryder family farm (see entry) was located immediately to the east. The farm was in operation from 1750-1937 and was locally known for its extensive apple orchards. A small accessory building was once located near the house and contained a cider press and storage barrels.

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When it was originally built, the house was considerably smaller than it is today. A series of additions over the years expanded its size significantly, and the house always contained multiple generations of the family under its roof. Shortly after the house's completion, two sugar maple trees known as "marriage trees" were placed on each side of the main entrance, a New England tradition. One of these trees still survives today. The farm was still in operation during the first decades of the 20th century when development pressures in the northeastern section of the Village led to the sale and subdivisions of parcels of land within the farm for homebuilding purposes. The house remained in the hands of the family until 1937. At Dale Cemetery (see entry) six generations of the McCord family are buried in a family plot, including both James and David McCord.

Documented Sources of Information:

1. Norman MacDonald, *"Chronicle of a Westchester Farm: The McCord Farm at Ossining, NY, 1750-1937"*, Ossining Historical Society, (Ossining, NY: 2008), 33-36.

Other Photos of Property:



Pugsley House



IDENTIFICATION

Property Name: Pugsley House

Street Address: 1 Pugsley Place

Section, Block, and Lot: Section 90.13, Block 2, Lot 3

Architect/Builder: Unknown

Date of Construction: Early 1800s

Architectural Style: Vernacular farmhouse with Federal (1780s-1830s) features

Many structures, designed for utilitarian purposes, are constructed in a practical, vernacular style bereft of the combination of exterior design features or ornamentation that would allow classification into a specific architectural style. These structures are often constructed using rugged and locally available materials and built using traditional techniques handed down over time. Vernacular structures can include residential buildings, such as single family houses, multifamily housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

Village of Ossining Significant Sites and Structures Guide

Federalist architecture was a style popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway.

Pugsley House is seven bays in width, four bays deep, and one and one half stories in height. Typical of Federal style buildings, a porch extends the full width of the first story of the main façade. The first floor contains six over six double hung sash windows, while the upper story features seven smaller three over three windows. The south-facing side elevation contains a secondary pedimented entryway flanked by a pair of columns. The structure is clad in clapboard and has a metal roof.

Significance: Architectural

Pugsley House is architecturally significant as one of three early 19th century structures in the Village containing Federal-style architectural features: the other structures are Boxwood House (see entry) and Ryder House (see entry).

Narrative:

Pugsley House, constructed shortly after the turn of the 19th century, is a Federal style house located at the intersection of Pugsley Place and Campwoods Road. Pugsley, who was most likely not the original owner of the house, was a local developer who purchased a 25 acre site from the Ryder family in order to build homes on Belle Avenue and Pugsley Place in the mid 1800s. The house remained in the Pugsley family well into the 20th century until it was sold to another owner.

Documented Sources of Information:

1. Ossining Historical Society, *"Retrospectives"*, (Ossining, NY: 1981)

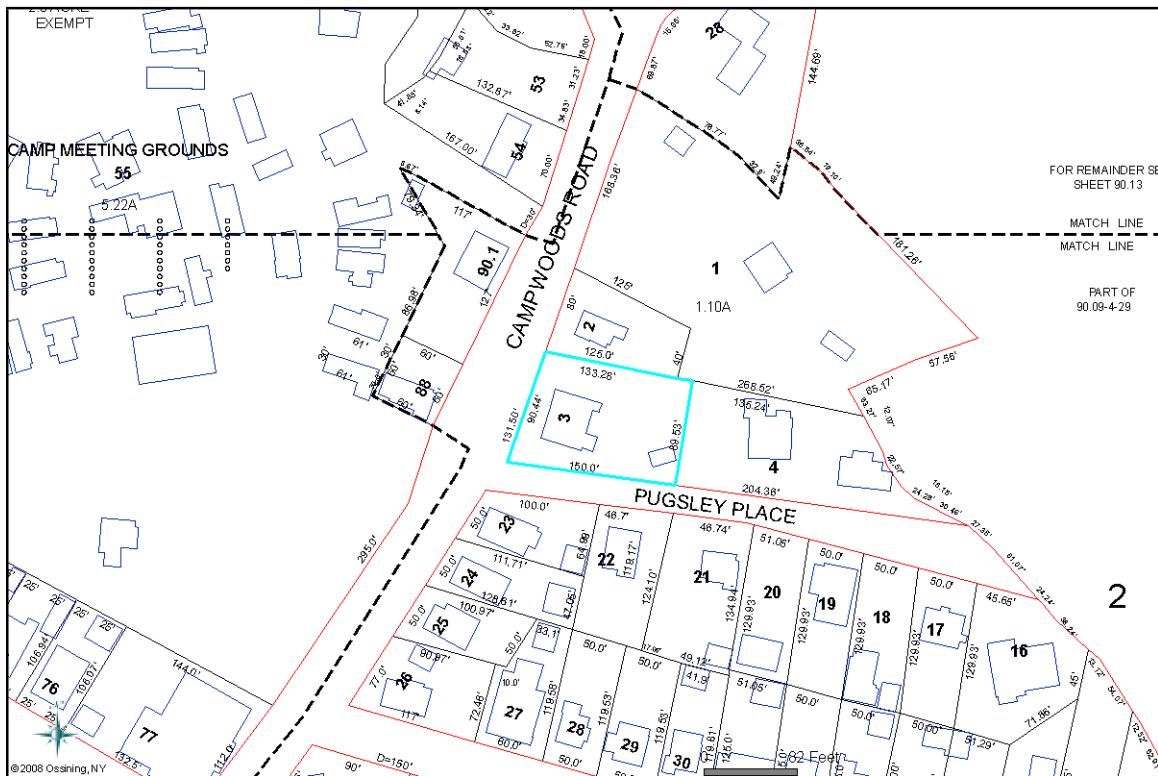
Other Photos of Property:



Village of Ossining Significant Sites and Structures Guide



Property Location Map:



Ryder House



IDENTIFICATION

Property Name: Ryder House

Street Address: 33 Ryder Road

Section, Block, and Lot: Section 90.09, Block 5, Lot 19

Architect/Builder: Willet Ryder, Builder

Date of Construction: 1826

Architectural Style: Vernacular farmhouse with Federal (1780s-1830s) and Greek Revival (1800-1860) features

Many structures, designed for utilitarian purposes, are constructed in a practical, vernacular style bereft of the combination of exterior design features or ornamentation that would allow classification into a specific architectural style. These structures are often constructed using rugged and locally available materials and built using traditional techniques handed down over time. Vernacular structures can include residential buildings, such as single family houses, multi-family housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

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Federal-style architecture was popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway.

Greek Revival architecture came to prominence in America during the early 1800s as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

Ryder House has two wings: a one and one half story clapboard west wing, three bays in width, and a larger two story brick east wing. The east wing, five bays in width, has a one story porch extending the length of the main façade. This wing's main entryway is flanked by a pair of side lights with six panes on each window. The first floor of the main façade contains a pair of twelve-over-eight double hung windows on each side of the main entryway, while the second floor contains a six-over-six double hung windows centered over each of the lower bays. All of the windows on the main façade are equipped with storm shutters. The west wing's first floor contains three irregularly spaced six-over-six double hung windows. Small eyebrow windows, a Greek Revival element, are located on the upper floor of each of the three bays. The structure is capped with a slate roof.

Significance: Architectural and Historical

Ryder House is architecturally significant as an intact example of an early 19th century vernacular farmhouse with Federal and Greek Revival influences and as one of the oldest houses in Ossining. It is historically significant as the farmhouse for Ryder Farm, one of the largest farms in the area from the early 1800s to the early 1900s and the homestead for the Ryder family.

Narrative:

Ryder House, built on Pinesbridge (now Ryder) Road in 1826 by Willett Ryder (d. 1892), was constructed to serve as the farmhouse for the Ryder family farm. This structure was one of several buildings located on the Ryder farm: another house located to the north on what is now the Maryknoll Seminary property likely predated this structure and was subsequently demolished. A second structure, today known as Pugsley House, was built on the southwest corner of the farm property, roughly one-half mile away. The southern boundary of the farm, which was over two hundred acres in size, was the Ossining Heights Methodist Episcopal Church on Campwoods Road, and the farm extended to Somerstown Road on the northeast side and included most of the property on which the Maryknoll Seminary now sits. This area was known as Ryder Ridge. The house was built in two sections: local lore holds that the smaller west wing was originally built as shelter for the workers who built the east wing, the house's main section. The east wing was constructed with brick from the Croton Point brickyard that was hauled to the site by teams of oxen. All of the timber used to build the house was harvested on the farm property. At the time the house was built, Ryder dug a 40 foot well behind the house in order to supply the house's drinking water. At its peak, the Ryder farm produced more than 150 tons of hay per year, most of which was sold to the Village government. Other crops produced included oats, wheat, and

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barley. In the mid 1800s, a 25 acre piece of the property was sold for the development of homes Pugsley Place and Belle Avenue, but the farm remained intact otherwise.

As the 19th century ended, development pressures and rising taxes led to a decision to sell off most of the farm property. A large portion of the farm was sold to two entities: Maryknoll Seminary and Justamere Realty Company, a local developer. Maryknoll Seminary purchased a large portion of the estate immediately to the north of the house on an area known as Ryder Ridge and used it to construct the seminary, while Justamere Realty Company and several others purchased land to the south of the house and subdivided it for the construction of homes, allowing new residential growth on the Village's eastern fringe.

Documented Sources of Information:

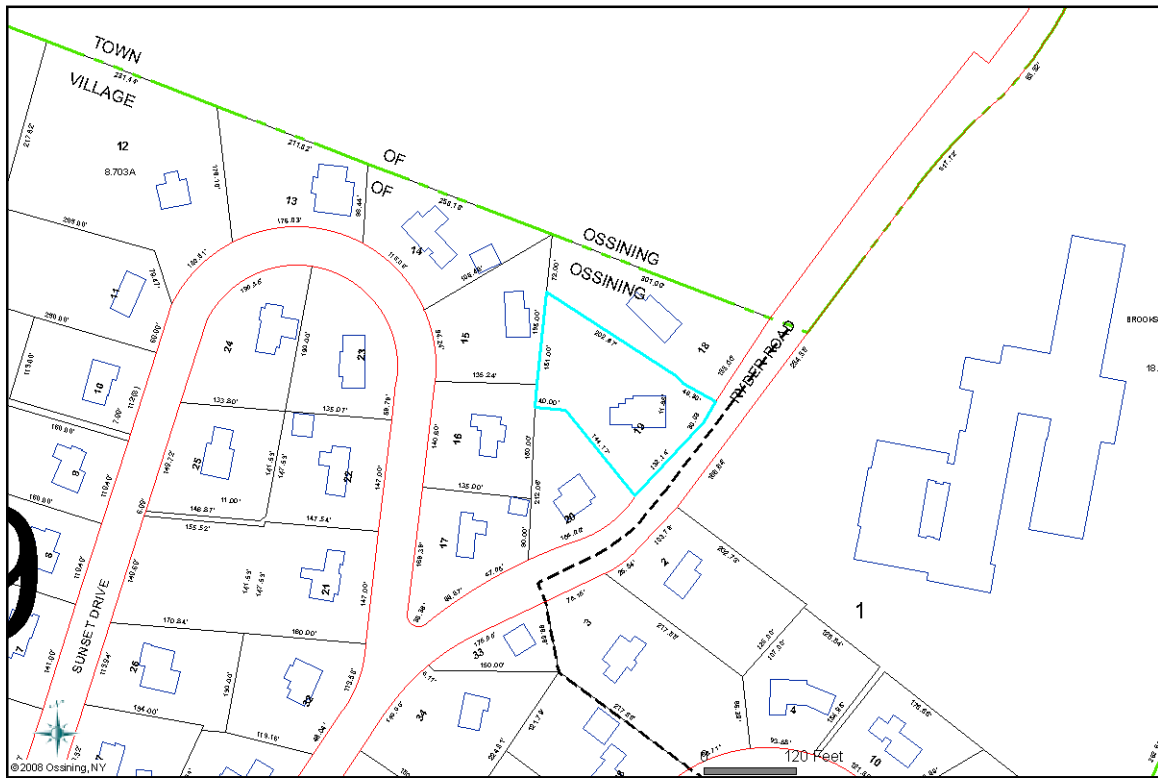
1. Citizen-Register, "*Ossining's Oldest Residence Is at Top of Ryder Ridge*". (New York: Ossining.) Friday, December 11, 1936.

Other Photos of Property:



Property Location Map:

Village of Ossining Significant Sites and Structures Guide



Sing Sing Marble Structures



IDENTIFICATION

Name: Sing Sing Marble Structures

Location: Village of Ossining, New York City, and Albany, New York

Structures made from Sing Sing Marble can be found at the following locations:

Buildings in Ossining:

- Calvary Baptist Church (7 St. Paul's Place)
- Madden House (7 Lincoln Pl)
- Smith-Robinson House (34 State St) and retaining wall at front of property

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Other Structures in Ossining:

- Brookville Ave retaining wall (near Roosevelt School)
- Dale Cemetery entrance pillars
- Fuller Gardens wall at Croton Avenue (near library)
- Old Sing Sing Cell Block
- Ossining High School retaining wall
- Secor Road retaining wall
- St. Ann's Church retaining wall
- Terrace Avenue retaining wall

Buildings and structures located outside of Ossining:

- Albany City Hall – 24 Eagle St., Albany, NY
- Albany Hall of Records, 95 Tivoli St., Albany, NY
- Federal Hall – 26 Wall Street, New York, NY
- Grace Church – 802 Broadway, New York, NY
- New York City Hall – 260 Broadway, New York, NY
- New York State Capitol (front steps of building) – Eagle St., Albany, NY
- New York University (Old University Building) – New York, NY
- US Treasury Building – 290 Broadway, New York, NY

Date of Establishment: mid-late 19th Century

Significance: Historical

The Sing Sing Marble Structures are historically significant for their use of marble quarried by convict labor at Sing Sing Prison between 1825 and 1920. Sing Sing Prison was the first correctional facility in New York State to employ prisoners as laborers for the extraction of raw materials for the purpose of revenue generation, and a number of structures of architectural, cultural, and historical significance in Ossining, New York City, and Albany, New York were built using this material.

Narrative:

Sing Sing Marble, quarried at the Ossining prison of the same name from 1825 until approximately 1920, was utilized in the construction of many institutional, religious, and commercial structures in downstate New York and the Capitol Region. The presence of limestone and marble deposits on the Hudson River waterfront in this location was one of the main reasons for the establishment of the prison, as the prisoners would provide a built-in labor pool for both the extraction of the marble and construction of the prison itself. Once that was complete, the convicts would continue to quarry marble and the revenue generated by its sale would be used to pay back the capital costs incurred by the State of New York in constructing the prison as well as to help fund the prison's operation. The easy access to the river afforded by this location also allowed the marble to be easily transported to the markets of New York City.

The use of prisoner-quarried marble was controversial from the start. New York area professional stonecutters saw Sing Sing Marble as an illicit attempt to undercut their livelihood, and this sentiment led to labor strikes by the stonecutters in both 1824 and 1834. The second of these

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came to be known as the Stonecutter's Riot of 1834, an uprising resulting from the decision by New York University to construct its main campus buildings using marble from Sing Sing. The strike took place in Washington Square and lasted for four days, reaching a level of intensity that led the mayor of New York City to request the support of the Seventh Regiment of the New York State Militia. This eventually led to the formation of the first unions for the stonecutters. Quarrying of marble at Sing Sing Prison continued until the practice was ended in the early 1920's by the arrival of reformist warden Lewis Lawes, who served as warden from 1920-1941.

Below are the structures in Ossining built using Sing Sing Marble:

Buildings

- Calvary Baptist Church (7 St. Paul's Place) For more information see full entry:



- Madden House (7 Lincoln Place) For more information see full entry:



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- Smith-Robinson House (34 State Street) For more information see full entry:



Other Structures

- Brookville Avenue retaining wall (Brookville Avenue):



- Dale Cemetery entrance pillars (Havell Street) For more information see full entry:



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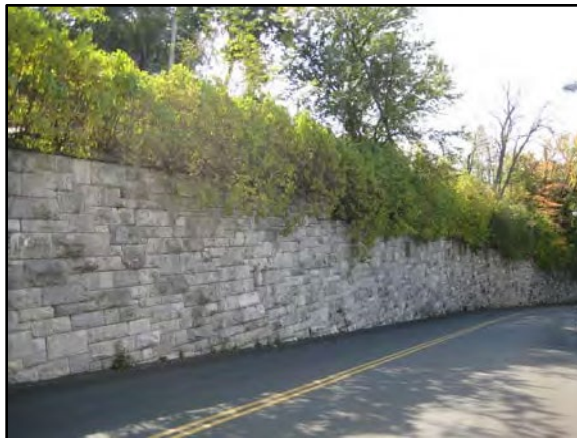
- Fuller Gardens wall (Croton Avenue):



- Ossining High School retaining wall (South highland Avenue) For more information see full entry:



- Secor Road retaining wall (Secor Road):



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- Sing Sing Prison 1828 Cell Block (Sing Sing Correctional Facility):



- St. Ann's Church wall (Eastern Avenue):



- Terrace Avenue retaining wall (Terrace Avenue):





Bottom image of Secor Road retaining wall courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Documented Sources of Information:

1. Lewis, Tom. *"The Hudson: A History"* (Yale University Press: 2007) 222,223
2. *Sing Sing Historic Prison Museum: Assessment of Economic Impacts and Planning Framework*. (New York University Robert F. Wagner Graduate School of Public Service: 2007)A.2

Campwoods Grounds



IDENTIFICATION

Name: Methodist Camp Meeting Grounds

Location: Campwoods Road

Date of Establishment: circa 1834

Characteristics: 28 structures, primarily of Carpenter Gothic style; 5.1 acres in area

Significance: Historical

Campwoods Grounds is historically significant for its role as a meeting site for New York City area Methodists, a capacity in which it served for over 110 years.

Narrative:

Campwoods Grounds, located on the road of the same name, is a residential neighborhood originally founded by Methodists in the 1830s as a meeting site for annual religious retreats. Prior to their acquisition of this site, the congregation rotated the location of its meetings between sites in Carmel, Croton-on-Hudson, and Haverstraw. Local lore has it that the congregation used the

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Grounds as a meeting space for a number of years prior to its official selection as the meeting site for the group. On April 21st, 1834, an act of the state legislature officially incorporated the group as the Mount Pleasant Methodist Episcopal Camp-Meeting Society. The owners of the property that would later become the meeting grounds, Robert and Margaret Knowlton, deeded eight acres to the trustees of the Society for a fee of \$1,200. David and William McCord of the McCord Farm (see entry) deeded the Trustees additional property, including land containing an underground spring of water that local lore states was used by General George Washington when he was in the area during the Revolutionary War. At the time, Campwoods Grounds were located just outside of Sing Sing Village in a heavily wooded area. The closest major road allowing access to the Village was the Somerstown Turnpike, today known as Croton Avenue.

Each summer, churchgoers from both New York City and the region at large would arrive at the site, pitch tents on the property, and attend ten days of services that were conducted in an intense, evangelical style. The arrival of Swedish Methodist immigrants to New York City in the 1850s provided an influx of new energy to the Society, and it was re-incorporated in 1867 as the Camp Meeting Association of the Methodist Episcopal Church of the City of New York to reflect the shift in group's center of power to New York City. The meetings were open to other Protestant denominations, including Presbyterians, Baptists, and Quakers. Separate annual meetings were held for the Swedes as well as for African Americans. At its peak, the retreats would attract as many as 15,000 attendees, all of whom lived in the close quarters of the Grounds. The tents used to house the attendees typically had dimensions of ten feet wide by twelve feet deep, with three rooms per tent. Campwoods Grounds also had a tent for groceries, a tent that functioned as a post office, another which served as a restaurant, and a photography tent where residents could have their picture taken. There was no plumbing in the early years, with outhouses located at nearby Sing Sing Kill. Police officers from New York City were sent up to patrol the grounds when the annual meetings were in session, and children who were in attendance with their parents were forbidden from contact with those of the neighborhood surrounding the Grounds due to the churchgoers' fears of negative influence on their children.

During the 1870s, attendees began to build wooden structures on the sites that had previously been occupied by tents to allow them to stay in comfort beyond the ten day period of the retreat. By the close of the 19th century, almost all of the tents had been replaced with small Victorian and vernacular cottages the owners of which had land leases for the houses from the Association, an unusual ownership arrangement that persists today. The construction of the houses on the same scattered lots that had been previously occupied by tents led to a street configuration that gave the newly developed neighborhood a meandering character unlike any other in Ossining. By this point, Campwoods Grounds had begun the process of becoming a year-round community.

The Methodist Church ended its involvement with the operations of the Grounds in 1947, and a new secular organization known as the Ossining Camp Meeting Association took up ownership of the Grounds. Most of the twenty-eight cottages were winterized following World War Two, allowing residents to live year round in comfort. Today, Campwoods Grounds is home to 45 families who live at the site year round.

Documented Sources of Information:

1. Campwoods Grounds website: www.campwoodsgrounds.com
2. McGrath, Bill. "*Camp Woods, Ossining, New York: Methodist Camp Ground to Secular Suburb*", 1831-2001. Summer 2003, 79(3):81-91, illus.; Fall 2003, 79(4):113-124, illus.
3. Scharf, J. Thomas. "*History of Westchester County, NY*," (Philadelphia, PA: 1886), 348.
4. Swanson, Susan Cochran. "*Westchester County: A Pictorial History*", (Norfolk, VA:1982), 75.

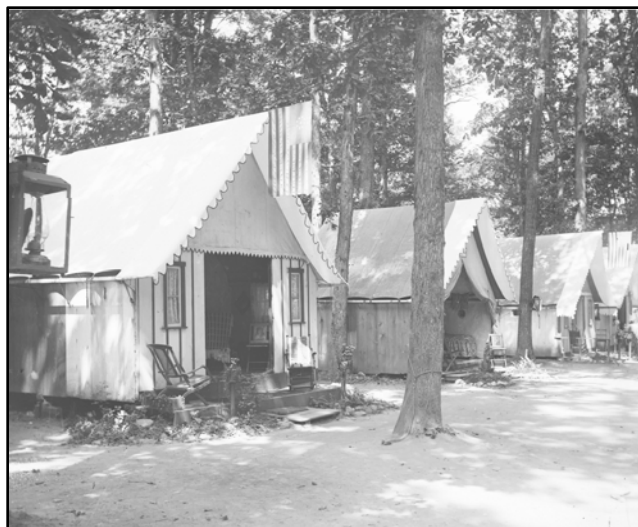
Other Photos of Site:



Village of Ossining Significant Sites and Structures Guide



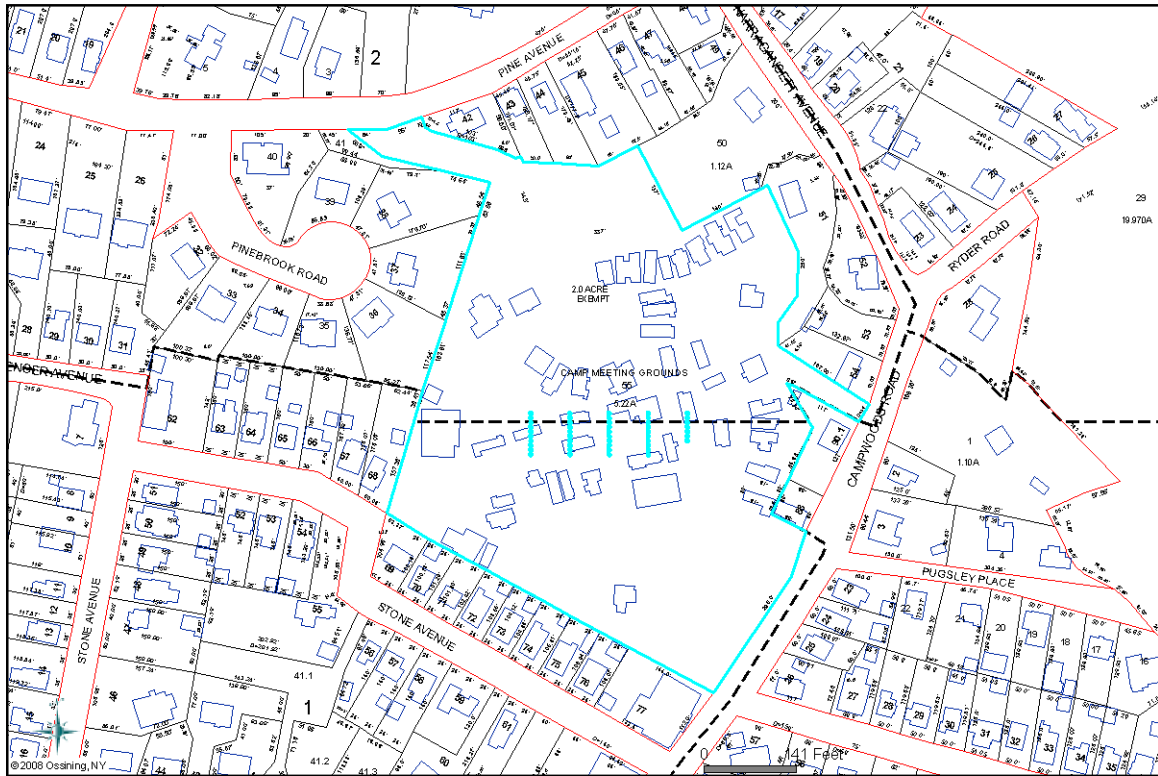
Village of Ossining Significant Sites and Structures Guide



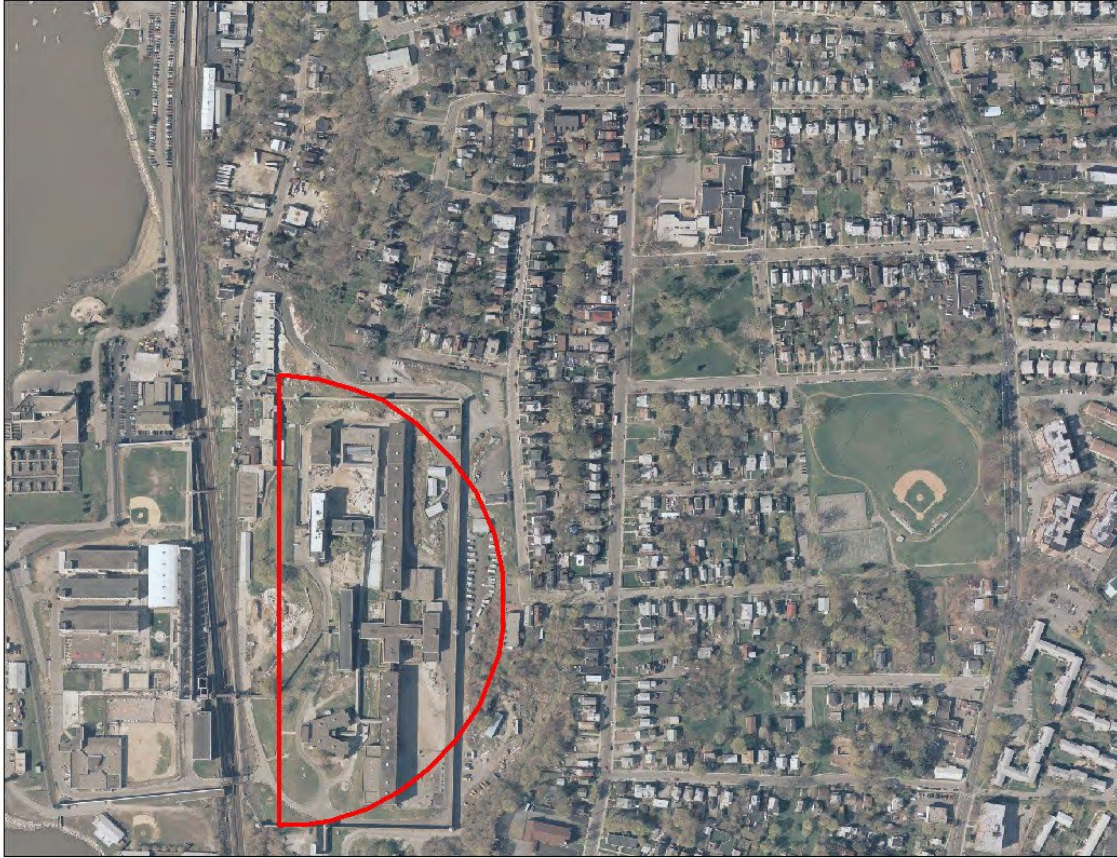
Bottom three images courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Village of Ossining Significant Sites and Structures Guide

Site Location Map:



Sing Sing Quarry



Pictured above is the approximate area originally encompassed by the Sing Sing Quarry. Aerial imagery courtesy of Westchester County GIS.

IDENTIFICATION

Name: Sing Sing Quarry

Location: Grounds of Sing Sing Correctional Facility and surrounding waterfront area

Date of Establishment/Historic Era: 1820 to early 1900s

Significance: Historical

The Sing Sing Quarry is historically significant as one of the primary motivators for the construction of Sing Sing Prison in Ossining and as the source of raw materials used in the construction of a number of locally and historically significant structures in Ossining, New York City, and Albany, New York.

Narrative:

Shortly after the turn of the 19th century, large deposits of limestone and marble were discovered beneath a 130 acre property owned by a village resident named John F. Marsh. At the time, this property was also known as Silver Mine Farm due to the presence of silver and other metal

deposits here, most of which were extracted from the late 1750s to the turn of the 19th century. The discovery of limestone and marble in close proximity to the old silver mine in 1820 (see entry) prompted further investigation by local and state authorities interested in establishing a new prison outside of New York City. At the time, New York State was interested in adopting the model for prison operations used by the states of Massachusetts and New Hampshire, in which convicts were utilized as manual laborers in mines and quarries in order to sell the extracted resources to help pay for the costs of running the prison. As the profitable extraction of marble from the quarry at Silver Mine Farm would necessitate large quantities of manual labor, this proved an opportunity too enticing for state authorities to pass up, and the Marsh property was acquired by the State in 1825 for a cost of \$20,100. Later that year, the inmates of the newly created Sing Sing Prison arrived at the site and used marble from the quarry to construct the original cell block over a period of three years while they slept in a guarded encampment until the structure was ready for habitation. Protests by labor unions over the continuing use of convict labor at both the prison's quarry and its other industries during the 1890s led to an eventual boycott of goods produced at the prison and the Village's decision to disassociate itself from the prison by changing its name from Sing Sing to Ossining in 1901. The prison quarry closed in approximately 1920.

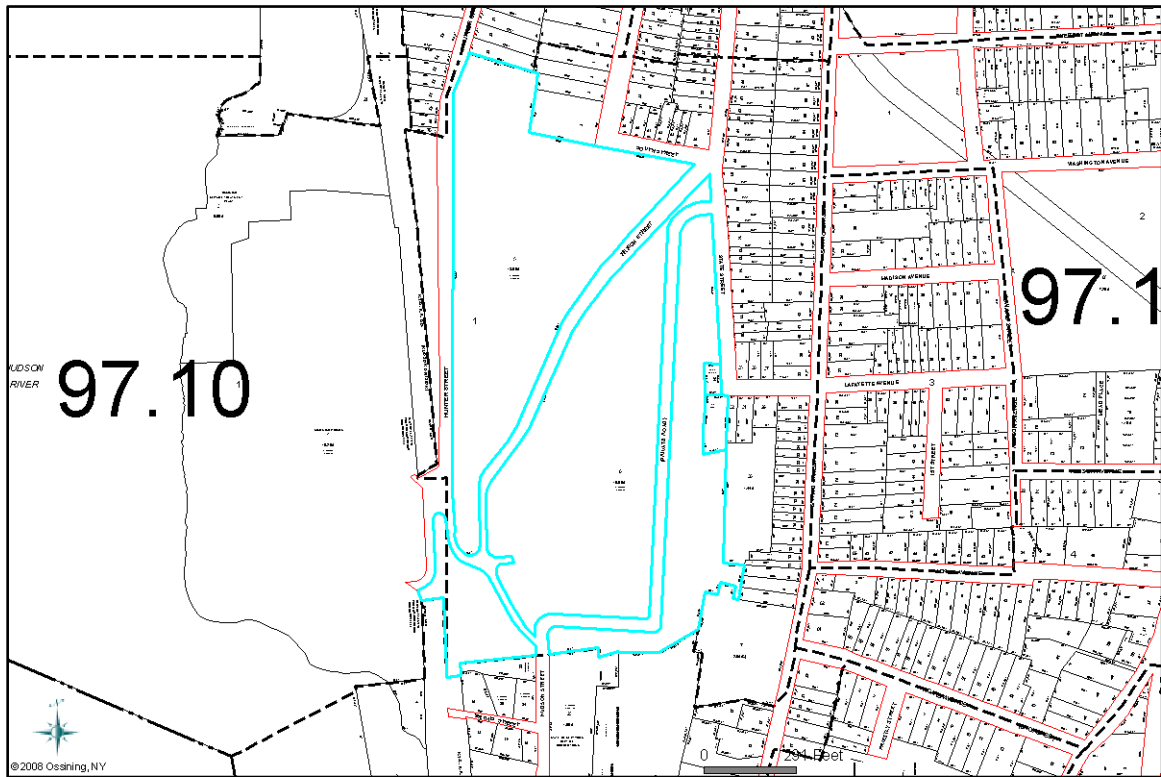
In addition to the prison-operated quarry, a private quarrying operation also existed on Sparta's waterfront. This facility was one of the neighborhood's largest employers, especially in the late 19th and early 20th centuries. Limestone and marble quarried here was initially shipped to New York City's markets via river sloop from Sparta's dock, later supplanted by freight rail. During the early 20th century, an influx of Italian immigrants who had worked on the New Croton Dam in Cortlandt arrived in Sparta, and many of the newcomers found employment at the quarry. The quarry remained in operation until approximately 1920, when the facility was closed down as part of Frank A. Vanderlip's 1919-1922 redevelopment initiative for Sparta. This area was used as a local dump by the Village government following the quarry's closure until a later condominium development took place on the site.

The area encompassed by the quarry was a half circle extending to a radius of roughly ¼ mile around the Prison grounds. Marble extracted from the quarry was later sold to building contractors throughout the New York City region and was also used in the construction of a number of buildings and other structures in early Sing Sing (later Ossining) Village as well as other sites in New York City and State. Further details on structures built with Sing Sing Marble can be found in the entry *Sing Sing Marble Structures* of this document.

Documented Sources of Information:

1. French, Alvah. "History of Westchester County". (Lewis Historical Publishing Company: 1925) 778.
- 2.. Bulletin of the New York State Museum of Natural History, Volumes 1-6
- 3.. *The History of Sing Sing Prison*. Half Moon Press, May 2000.

Site Location Map:



Sing Sing Silver Mine



Pictured above is the approximate location of the Sing Sing Silver Mine. Aerial imagery courtesy of Westchester County GIS

IDENTIFICATION

Name: Sing Sing Silver Mine

Other Name(s): Silver Mine Farm

Location: Village waterfront

Date of Establishment/Historic Era: 1759-mid 1800s

Significance: Historical and Cultural

The Sing Sing Silver Mine is historically significant for its role in the industrial development of early Ossining. It is also culturally significant for its association with Benjamin Brandreth (1809-1880), builder of the Brandreth Pill Factory (see entry) and the Barlow family, builder of the Barlow Block (see entry).

Narrative:

The Sing Sing Silver Mine, also known as Silver Mine Farm, was discovered in approximately 1759 and was located just outside what would later become the north wall of Sing Sing Prison. This mine was worked by an England-based company for a period of seventeen years. The company consisted of approximately 25 miners; 16 were skilled miners who were brought to Sing Sing from the UK to work the mine. The company sunk a mineshaft of approximately 120 feet in length at the site and commenced mining soon after obtaining a lease for the site. A British Royal Army officer named Colonel James commanded the miners for a number of years leading up to the Revolutionary War. During these years, a smelting furnace was located near the outlet of Sing Sing Kill in order to produce silver ingots for shipping to the UK. The pre-war years saw the mine reach its peak level of extraction, and the war's onset in 1776 led to the mine's abandonment for the remainder of the 18th century.

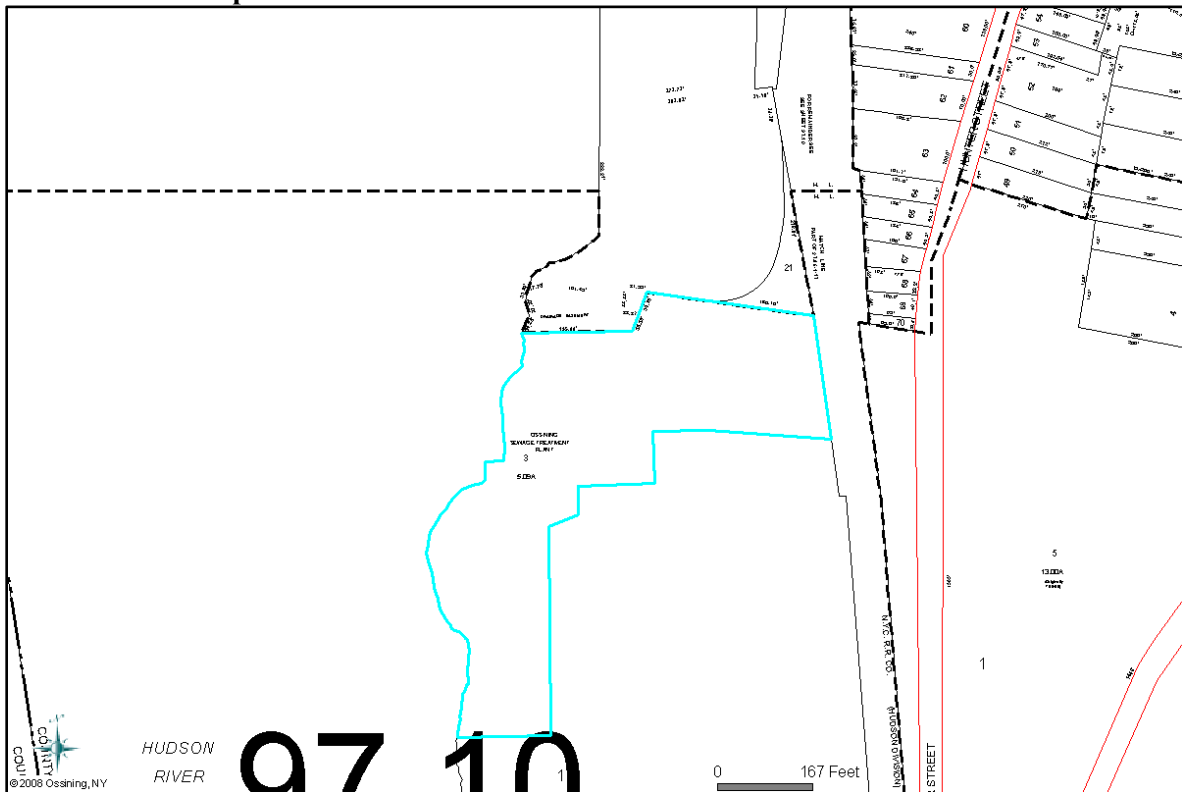
After lying fallow through the turn of the 19th century and early 1800s, the site was taken over in 1824 by the Sing Sing Mining Company, a group made up of Sing Sing-based entrepreneurs led by civil engineer George Cartwright, and mining resumed for several years. After disappointing results, the mining operation gradually tapered off. Benjamin Brandreth, founder of the Brandreth Pill Factory, acquired a lease to the site for a time during the late 1850s and made an unsuccessful attempt to restart operations at the mine. The Barlow family, owners of the Barlow Block and of the William E. Barlow House acquired the old mine site and were the last owner of the property until the New York and Hudson River Railroad built a spur into the Sing Sing Prison yard that eliminated access to the original mineshaft.

In the 1850s, additional silver deposits were discovered about a thousand yards north of the original site. A lease to the property was acquired by Benjamin Brandreth, who reformed the Sing Sing Mining Company with partners General Aaron Ward and John T. Hoffman. The Company sank a shaft roughly 50 feet down in this new site and began mining here in 1857. The mine yielded modest profits for Brandreth and was eventually flooded and shut down. Today, the original silver mine shaft is now beneath the site of the Ossining Wastewater Treatment Plant, which is run by Westchester County.

Documented Sources of Information:

1. French, Alvah. *"History of Westchester County"*. (Lewis Historical Publishing Company: 1925) 778-779.
2. Bolton, Robert Jr. *"A History of the County of Westchester from It's First Settlement to the Present Time"*, (Alexander S. Gould: 1848), xiv, 492, 504, 509.
3. *"Sing Sing and Middletown Silver Mines"*. New York Times, April 10, 1856.

Site Location Map:



Sparta Copper Mine



IDENTIFICATION

Name: Sparta Copper Mine

Location: Intersection of Broad Street and Hudson Street

Date of Establishment/Historic Era: In operation 1820-1860

Significance: Historical

The Sparta Copper Mine is historically significant for the role it played in the early industrial development of Ossining.

Narrative:

In 1820, a group of Sparta residents accidentally discovered a vein of copper at a location roughly 150-200 feet south of Sing Sing Prison and 300 feet east of the Hudson River. Seeking to take advantage of these newly found natural resources was Sparta entrepreneur Edward Kemeys, who organized the Westchester Copper Mine Company on April 12th, 1824 for a cost of \$50,000 to extract copper and other minerals from the site. The Company was then given a lease of forty

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years on the site. Once the lease agreement was complete, a thirty foot mineshaft was sunk in to the earth, a 400 foot long ventilation and access tunnel was dug, and copper mining commenced. Copper with purity ranging between 25% and 74% pure was discovered here, and at the peak of extraction in 1827, roughly three tons of ore were removed from the mine that year. Several lead minerals were also found at the site, and the first discovery of vauquelinite (a mineral containing copper and lead) in the United States was made here. The following types of metals were extracted from the mine:

Copper:

- Chalcopyrite
- Azurite
- Malachite

Lead:

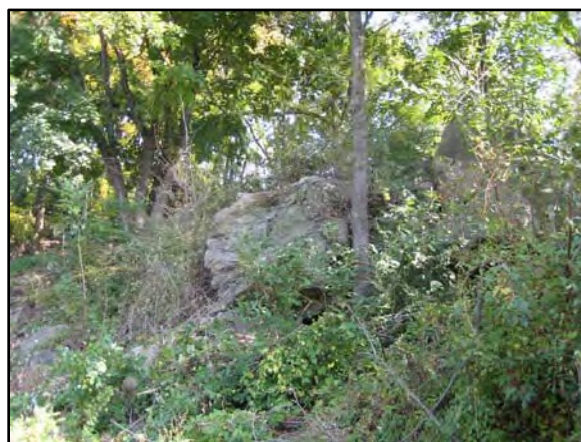
- Galena
- Pyromorphite
- Vanadinite
- Wulfenite
- Anglesite

In 1827, the shaft was deepened to eighty feet, and a second access tunnel was dug roughly 100 feet south of the original tunnel in an attempt to obtain any remaining minerals in the mine. Although most of the minerals had been extracted by the early 1830s, the Westchester Copper Mine Company continued operating at the mine until its eventual shutdown in 1860. The access tunnels remained open until capped by the Village of Ossining in 2007.

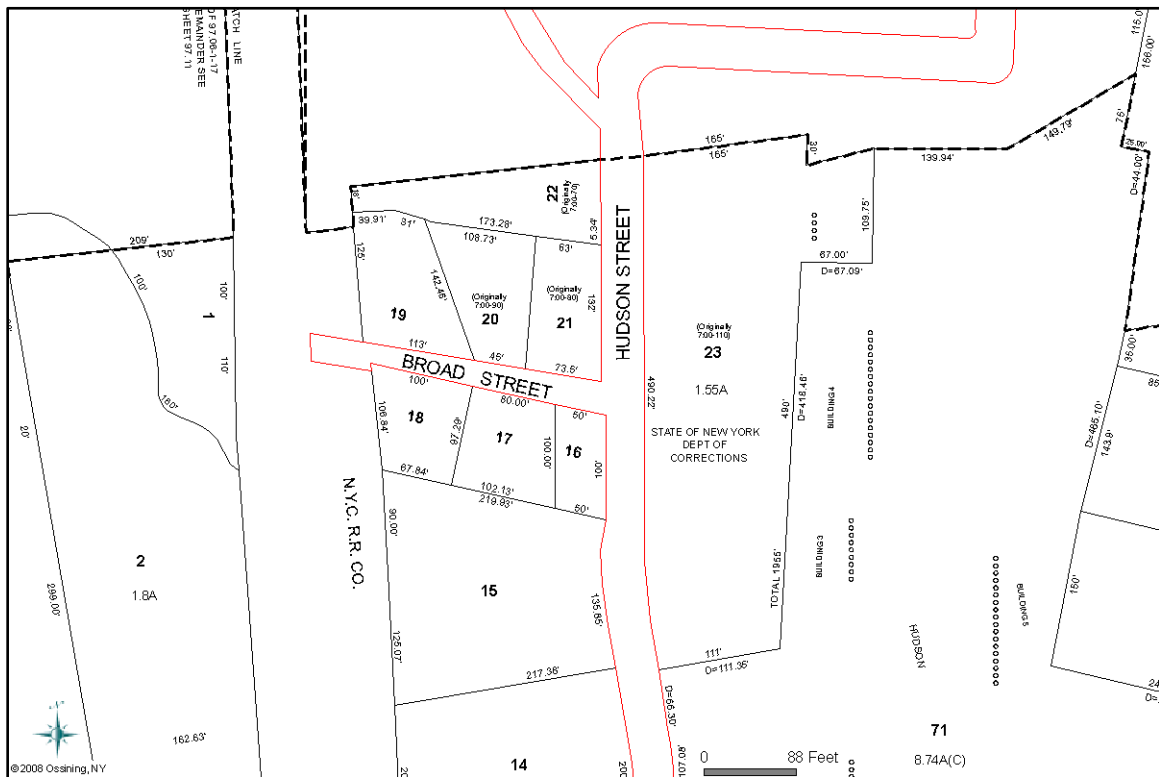
Documented Sources of Information:

1. French, Alvah P. "History of Westchester County". (Lewis Historical Publishing Company: 1925) 778-779.
2. Bolton, Robert Jr. "*A History of the County of Westchester from its First Settlement to the Present Time*". (Alexander S. Gould: 1848), xiv, 492, 504, 509.

Other Photos of Site:



Site Location Map:



Chapter 3: Mid 19th Century (1840-1869)

The middle of the 19th century saw the establishment of new links between Northern Westchester and New York City that began the process of transforming Ossining from a standalone industrial and farming community into a bustling riverfront suburb of New York City. Several important developments during these years were responsible for this.

The first of these major developments was the construction of the Croton Aqueduct, a new water supply system intended to direct water from a new reservoir on the Croton River in Cortlandt to New York City, which was facing a bottleneck in its growth at this time due to the lack of fresh water supplies. The Aqueduct was built in segments over a period of five years, from 1837-1842. When finished, it stretched forty one miles, twenty-six of which were within Westchester County. The Aqueduct also provided water to many of the Hudson River communities located on its path in addition to New York City. Many of the laborers who arrived in Northern Westchester to work on the Aqueduct would remain, proving additional population growth to Sing Sing Village and the other nearby communities.

In 1851, the second important development occurred: the New York Central & Hudson River Railroad was extended to Sing Sing Village, putting it within a one hour commute of New York City. This new link facilitated a population boom, causing the Village's population to grow from 3,300 in 1845 to 5,785 in 1855. The same year that saw the railroad extend to Sing Sing also saw the sale and subdivision of the Highland Avenue estate known as *The Ellis Place* for the construction of homes for Sing Sing's emerging merchant and business class.

Though Sparta would have stood to gain from a station on the new rail line, its neighboring hamlet Scarborough to the south was instead chosen as the site for a station, and Sing Sing Village to the north gained a station as well. As rail travel began to supplant stagecoach and river transport, this development isolated Sparta from what would become the most important transportation link in the region, finishing the process that had begun with the realignment of the Old Albany Post Road to the east thirty-one years earlier. Though the Sparta School was constructed in 1840 to serve as a new schoolhouse for the residents of the neighborhood, school enrollment records from the mid 19th century showed that Sparta did not share in the explosive growth in the student population that Sing Sing Village experienced.

Downtown Ossining grew at a rapid rate in these years, though many of the wood-framed buildings that constituted the mid 19th century Crescent would later be destroyed and rebuilt in the Ossining Fire of 1872. The area between Sing Sing and Sparta was also home to several large estates at this point in time, including the apple farm owned by James Robinson and the property known as the Commons that later became home to the mansions of Hamilton Avenue. Slightly upland of these properties were other prominent estates, such as *Careswell*, owned by General Aaron Ward, a militia officer who was also a founding trustee of Dale Cemetery. His estate later became the site for Ossining High School in the 20th century.

Industries in Ossining at this point in time had expanded to include a cabinet manufacturer, an iron works and foundry, and a file works, among others. The shipbuilding industry was still strong, though it would later find itself supplanted by the growth of freight rail as the dominant method for moving cargo between Ossining and points north and south, leading to its eventual demise. Daily life on the Village's waterfront was characterized by local manufacturers and traders lining their carts of goods on Central Avenue as they waited to load their cargo onto the river sloops that would carry it to the markets of New York City. Benjamin Brandreth's Pill

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Factory was in its prime in these years, with Brandreth traveling the east coast to promote his vegetable pills and partnering with Thomas Allcock to produce his porous plaster at the complex as well.

The outbreak of the US Civil War in 1860 triggered a call for volunteers to fight alongside the Union Army. Ninety men from the Village volunteered for service and were incorporated into the 17th Volunteer Regiment of New York State, Company F, nicknamed the *Sing Sing Tigers*. These volunteers fought in the First Battle of Bull Run in Manassas, Virginia on July 21st, 1861 – the first major battle of the war. A total of 42 soldiers from Sing Sing Village died in the Civil War, and a monument was built in their honor at the intersection of Croton Avenue and Highland Avenue.

The local architecture of this period was defined by the continuing use of the Gothic Revival, Greek Revival, and Italianate styles. Perhaps the most striking example of residential Gothic architecture constructed in Ossining was the Kane House, built in 1845. St. Paul's Episcopal Rectory (today known as the Calvary Baptist Church Annex) was constructed in this style in 1864. The circa 1840 James Robinson House and adjacent 1860 Smith-Robinson House were both constructed as late examples of the Greek Revival styles, with the former structure taking on themes more common among subtypes of the style built in the southern United States. Finally, the increasingly popular Italianate style was utilized in the 1858 Lincoln School and the 1860 Crotonville School. Many private homes were built in this style as well.

Brandreth Pill Factory (Revised 10/11/23)

Demolition: 2015 (factory & blacksmith shop) & 2019 (office building). Description of the buildings plus history of the factory and the demolition narrative are contained below.

IDENTIFICATION

Property Name: Brandreth Pill Factory

Street Address: 36 Water Street

Section, Block, and Lot: Section 89.14, Block 1, Lot 11

Architect/Builder: Unknown

Date of Construction: circa 1872-1890

Architectural Style: Italianate (1840-1885) with Second Empire (1860s-1880s) alterations

Italianate architecture, popular during the middle and late 19th century was a style based on design concepts borrowed from rural Italian farmhouses and villas. Between 1850 and 1880, Italianate architecture was used more than any other style in American homebuilding, with the majority of this type built in the Northeastern and Midwestern US. Elements typical to the style include a square shaped central cupola or tower located on a low pitched roof, with wide, bracketed roof eaves, and elaborate, decorative window crowns.



Prior to demolition (office building foreground, factory behind)

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Factory Demolition Photo



Property as of 2023

Second Empire-style architecture was a style that originated in France and was named for Napoleon III's campaign to modernize Paris in the mid 19th Century. This style, which is similar to the Italianate style, utilizes elements such as tall, arched window openings, columns flanking the main entryway, and cornices below the roofline. The primary distinguishing characteristic is the Mansard roof, a configuration in which the roof has a steep pitch on the lower section and a shallower pitch on the upper portion. This style of roof was initially designed to provide extra living space while not subjecting the owner to additional taxation under French law, as the rooms located inside the roofline were not considered a full additional floor.

The Brandreth Pill Factory complex consisted of three structures: a main factory building (1872); a smaller, detached structure that served as the complex's office (1886) immediately to the west; and the detached blacksmith's shop (circa 1890) behind the main factory building. At the peak of its operations, the Brandreth Pill Factory Complex consisted of fifteen structures on its five and a half acre site, some of which were located on a separate portion of the complex 500 feet to the south of the factory building. A number of associated satellite structures were also located on the periphery of the complex. Please see the Property Location Map for information on the original configuration of the Pill Factory Complex.

The two and one half story factory building, originally constructed in the Italianate style, received a Second Empire-style mansard roof at an unknown date following its original construction. The main façade's window configuration varies by floor and was arranged so as to maximize the amount of natural light entering the building. The first floor contains six windows and three double doors, while the second floor contained thirteen windows. All of the window openings featured brick hood lintels. The second floor contained thirteen windows, also with brick hood lintels. The roof level contained ten dormers and a bracketed cast iron cornice with pendants, with portions of the framing exposed to the elements. Four chimneys were located on the roof, one of which was a large, two-story smokestack. The factory was constructed with red brick.

The one and one half story office, also built in the Italianate style, is three bays wide and four bays deep and is capped with a gable roof. The main façade features decorative, painted brickwork, an oculus on the upper level, and eight rectangular window openings with stone lintels and sills. As was originally constructed, the office was detached from the main factory building. It was later connected via the addition of the machine shop, a structure that was subsequently demolished within the last several decades.

The blacksmith's shop was one story in height, with a gable roof and brick chimney. The structure had six rectangular windows with granite sills and lintels.

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Significance: Architectural, Historic, and Cultural

The Brandreth Pill Factory was added to the National Register of Historic Places in 1979 and to the local Ossining Historic Registry in 2013. The structure was architecturally significant as the oldest industrial structure still standing in Ossining at that time and as one of the oldest in Westchester County. It was historically significant as an example of Westchester County's earliest industrial development and as a pioneering facility in the field of patent medicine. It is culturally significant for its association with Benjamin Brandreth (1809- 1880), developer of the Brandreth Pill and his associate Thomas Allcock (1815-1891), developer of Allcock's Porous Plaster.

Narrative:

The Brandreth Pill Factory complex, formerly located at 36 Water Street, was an industrial facility developed by Dr. Benjamin Brandreth (1809-1880) for the manufacture of his Brandreth Vegetable Universal Pills. Brandreth, born in England in 1809, was the grandson of a doctor who had developed and patented medicines for the treatment of common ailments based on the belief that impurities in the blood were the cause of all diseases and that a pill could be devised to remove these impurities. He moved to New York in 1835 seeking to start a business to market and manufacture the pills and established his factory on the waterfront of Sing Sing Village the following year due to its easy river access, proximity to New York City, and natural beauty. Brandreth was one of the earliest entrepreneurs to make heavy use of advertising on a national level, and his efforts proved very successful: the Pill Factory produced 1.2 million pills per year, with each box of pills sold for twenty-five cents. After the Civil War, he partnered with fellow English immigrant Thomas Allcock (1815-1891) to manufacture another medical product at the factory known as Allcock's Porous Plaster, a product consisting of strips of plaster material designed to be worn on the skin to promote health. A fire in 1872 caused significant damage to the main factory building, destroying the original 1836 structure. At this time, the factory complex was almost entirely rebuilt, and the buildings on the site that survive today are those that were built in the aftermath of the fire. Brandreth sought to integrate the latest technological advances of the day into the rebuilt factory, and one of the first Otis elevators was installed inside the factory building in approximately 1880.

After becoming a United States citizen in 1840, Brandreth went on to become active in local and state civic life while maintaining control over the Pill Factory business. He served as village president from 1842 to 1845, as a state senator from 1852 to 1854 and from 1857 to 1859, participated in the establishment of the Bank of Sing Sing (1852) and Sing Sing Savings Bank (1854) as well as Dale Cemetery (1851).

Brandreth owned a number of residential satellite buildings located on the outskirts of the pill factory complex. His ornate thirty room mansion Glyndon (demolished 1938) was located just north of the site now occupied by Diamond Dairy. He constructed another mansion known as Cliff Cottage (demolished 1974) on the bluff overlooking the factory complex for his son Franklin. A private recreational center with a bowling alley known as Glen Walden (see entry), also located on the bluff, was converted into a residence in the 1940's. The Brandreth family also owned a home known as Boxwood House (see entry) just to the south of the complex, and this is still owned by Brandreth descendants today.

Though Brandreth died in 1880, the factory continued its operations under the supervision of his son Franklin until 1928 and subsequently his great-grandson Fox Brandreth Conner, branching out to the manufacture of products such as ammunition box liners, fingernail polish, mannequins, and Havahart animal traps. The rights to produce the Brandreth pills were sold to an England-based company after World War Two, while the factory was later used for the manufacture of

steel office furniture for a time.

Demolition Narrative:

The factory and blacksmith shop were demolished between 2015 and 2016 by the developer that had acquired it in 2001. Demolition was controversial and contested by HPC because the property was locally landmarked in 2013 in order to prevent further deterioration or demolition.

Without HPC's review, the Village DOB granted a demolition permit in 2008 after DOB declared the vacant buildings unsafe. At that time, the Village did not require DOB to submit the application to HPC for final approval. The regrettable loss of the buildings prompted changes to the permitting process that have enhanced coordination between HPC and DOB.

In 2019 the developer applied for a Certificate of Appropriateness to demolish the office building. HPC rejected that application. The denial was overruled via the developer's subsequent application to the Zoning Board of Appeals (ZBA). However, ZBA's approval contained certain key stipulations championed by HPC generally summarized below:

Construction of a publicly accessible pavilion on the site dedicated to education about the industrial heritage of Ossining. The pavilion design will be subject to the Board of Architectural Review.

The pavilion will be built utilizing these salvaged components of the office building: sufficient portion of sloped entry canopy, roof brackets with decorative pendant "acorns", entry doors and frame, window sills and lintels, suitable portion of brick for a future display panel and interior trim as feasible.

The salvaged components are to be stored on-site in a weather and wind tight container. Completion of the pavilion will be required before a Certificate of Occupancy for future buildings on the site can be granted.

The stipulations will still apply should there be a change in ownership or any assignment of interest in the property.

Refer to the ZBA's 11/12/19 Resolution for full wording and stipulations.

Documented Sources of Information:

1. Kennedy, Karen Morey. "*Nomination Form: Brandreth Pill Factory*". National Register of Historic Places, (New York: 1979)
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 124.

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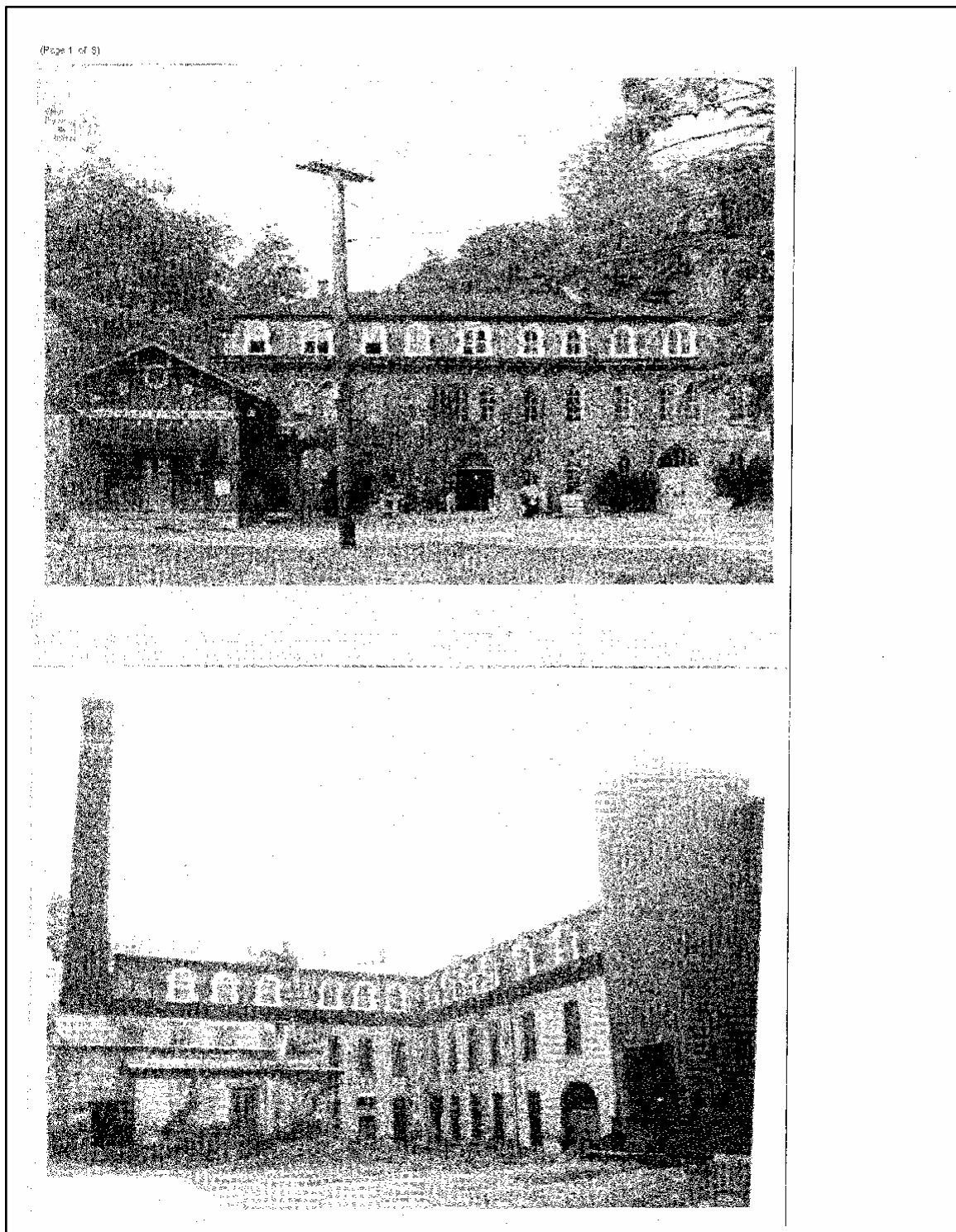
4. Oeschner, Carl. *"Ossining, New York"* (Ossining, New York: 1975,. 100-109.

5. Williams, Gray *"Picturing Our Past: National Register Sites in Westchester County"*, Westchester County Historical Society, (Canada: 2003), 241-244.

Other Photos of Property:

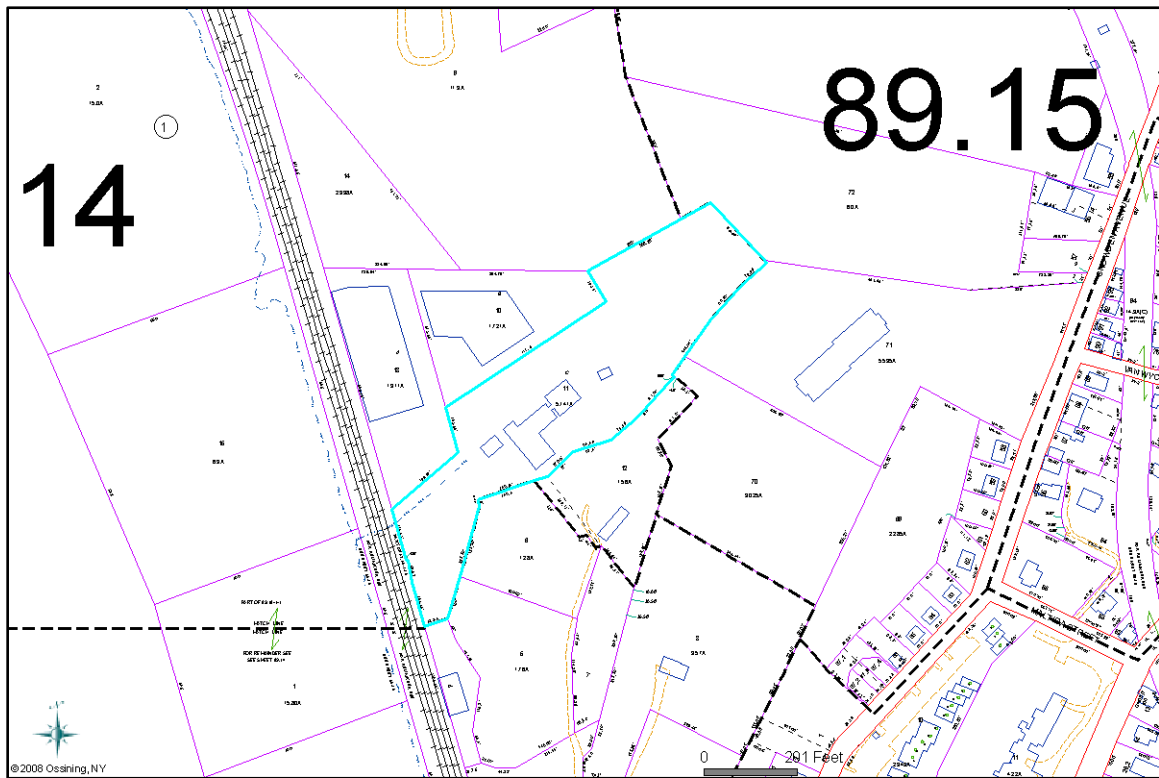


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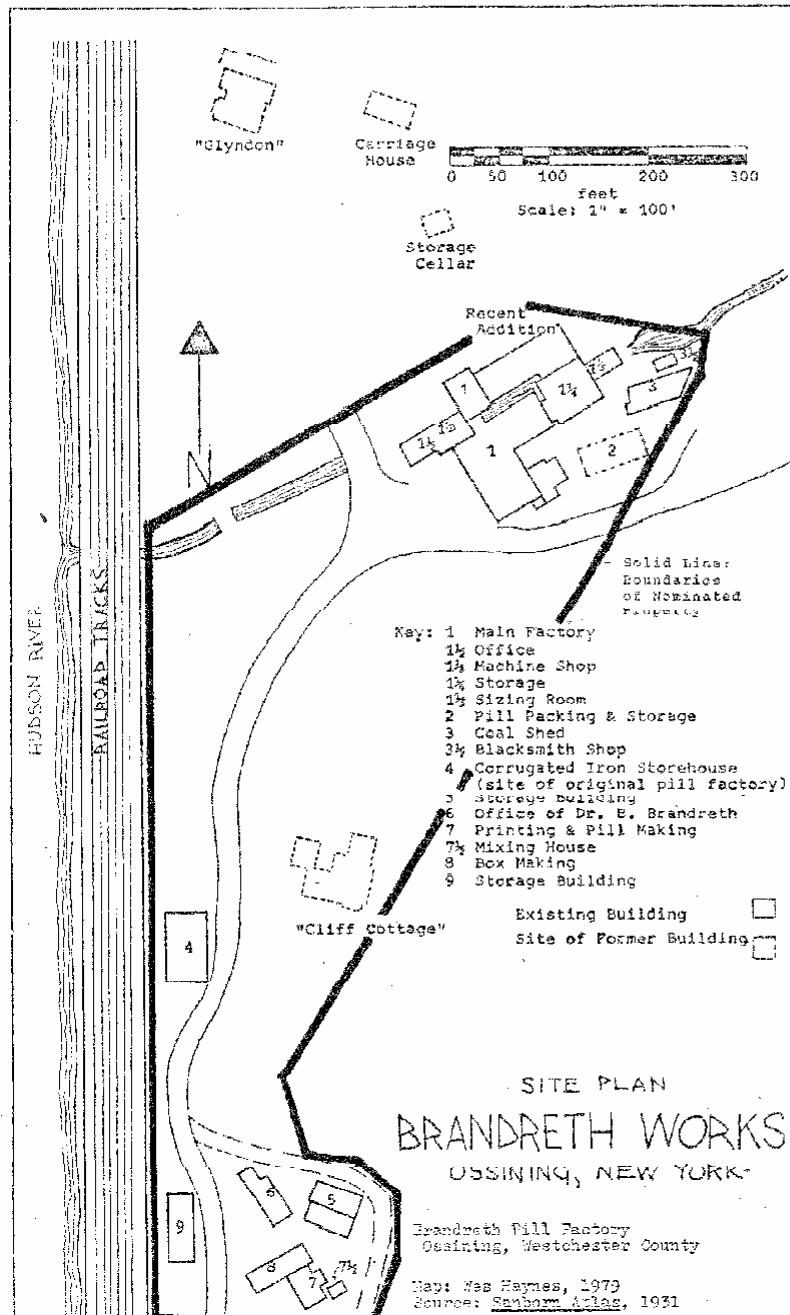
Above photos courtesy New York State Office of Historic Preservation

Property Location Map:



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Calvary Baptist Church Annex



IDENTIFICATION

Property Name: Calvary Baptist Church Annex

Street Address: 4 St. Paul's Place

Section, Block, and Lot: Section 97.07, Block 3, Lot 3

Architect/Builder: Unknown

Date of Construction: 1864

Architectural Style: Gothic Revival (1830s – mid 20th century)

The Gothic Revival style was heavily utilized in ecclesiastical (religious) architecture in the United States from the 1830s to the middle of the twentieth century. The style represented a

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resurgence of interest in the original Gothic church designs of Medieval Europe and was a reaction to the dominance of Classical architectural styles at the time. Gothic Revival architecture utilized elements such as pointed arches, vertical oriented massing, and steeply pitched roofs to create a striking and imposing visual effect.

The Annex contains Gothic detailing similar to that of the nearby Church. The façade contains double hung two over two sash windows with pointed arch detailing and transom windows located above each opening, with double-leaf, Tudor-arched front doors. The two and a half story structure contains a gable roof lined with a white frieze. The porch addition, added in 1910 contains a center gable emphasizing the main entrance. The building was constructed using brick masonry and is capped with a roof containing a steeply pitched, centrally located gable on the main façade and a gambrel roof on the rear facing of the building. .

Significance: Architectural

The Annex was listed on the National Register of Historic Places as architecturally significant in 1978. The Church and the Annex share the same National Register listing.

Narrative:

The Calvary Baptist Church Annex, originally built as the rectory for St. Paul's Episcopal Church, was constructed in 1864 to house the congregation's minister. When the congregation moved to its current site in the Town of Ossining in 1958, the Annex was purchased by the publishers of the Citizen Register newspaper, who used the building for their offices. In 1973, the newspaper donated the Annex to the Baptist congregation that owns and operates the Calvary Baptist Church today.

Documented Sources of Information:

1. Nomination Application for National Register of Historic Places, 1978, Ossining Historical Society Archives

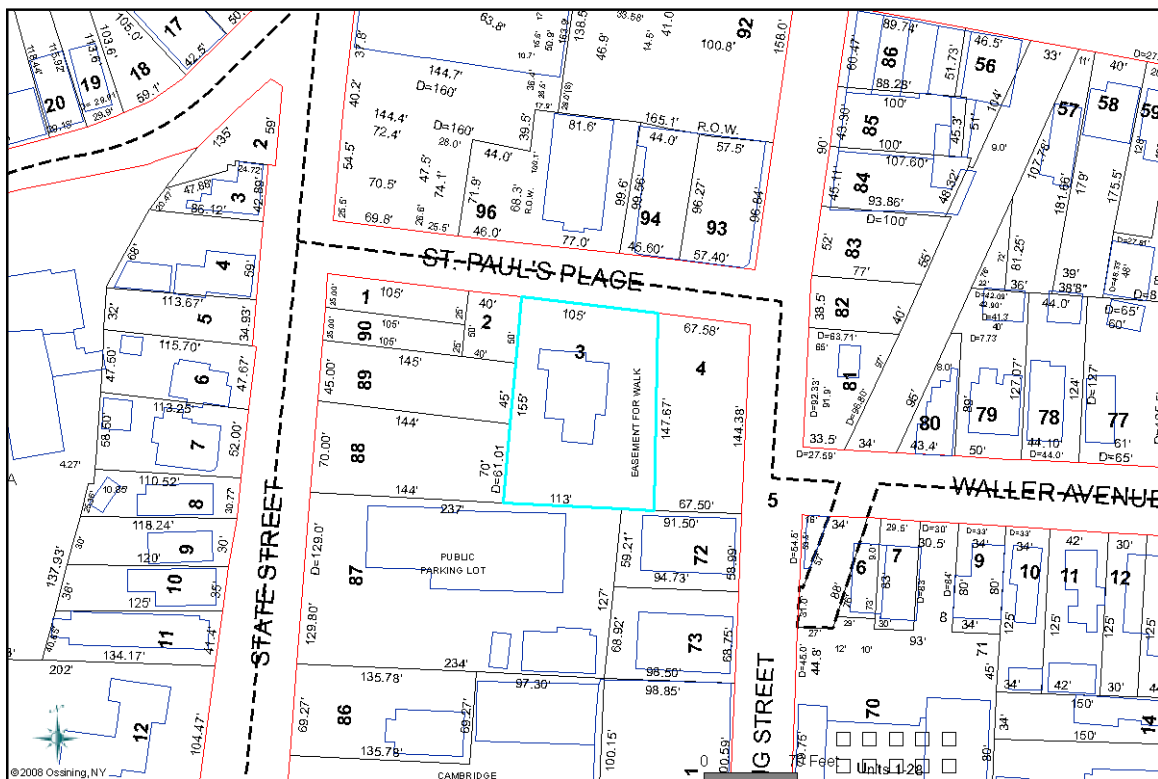
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Other Photos of Property:



Image above courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Crotonville School



IDENTIFICATION

Property Name: Crotonville School Building

Other Name(s): Parker Bale American Legion Post

Street Address: 11 Old Albany Post Road

Section, Block, and Lot: Section 80.18, Block 2, Lot 27

Architect/Builder: Unknown

Date of Construction: circa 1860

Architectural Style: Italianate (1840-1885)

Italianate architecture, popular during the middle and late 19th century was a style based on design concepts borrowed from rural Italian farmhouses and villas. Between 1850 and 1880, Italianate architecture was used more than any other style in American homebuilding, with the majority of this type built in the Northeastern and Midwestern US. Elements typical to the style include a square shaped central cupola or tower located on a low pitched roof, wide, bracketed roof eaves, and decorative window crowns.

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The Crotonville School is one story in height, two bays wide, and four bays deep. The main façade features a pedimented entryway with side lights flanking front door. An oculus (a round window opening) with dentils is centered on the front gable. The structure's window configuration consists of six over six double hung windows with dentiled arches over the window openings. The original window sashes appear to have been removed and replaced with rectangular sashes, and the area of the upper portion of the window near the arch has been filled in. The structure also originally contained a bracketed Italianate cornice, with the brackets removed at an unknown date. The side elevations each contain four six over six double hung windows without the dentil detailing of the main façade's windows. A cupola is located on the center of the structure's roof.

Significance: Architectural and Historical

The Crotonville School is architecturally significant as a well-preserved example of a schoolhouse built in the Italianate style. It is also historically significant as the second oldest school building still standing in Ossining. The oldest is the Lincoln School building, built in 1858 (see entry).

Narrative:

Crotonville School, located at 11 Old Albany Post Road was constructed circa 1860 to serve as a public primary school for the Crotonville neighborhood. At the time it was in operation, it was a branch school known as School Number 5 and had a student body of approximately 40 students. The school had a single room inside in which all students were taught together and was in operation until 1931. Since then, the structure has been known as the Parker Bale American Legion Post, serving Post #1590.

Documented Sources of Information:

1. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC:1999), 90.
2. Frank E. Sanchis, *"American Architecture: Westchester County, New York"*, North River Press, (Croton-on-Hudson, NY: 1977), 408.

Other Photos of Property:



Above image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection



Glen Walden



IDENTIFICATION

Property Name: Glen Walden

Street Address: 10 North Water Street

Section, Block, and Lot: Section 89.14, Block 1, Lot 12

Architect/Builder: Unknown

Date of Construction: circa 1840

Architectural Style: Picturesque Vernacular (1830-1880)

The Picturesque movement of the 19th century sought to create structures designed to blend in with the natural environment. The movement, born in England, sought to bring back the architectural styles of rural Medieval Europe and was a reaction to the Classical styles that had been in favor since the Renaissance. In the United States, the movement was spearheaded by the landscape architect Andrew Jackson Downing (1815-1852) and the architect Alexander Jackson Davis (1803-1892) and was given form in the popular Gothic Revival and Italianate styles. Some structures blended elements of both of these styles in an eclectic manner and are thus classified as Picturesque Vernacular architecture.

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Glen Walden is one and one half stories in height, three bays in width, and approximately eight bays deep. The structure is capped with an asphalt--shingled hipped roof that is punctuated by two unusually shaped dormers on the main façade and east elevation, each of which has a flat roof with long eaves and a large bay window. The current asphalt roof replaced the original standing-seam steel version at an unknown date. The main façade features a full-length porch that was open when the structure was originally built but was later enclosed as a component of the 1940s renovation. The rear of the structure received an addition containing a bowling alley at an unknown date between 1840 and 1940.

Significance: Cultural

Glen Walden is culturally significant for its association with Benjamin Brandreth (1807-1880), founder of the Brandreth Pill Factory (see entry) and patriarch of a family whose descendants played an important role in the civil life of Ossining.

Narrative:

Glen Walden, located at 10 North Water Street and built circa 1840, was originally constructed to serve as a private recreational facility for the fifty acre estate of Dr. Benjamin Brandreth (1808-1870), which included the Pill Factory that bore his name as well as Boxwood House (see entry) and Solitude House (see Appendix E). The house was constructed in the Picturesque Vernacular style and built on a fifty foot bluff overlooking the Hudson River. It originally contained a piano and a number of other musical instruments for the entertainment of the Brandreth family. A number of years after it was originally built, a bowling alley was constructed in an addition on the rear of the building for the private use of the Brandreth family and their guests. The house later served as an art studio for Courtenay Brandreth, a well-known painter of birds and other wildlife subjects. It was converted into a residence in the 1940's and received numerous ad hoc alterations over the years, including the addition of two large dormers on the roof, an enclosure of the front porch, and a carport on the west side of the building. The materials for the carport were taken from the wreckage of Cliff Cottage, the former home of Dr. Brandreth's son Franklyn that was located on an adjacent parcel until its demolition in 1974.

Documented Sources of Information:

1. Interview with Miguel Hernandez, October 29th 2009.

Other Photos of Property:

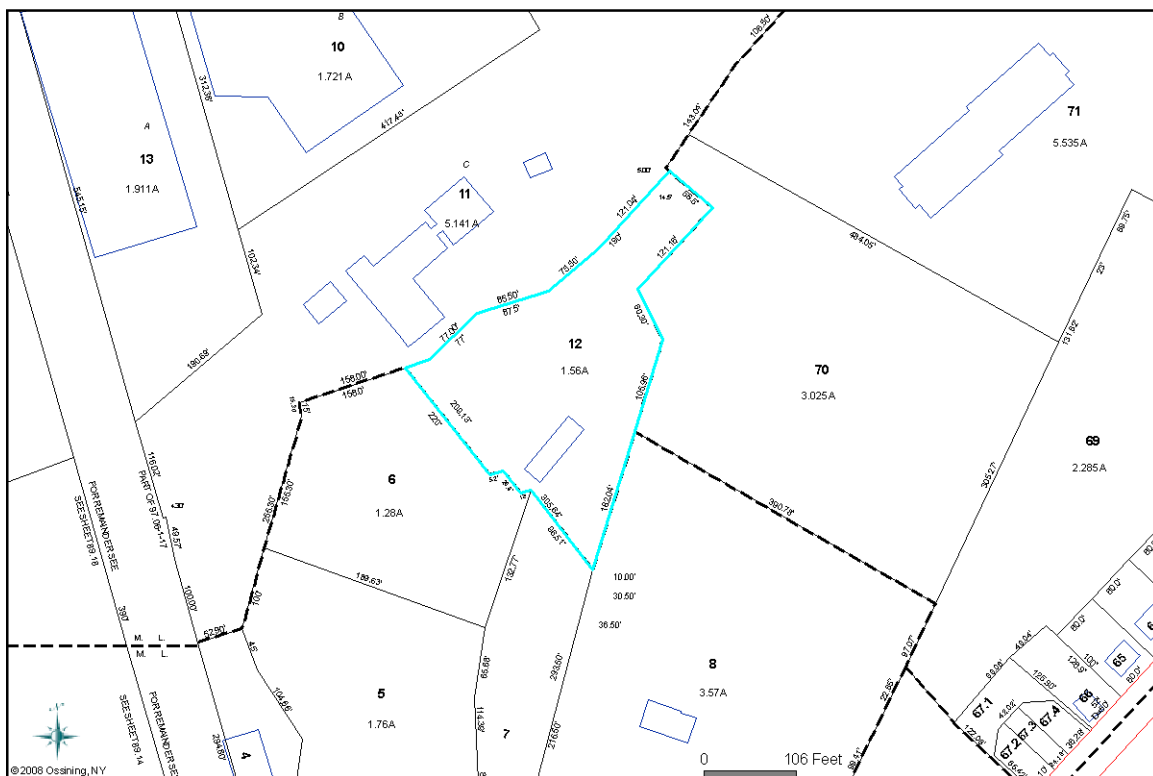


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Bottom photo courtesy Miguel Hernandez

Property Location Map:



James Robinson House



IDENTIFICATION

Property Name: James Robinson House

Street Address: 30 State Street

Section, Block, and Lot: Section 97.07, Block 2, Lot 15

Architect/Builder: Unknown

Date of Construction: 1860

Architectural Style: Greek Revival (1825-1860)

Greek Revival architecture came to prominence in America during the early 1800s as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

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With its mix of Greek columns and a hipped roof, rather than the more common triangular pediment, the design of the James Robinson House has more in common with Greek Revival structures built in the Deep South than those in this region. The building is two stories in height, five bays wide, and eight bays deep. The main façade's dominant features are the four two-story square columns and full-length veranda. The main entryway is flanked by an additional pair of columns, as well as side lights and transom windows surrounding the front door. The window configuration consists of six over six windows with shutters containing star-shaped cutouts, with stained glass on one of the windows on the south facing. The building is capped with a truncated hipped roof featuring a dentil cornice, four chimneys and a large gabled dormer on the rear side. The structure is clad in clapboard.

Significance: Architectural and Cultural

The James Robinson House is architecturally significant as one of three remaining Greek Revival structures in the Village of Ossining. The others are neighboring Smith-Robinson House (see entry) and the Charles Snowden House, (see entry). It is also culturally significant for its association with James Robinson, a wealthy mid 19th century Sing Sing Village landowner, and Dr. George Hill, a doctor well known in the community later in the 19th century.

Narrative:

The James Robinson House, built in 1860 and named after its owner, is a Greek Revival house located at 30 State Street. Robinson was a wealthy landowner who also was an owner of the Smith-Robinson House. Nearby streets William, James, and Edward are named after Robinson's children. The house was later owned and occupied by Dr. George Hill, an African American Doctor who practiced in Ossining. Today, the structure serves as offices for small businesses.

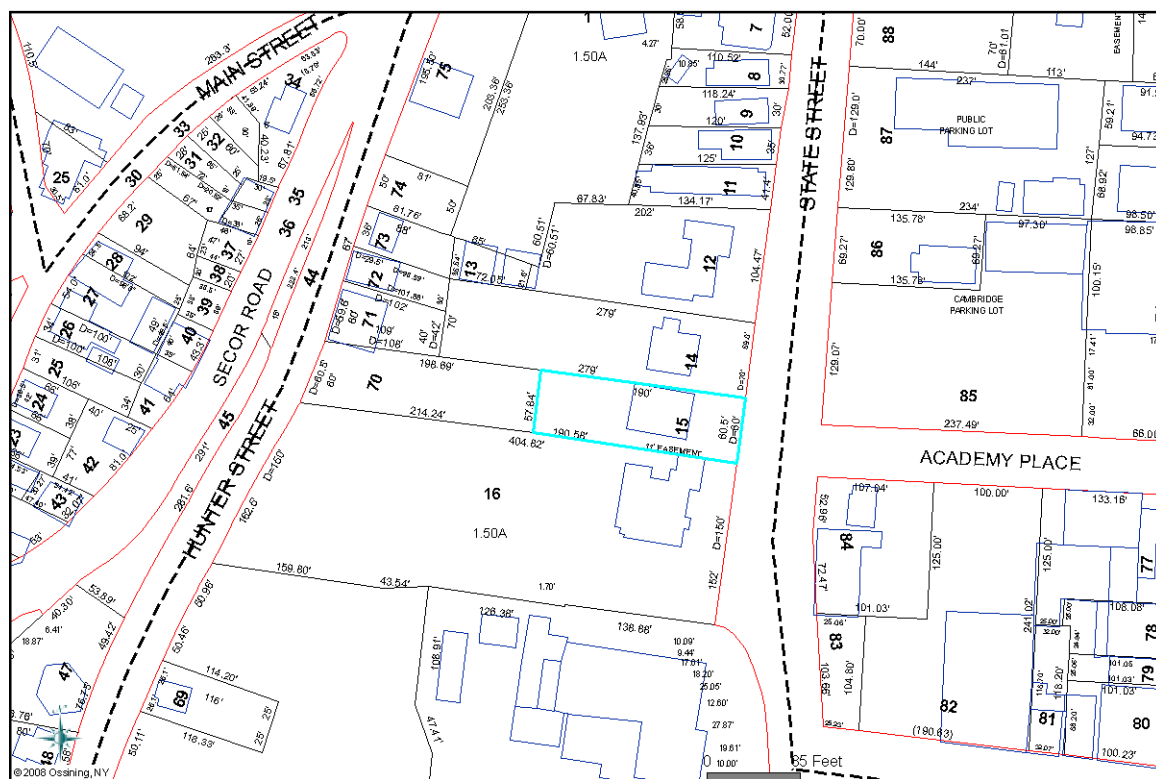
Documented Sources of Information:

1. New York State Historic Preservation Office. "*Structure Inventory Form: James Robinson House*" New York: 1982.
2. New York State Historic Trust. "*Statewide Survey of Historic Sites and Buildings: James Robinson House*". New York: 1968.

Other Photos of Property:



Property Location Map:



Kane House



IDENTIFICATION

Property Name: Kane House

Other Name(s): Woodlawn

Street Address: 217 North Highland Avenue

Section, Block, and Lot: Section 89.10, Block 1, Lot 2

Architect/Builder: John Innes Kane, Builder

Date of Construction: circa 1845

Architectural Style: Gothic Revival (1840s-1880s)

In the United States, 19th Century Gothic Revival residential architecture had its roots in the Hudson Valley. The renewal of interest in the style was spearheaded by the Newburgh-born landscape architect Andrew Jackson Downing (1815-1852) and his associates within the Picturesque movement, a school of design which sought to break from the dominance of Classical themes in the design ethos of the time and embrace the architecture of Medieval Europe. The architects of the Picturesque school believed that structures should be built in harmony with their natural surroundings and preferably sited in pastoral, rural settings. Houses built in this style

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utilized elements such as arched windows, vertical-oriented massing, and steeply pitched roofs to create a striking and imposing visual effect.

Kane House appears to have been built in two sections: the southern wing was constructed first, and contains many typical Gothic Revival elements, such as the steeply pitched center-gabled roof, the arched entryway over the front door, and diamond-shaped panes in most of the windows. The three-story northern wing, which was built at a later date than the southern portion, contains a hipped roof with a small eyebrow dormer, two elements atypical to Gothic Revival architecture. The house contains 20 rooms and has twelve fireplaces. A small wood-framed addition was also added to the northern wing at an unknown date. Kane House was constructed with hand-cut 24 inch thick granite.

Significance: Cultural and Architectural

Kane House is culturally significant for its association with the Kane family, a prominent family that lived in Ossining beginning in the mid 1800's, and it is architecturally significant as an example of mid 19th century Gothic Revival architecture used in a residential housing context.

Narrative:

Kane House, also known by the name Woodlawn, is situated on a 17.7 acre estate off of North Highland Avenue... The original Kane estate was 46 acres in size and stretched from Highland Avenue to the Hudson River. The estate had originally been laid out as a subdivision when it was purchased in 1843. The Old Croton Aqueduct system, which was built several years prior to the construction of Kane House, extends north-south along the eastern boundary, while the Crawbuckie Nature Preserve is located to the southwest. Today, the mansion is used as offices for the Mearl Corporation.

The mansion was built by John Innes Kane, a descendent of the prominent Astor family of New York. Kane's son, John I. Kane II, lived in the home from the 1870's until his death in the early 1900's. Kane II and his wife Frances were heavily involved in the civic affairs of late 19th century Ossining, and Frances, a descendant of Benjamin Brandreth, played a pivotal role in the founding of the Ossining Historical Society in the early 1930's.

Documented Sources of Information:

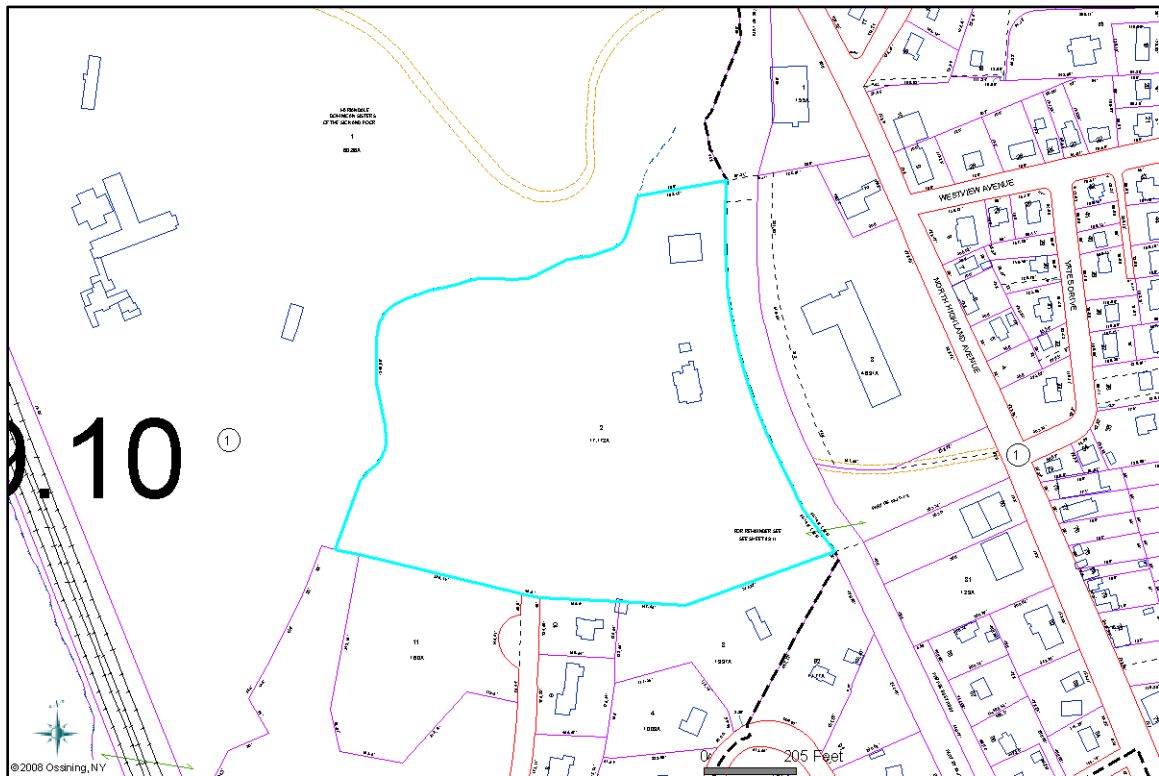
1. McAlester, Virginia and Lee "A Field Guide to American Houses", (Alfred A. Knopf, New York, New York: 2003), 197-209.
2. Ossining Historical Society, "Images of America: Ossining Remembered", (Charleston, SC: 1999), 66.
3. Sanchis, Frank E. "American Architecture: Westchester County, New York", North River Press, (Croton-on-Hudson, NY: 1977), 76.

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Lincoln School



IDENTIFICATION

Property Name: Lincoln School

Street Address: 88-89 Broadway

Section, Block, and Lot: Section 89.19, Block 5, Lot 53

Architect/Builder: Unknown

Date of Construction: 1858

Architectural Style: Renaissance Revival (1890-1935)

The Renaissance Revival architecture of the last decade of the 19th century and early years of the 20th century represented a new wave of interest in the classical forms of renaissance-era Italy. This style, which was more faithful to the original Italian designs than the preceding Italianate (1840-1885) style, typically employed low-pitched clay tile roofs, arched window openings and entryways, and bracketed eaves and utilized a symmetrical aesthetic in the design configuration.

The Lincoln School is three stories in height, five bays wide, and three bays deep. It was originally constructed in the Italianate style, though its appearance has been so heavily altered

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since it was originally built in 1858 that only traces of the original style are evident. The structure originally contained a second story veranda, a rooftop cupola, and a hipped roof. The original window configuration consisted of one large sash window per bay, with each window containing a pair of large shutters. The design underwent a substantial renovation in 1909, completely altering the structure's appearance to that of a Renaissance Revival-style building. The veranda and cupola were removed, the windows redesigned and shutters removed, and the original roof reconstructed into the current front gable configuration with terra cotta tiles and two stucco chimneys. The two story south side addition, one bay wide and three bays deep, was also added at this time. Today, the main façade contains a mix of one over one and six over six double hung sash windows. The second story windows feature arched lintels and pilasters at the surrounds, while a molded frieze is located above the third story windows. The two main entrances on the first floor feature molded pointed arch hoods and decorative lintels.

Significance: Historical

The Lincoln School is historically significant as the oldest former school building in Ossining still in existence.

Narrative:

Lincoln School, built in 1858, was known as the Broadway School for its first sixty-one years in operation. Following a major renovation in 1909, the school's name was changed honor of Abraham Lincoln, a practice that was common in the turn of the century as a result of an initiative by Civil War veterans to honor his legacy. As an additional tribute to Lincoln, the bell that once hung in the school's bell tower was carried on the locomotive of the train that transported Lincoln from Illinois to Washington DC in 1860 to begin his presidential term. Beginning in 1921, the building housed an "Americanization School" for immigrant students for a number of years. Later, it was converted for manufacturing uses and was used as a factory for optical equipment. The building was converted for residential use and remains the oldest former school building still standing in Ossining.

Documented Sources of Information:

1. McAlester, Virginia and Lee *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 210-215.
2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 90.
3. Ossining Historical Society, *"Retrospectives"*, (Ossining, NY: 1981).

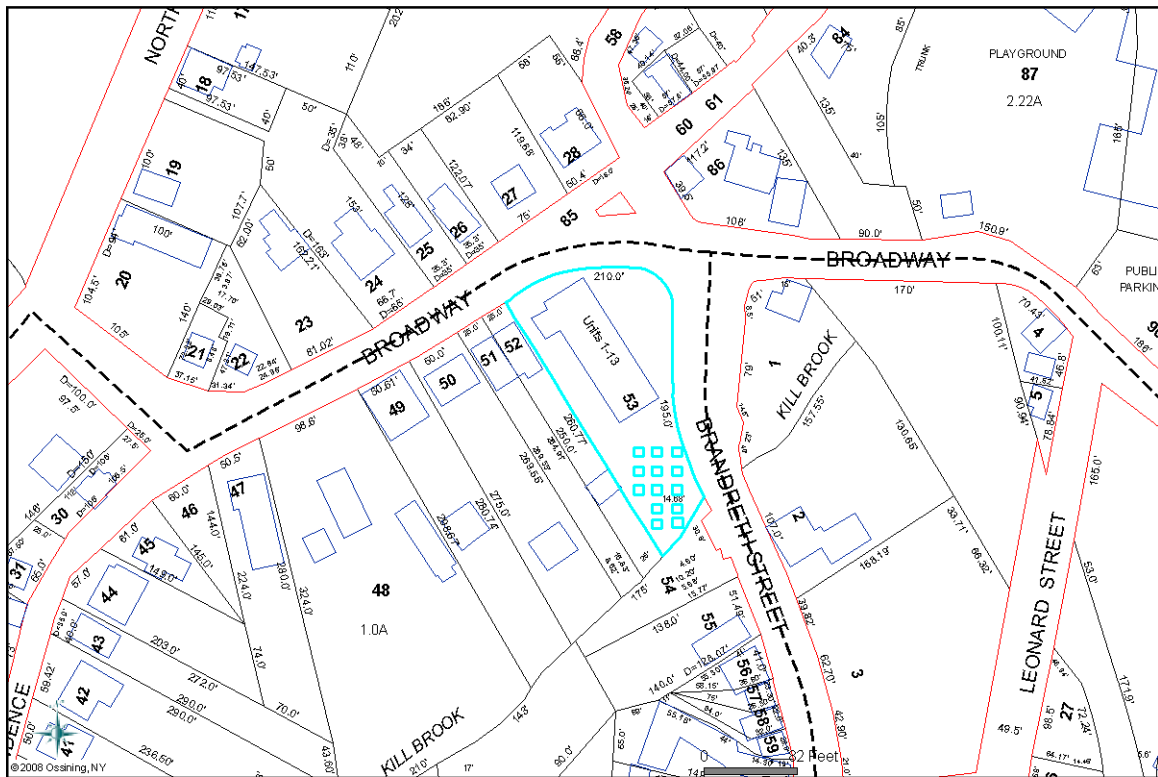
Village of Ossining Significant Sites and Structures Guide

Other Photos of Property:



Bottom images courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Olive Opera House



IDENTIFICATION

Property Name: Olive Opera House

Street Address: 63-67 Central Avenue

Section, Block, and Lot: Section 89.19, Block 5, Lot 63

Historic District: Downtown Ossining Historic District

Architect/Builder: Unknown

Date of Construction: 1865

Architectural Style: Second Empire (1860s-1880s) with substantial alterations

Second Empire-style architecture was a style that originated in France and was named for Napoleon III's campaign to modernize Paris in the mid 19th Century. This style, which is similar to the Italianate style, utilizes elements such as tall, arched window openings, columns flanking the main entryway, and cornices below the roofline. The primary distinguishing characteristic is the Mansard roof, a configuration in which the roof has a steep pitch on the lower section and a shallower pitch on the upper portion.

The Olive Opera House is a rectangular shaped structure three stories in height, three bays wide, and eight bays in depth. The building has been significantly altered from its original 1865

appearance. The original Mansard roof was replaced with a hipped roof with a bracketed cornice following damage sustained in the Ossining fire of 1872. The main façade of the Opera House was substantially altered twice: Once following the 1872 fire and again following the building's adaptation for commercial use in 1922. The arrangement of windows on both the ground floor and upper stories of the main façade were reconfigured, with the original segmentally arched lintels and stone sills removed. Six of the original windows located on the east façade facing Brandreth Street remain. The current configuration of windows consists of a mix of casement and sash windows, with tall second story windows with stone sills on the main façade. The east elevation contains tall second story windows with arched openings and stone sills. The decorative metal pilasters on the first floor of the main façade are a remnant of the building's original appearance. Overall, the building's current appearance reflects the utilitarian adaptations made to it for commercial use once the original opera house closed down in 1922.

Significance: Historical

The Olive Opera House is National-Register listed as a contributing structure within the Downtown Ossining Historic District. Its significance stems from its importance to the community life of 19th and early 20th Century Ossining as the premier site for entertainment and the arts in Downtown Ossining.

Narrative:

The Olive Opera House, located at the intersection of Central Avenue, Brandreth Street, and Main Street, served as the prime entertainment center for downtown Ossining from its opening in 1862 until its closure in 1922. In the 19th century, the term "opera house" referred to a multi-purpose space designed to serve as the locus of entertainment and the arts in a community. The 1872 fire that destroyed the Barlow Block also severely damaged the Opera House, and at that time it was almost completely rebuilt, and it continued to serve as an entertainment destination for another fifty years. In 1922, the opera house closed down and the building became a factory for the Steward Manufacturing Corporation. Today, the site serves as a workspace for local artists.

Documented Sources of Information:

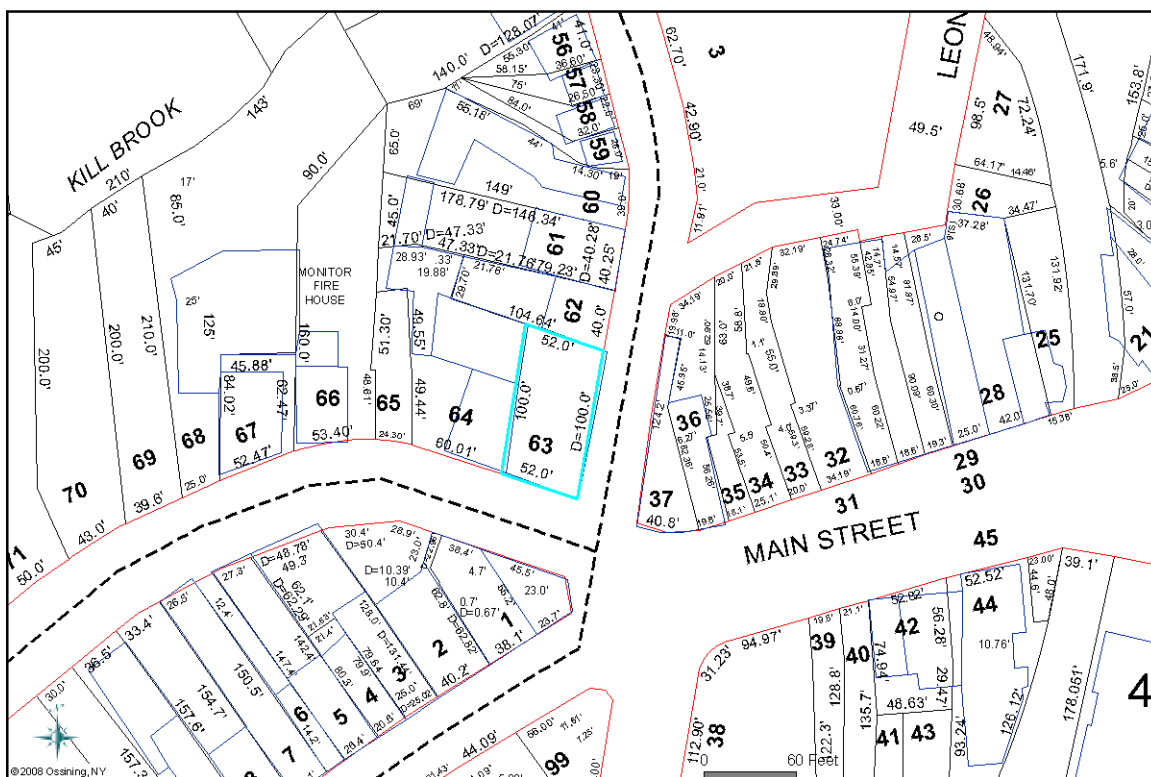
1. New York State Historic Preservation Office. *"Structure Inventory Form: Olive Opera House"*. New York: 1983.
2. Nomination Application for National Register of Historic Places, *"Downtown Ossining Historic District"*, 1978, Ossining Historical Society Archives.
3. Oechsner, Carl. *"Ossining, NY"*. North River Press, Inc., (Croton-on-Hudson, NY: 1975), 69-72.
4. Sanchis, Frank E. *"American Architecture: Westchester County, NY"*, North River Press, Inc. (Croton-on-Hudson, NY: 1977), 356-357.

Village of Ossining Significant Sites and Structures Guide

Other Photos of Property:



Property Location Map:



Smith-Robinson House



IDENTIFICATION

Property Name: Smith-Robinson House

Other Name(s): Printex Building

Street Address: 34 State Street

Section, Block, and Lot: Section 97.07, Block 2, Lot 17

Architect/Builder: Unknown

Date of Construction: circa 1840

Architectural Style: Greek Revival (1825-1860)

Greek Revival architecture came to prominence in America during the early 1800s as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns

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without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

The Smith-Robinson House is two stories in height, five bays wide, and five bays deep. A veranda with six one story Doric columns extends along the length of the main façade, along with a second story balustrade and balcony above. A raised basement story is visible below the veranda, and the original windows on this story of the structure were enclosed at an unknown date. The window configuration on the main façade consists of six over six wood sash double hung windows with stone sills and lintels. The main entryway has a transom window over the door and is flanked by side lights. The house is also architecturally notable for one of the most complete and well-preserved Greek Revival interiors in Westchester County (see photos on next page). The building has a flat roof and is built from Sing Sing Marble.

Significance: Architectural and Cultural

The Smith-Robinson House is architecturally significant as one of three remaining Greek Revival structures in the Village of Ossining. The others are neighboring James Robinson House (see entry) and the Charles Snowden House, (see entry). It is also culturally significant for its association with James Robinson and James Smith, two wealthy mid 19th century Sing Sing Village landowners.

Narrative:

The Smith Robinson House, located at 34 State Street and built in the 1840's, was constructed by a local businessman named James Smith as his residence. The original estate on which the house was built once extended east all the way to Highland Avenue and contained several acres worth of orchards. The property was later purchased by James Robinson, another wealthy local landowner who built the residence that bears his name in 1860. The house was used as a wallpaper factory for a time in the 1940s, in 1948 the house served as offices for the Printex Corporation, a now-defunct textile manufacturer. An expansion wing built in a utilitarian style was constructed in 1955, and a dedicated factory facility was built on the south side of the house in 1967. The house has had a series of owners and tenants since then and was used as a meeting space for the Catholic Community Club, Knights of Columbus and other nonprofit organizations for a time. Currently, it is vacant and unused but retains much of its original condition.

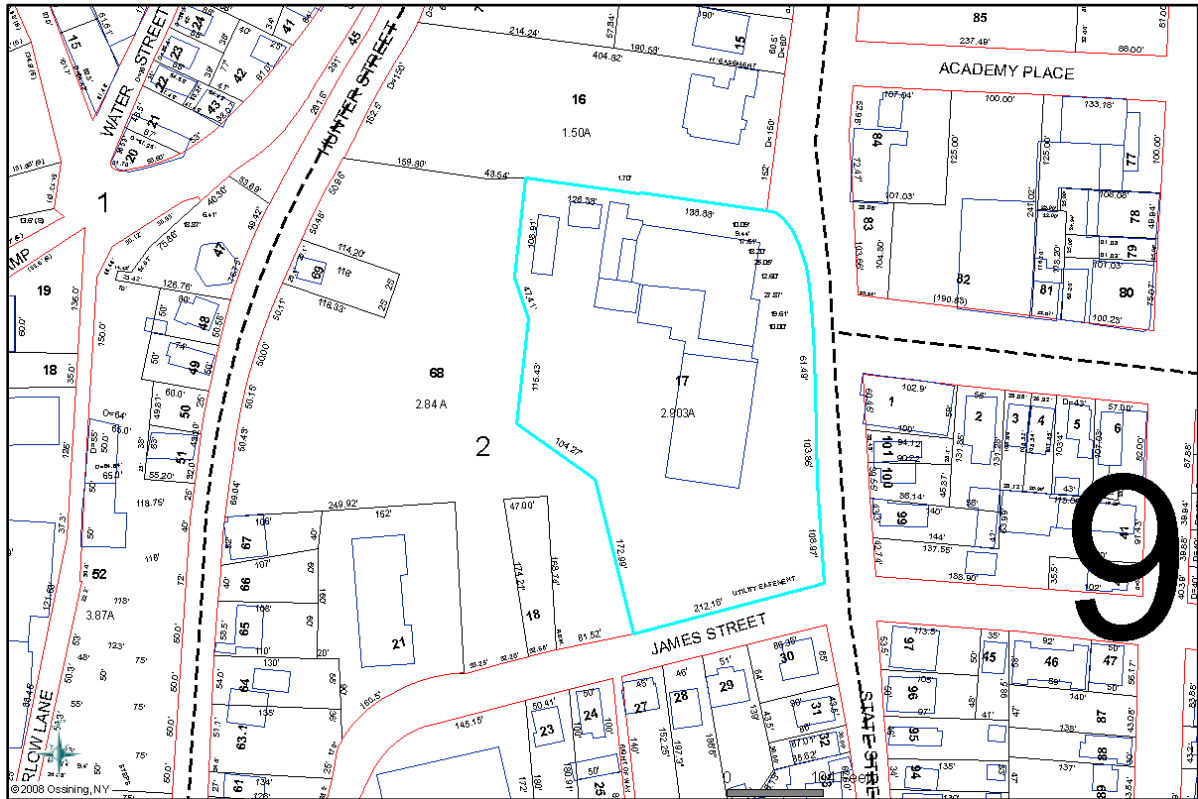
Documented Sources of Information:

1. New York State Historic Preservation Office. *"Structure Inventory Form: Smith-Robinson"* New York: 1982.
2. New York State Historic Trust. *"Statewide Survey of Historic Sites and Buildings: Printex Corp. Building"*. New York: 1968.

Other Photos of Property:



Property Location Map:



Stanton House



IDENTIFICATION

Property Name: Stanton House

Street Address: 28 North Malcolm Street

Section, Block, and Lot: Section 89.19, Block 1, Lot 29.1

Architect/Builder: Unknown

Date of Construction: 1856

Architectural Style: Italianate (1840-1885)

Italianate architecture, popular during the middle and late 19th century was a style based on design concepts borrowed from rural Italian farmhouses and villas. Between 1850 and 1880, Italianate architecture was used more than any other style in American homebuilding, with the majority of this type built in the Northeastern and Midwestern United States. Elements typical to the style include a square shaped central cupola or tower located on a low pitched roof with wide bracketed roof eaves and elaborate decorative window crowns.

Stanton House is two stories in height, three bays wide, and three bays deep, capped with a center gable hipped roof containing a gabled cupola that mimics the overall shape of the house's roof.

The house has a raised basement story with a *piano nobile* main floor, a classical design element in which the main floor was elevated above the ground floor servant's quarters. The main façade's most prominent feature is a two story veranda with a balcony located on the piano nobile. The upper level double doors were once the house's main entrance and were connected to the ground level by a stairway. The veranda's second floor pilasters are connected by a series of arch-shaped wood moldings just below the veranda's roofline, while the first floor pilasters are clad in brick. The structure's window configuration consists of six-over-six sash windows with storm shutters on the first floor, a second floor containing four-over-four double hung sash windows flanking a pair of double doors with a transom window in the center bay, and a third floor containing six-over-six sash windows with storm shutters and arched lintels on the outer bays and a pair of casement windows with arched lintels in the center bay. Bay windows are located on the first and second floors of the east elevation. The roof's cupola features three arched windows on all four facings. An outcropping on the south side of the east elevation of the house contains one-over-one windows with arch shaped openings. The house is clad in red brick, with vertical brick coursing extending along each on each corner of the structure.

Significance: Architectural and Cultural

Stanton House is architecturally significant as a well-preserved example of a late 19th century Italianate house. It is also culturally significant for its association with Elizabeth Cady Stanton, a leader of the women's suffrage movement of the 19th century.

Narrative:

Stanton House, located at 28 North Malcolm Street and built in 1856, is a three story Italianate-style house believed to be lived in for a time by Elizabeth Cady Stanton (1815-1902), one of the leaders of the 19th century women's suffrage movement in the United States. The house is located at the summit of a hill and is connected to North Malcolm Street by a long driveway with a gated entrance. It is believed to have been originally constructed by Moses Stanton, a businessman who owned a shipbuilding company on the Village waterfront. Stanton and his family lived on the upper floors of the house. The second floor while the basement floor contained the servant quarters.

Though best known for its association with Elizabeth Cady Stanton, the house also had a number of other interesting residents for various periods over the late 19th and early 20th centuries, including:

- Frederick W. Stelle, a prominent local attorney
- Jesse A. Collyer, Sr., a former mayor of Sing Sing Village
- A man named of Walker, well known locally for having walked all the way to the west coast from Ossining
- Jean Pierce, an actress from the film *A Streetcar Named Desire*

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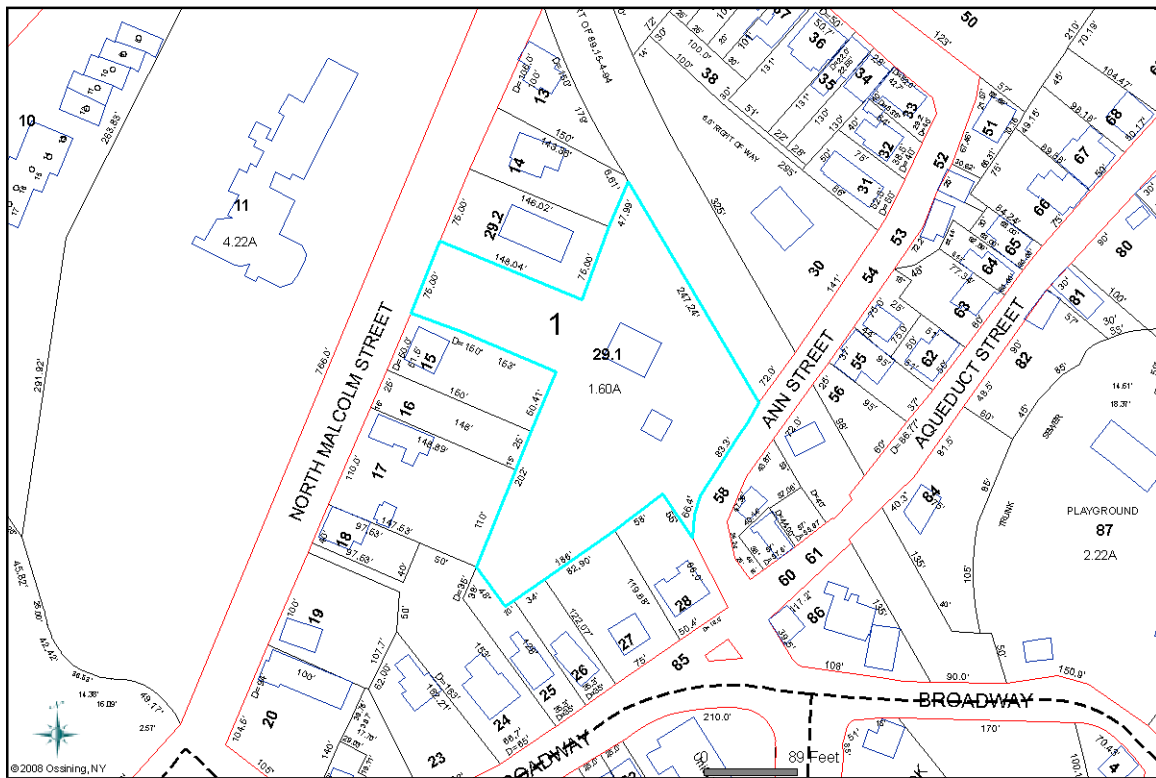
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2. McAlester, Virginia and Lee *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 210-229.
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Other Photos of Property:



Property Location Map:



Dale Cemetery



IDENTIFICATION

Name: Dale Cemetery

Location: 104 Havell Street

Date of Establishment: 1851

Characteristics: Forty-seven acres in size; entrances on Dale Avenue and Havell Street.

Significance: Architectural and Cultural

Dale Cemetery is architecturally significant as a rural cemetery designed by landscape architect Howard Daniels. It is also culturally significant as the burial ground for a number of individuals that have played an important role in the history of Ossining as well as that of the New York region and United States.

Narrative:

Dale Cemetery, dedicated on October 29th, 1851, was created due to the need for a scenic, rural cemetery in northwestern Westchester County. Initially, it was marketed as a burial ground for the whole region due to its size; early advertisements for the cemetery boasted that it was “equal to any of the cemeteries on Long Island” and also highlighted the fact that it was within distance of an hour’s train ride from midtown Manhattan. Both the Havell Street and Dale Avenue entrance are flanked by a pair of large, rounded columns quarried at Sing Sing Prison. The columns were originally intended to be shipped to the Old French Church in New York City, but this never took place and the columns were instead used for the cemetery. The Superintendent’s house, the sole dwelling on the cemetery property, is located adjacent to the Havell Street entrance and is a one and one-half story cottage with an L-shaped plan.

The trustees who founded the Dale Cemetery Association consisted of twelve prominent residents who wished to give back to the community by creating a non-denominational cemetery to serve Ossining and the larger region. These included Aaron Ward, president; Marlborough Churchill, vice president; Munson I. Lockwood, treasurer; and George E. Stanton, secretary. Ward (1790-1867) was a retired congressman and also served as a general in the New York State militia.

The cemetery was designed by noted landscape architect Howard Daniels (1815-1863). Daniels, a finalist in the competition for the design of Central Park sponsored by the City of New York, also designed several National Register-listed cemeteries in Ohio and Pennsylvania and was one of the designers of Llewellyn Park, New Jersey, a romantic suburban development considered to be the first gated community in the United States.

Many of the oldest gravestones belong to individuals who were originally buried at other sites in the area and later moved to Dale Cemetery. Prominent local families with members buried at the cemetery include:

- Acker
- Brandreth
- Collyer
- Hoffman
- McCord
- Moore
- Palmer

18th Century:

- Samuel Youngs
Born December 4th 1760; Died September 12th, 1839

Youngs, a Revolutionary War officer, was the first person buried at Dale Cemetery. He had an intimate familiarity with the roads and trails of Westchester and often served as a guide within his military unit. It is believed that Youngs was the template for the character Ichabod Crane in Washington Irving’s story *The Legend of Sleepy Hollow*. Youngs later went on to be a member of the New York State Assembly.

19th Century:

- Thomas Allcock
Born 1815; Died 1891

Originally from Birmingham, England, Allcock was trained as a chemist. He arrived in New York in 1845 and soon became a partner of Benjamin Brandreth, working with him on the development and marketing of the Brandreth Pill and producing his medical product, Allcock's Porous Plaster, alongside the pills. Allcock also served as a Brigadier General in the US Army during the Civil War and was wounded in battle in Petersburg, Virginia. Following the war's end, he returned to New York

- Benjamin Brandreth
Born June 23, 1809; Died February 19th, 1880

Brandreth, originally from Leeds England; arrived in Ossining in 1835 and established the Brandreth Pill Factory (see entry), the following year. The Brandreth pills were created based on the premise that disease was caused by impurities in the blood, and that a pill could be devised to remove these impurities and cure a multitude of diseases. The laxative pills produced at the factory were sold for 25 cents per box and eventually became immensely popular worldwide, causing his factory to grow into one of the largest industrial facilities in Westchester County at the time and making him millions of dollars. Brandreth later became a business partner of Thomas Allcock and produced another medical product known as Allcock's Porous Plaster at the same factory. He was active in local politics, serving first as Village President and later as a State Senator. His funeral had the single largest procession ever held in the Village up to that point. His son Benjamin Jr., who died at the age of eight, was the fourth person buried at Dale Cemetery.

- John T. Hoffman
Born January 10th, 1828; Died March 24th, 1888

Hoffman was Mayor of New York City from 1866-1868 and later Governor of New York State from 1869-1872.

- Edwin McAlpin
Born June 9th, 1848; Died April 12th 1917

McAlpin, born in Ossining, established the D.H. McAlpin Tobacco Company and Hotel McAlpin in New York City. McAlpin married Anne Brandreth, daughter of Benjamin Brandreth, in October of 1870. He also served as a General in the New York Militia and as president of Boy Scouts of America, as well as terms as president of the Ossining YMCA and Ossining Hospital. He was also founding trustee of the First Presbyterian Church (see entry) and built the McAlpin House, known today as the Victoria Home (see entry).

- James McCord
Born December 27th, 1802; Died September 5th, 1883

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McCord owned and operated the McCord family farm and built the McCord Farmhouse (see entry). James McCord was also a Revolutionary War veteran and was one of the original settlers of Sing Sing. He was also the first man in the Town of Mount Pleasant to free one of his slaves, a twenty-three year old woman named Abigail. Eight generations of McCords are buried in their family plot in Dale Cemetery.

- The Moore Family

Buried at Dale Cemetery are several relatives of Clement Clark Moore (1779-1863), author of *"Twas the Night Before Christmas"* and one-time owner of Moorehaven (see entry). The Moores were active in the community and were part of the congregation at Trinity Episcopal Church. They donated a clock and chimes to the church in 1894.

20th Century:

- Franz Boas
Born July 9th 1858; Died December 21st, 1942

Boas, born in Germany, was one of the earliest anthropologists and is considered by some to be the father of American anthropology. He authored the theory of cultural relativism, a concept stating that some cultures, races, and ethnicities are not inherently superior to others and that differences between groups of people are the result of various historical, geographic, and social conditions. He was a professor at Columbia University in New York City from 1899 to 1942, eventually achieving the title of Professor Emeritus.

- Warren Harding "Sonny" Sharrock
Born August 27th, 1940; Died May 25th, 1994

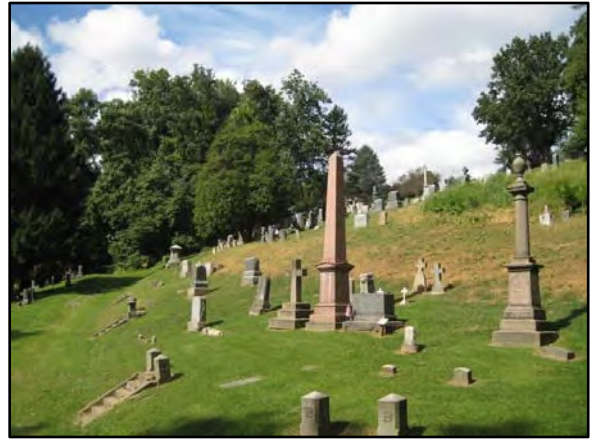
Sonny Sharrock, an Ossining native, was a jazz guitarist and a pioneer in the subgenre known as free jazz. He initially desired to play the saxophone due to his love for Miles Davis, but complications from asthma prevented him from taking up the instrument. His style was noted for its horn-like phrasing as a result of his affection for the saxophone. Sharrock recorded numerous compositions over the span of his career and is acknowledged as an innovator in avant-garde jazz.

Documented Sources of Information:

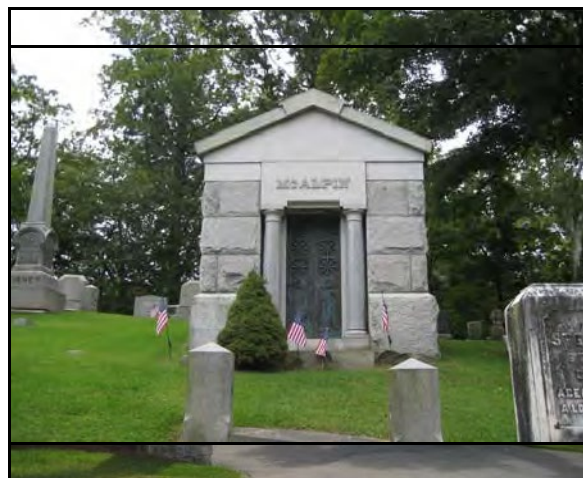
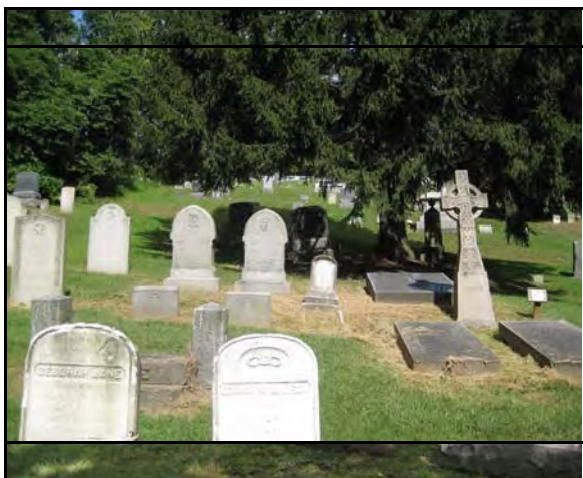
1. Dale Cemetery, *"Cemeteries and Notable Burial Sites in Westchester County"*, October 2003, <http://www.hudsonriver.com/halfmoonpress/stories/1003ceme.htm>
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3. Columbia University Department of Anthropology. *"Franz Boas"*, Retrieved August 10th, 2009 from <http://www.columbia.edu/cu/anthropology/about/main/one/boas.html>.
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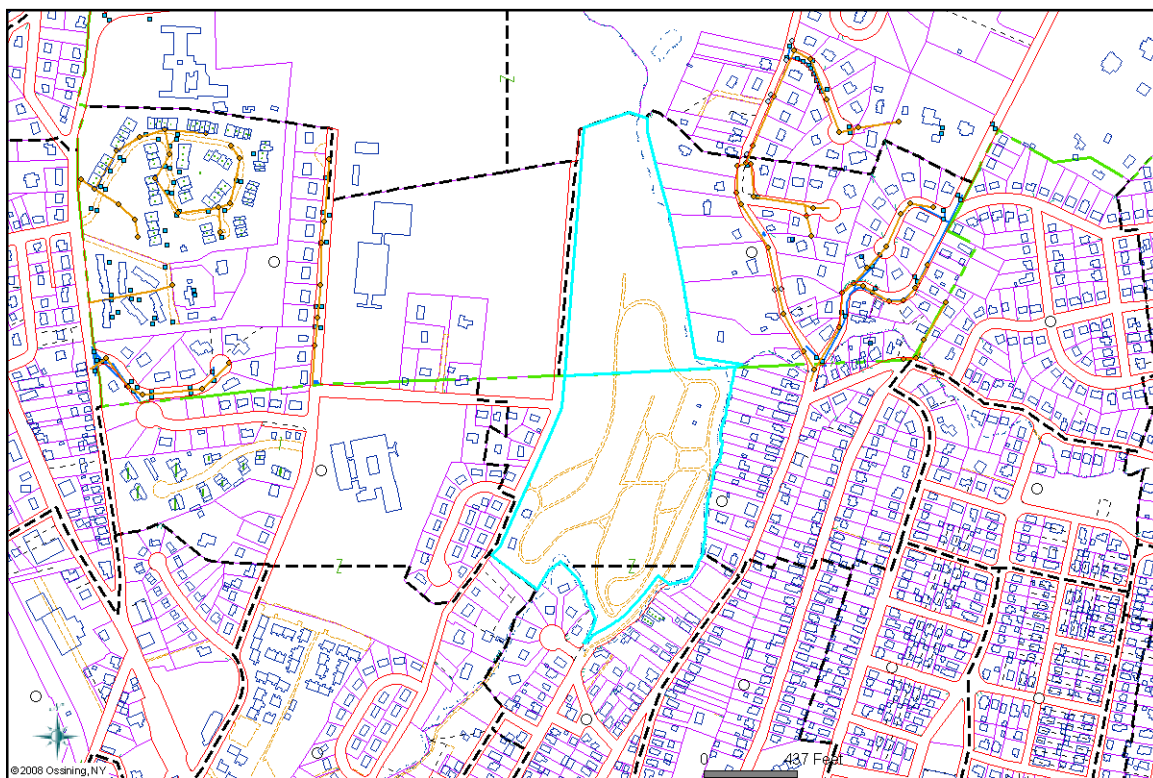
Other Photos of Site:



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Site Location Map:



Ellis Place



IDENTIFICATION

Name: Ellis Place

Location: Central Village between Eastern Avenue and Emwilton Place

Characteristics:

Ellis Place is a residential street roughly six blocks in length and containing 48 properties. Architectural styles of houses in Ellis Place include Italianate, Queen Anne, Second Empire, Carpenter Gothic, Vernacular, and Greek Revival.

Date of Establishment: circa 1850

Significance: Architectural and Cultural

Ellis Place is architecturally significant as an example of a mid 19th century Romantic Suburban neighborhood. It is culturally significant as the home of numerous local residents who played a role in the commercial development of Sing Sing (now Ossining) Village from the mid 19th century to the early 20th century.

Narrative:

Ellis Place, a residential street and neighborhood located in close proximity to downtown, was originally a large estate known as *The Ellis Place* and was owned by Village residents John and Isabella Ellis. In 1851, the Ellises decided to sell the property to three local businessmen: Isaac Birdsall, Abram Hyatt, and Francis Larkin. The new owners then subdivided the property and sold the vacant parcels for home construction. The street was known as Southern Avenue for several years but was renamed *Ellis Place* in 1862 after the original landowners. Many of the houses were originally single-family dwellings owned by members of Sing Sing Village's business and merchant classes who chose to make their homes here due to its close proximity to downtown and pleasant, picturesque environment. Prominent local families such as McCord, Barlow, Brandreth, and others owned homes here. The street was carefully landscaped with trees species that included maple, horse-chestnut, oak, fir, dogwood, magnolia, copper beech, and walnut. Many of the property owners also took it upon themselves to landscape their yards with these plants as well. Some of the original plantings on Ellis Place survive to this day and are visible in the photos below.

Well preserved architectural examples within Ellis Place include:

- 15 Ellis Place: This structure, built in 1892, is the most notable example of the Queen Anne architectural style in Ellis Place.



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- 19 Ellis Place: An Italianate house, this home was constructed in 1857 on a parcel originally owned by I. Birdsall, one of the three entrepreneurs who purchased and subdivided *The Ellis Place*. Birdsall sold the lot to R.G. Tompkins, a local butcher, and the home was occupied by members of the Tompkins family until 1929.



- William E. Barlow House - 20 Ellis Place: The William E. Barlow House, an Italianate structure built by the 19th century local entrepreneur of the same name.



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- 25 Ellis Place: This home, built circa 1860, is a well-preserved example of the Second Empire style. Several evergreen trees dating back to the founding of Ellis Place still exist in the property's front yard.



- 27 Ellis Place: This home is also built in the Second Empire style. Unlike surrounding properties, it sits off-axis on its parcel at an angle of approximately 20 degrees.



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- 28 Ellis Place: This two-story Second Empire house was built circa 1860, shortly after the creation of Ellis Place. It features decorative window surrounds on the main façade's dormer windows.

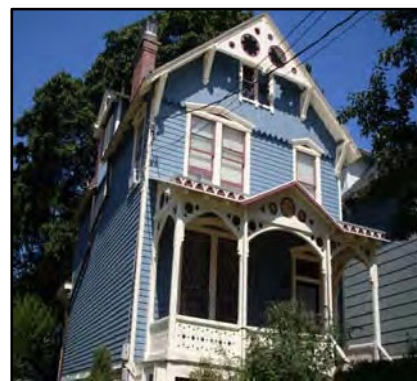


- 31 Ellis Place: Built in 1890, this Second Empire style house features an Acer Rubrum tree in the side yard that is one of the original trees planted in Ellis Place.



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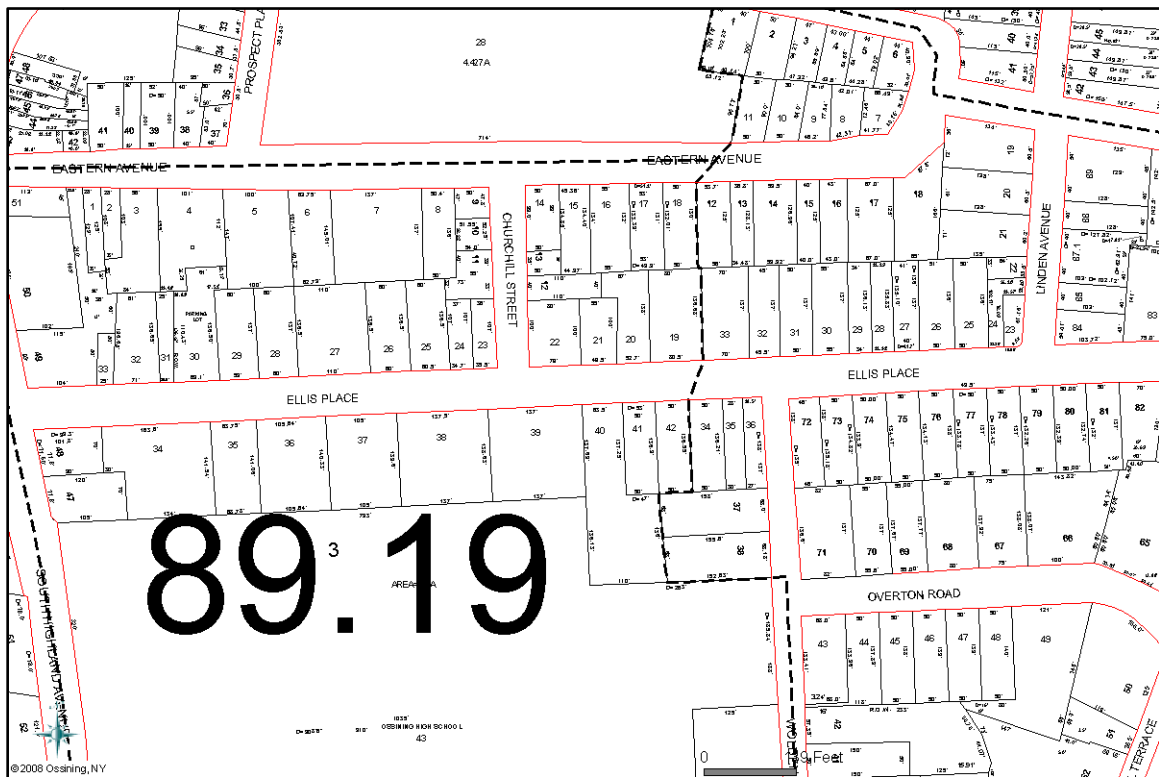
- The Three Sisters – 43, 45, and 47 Ellis Place: These three 1875 Carpenter Gothic style houses, known collectively as The Three Sisters, were built by local businessman John O'Brien for his three daughters: Birdie, Margaret, and Edith (see entry).



Documented Sources of Information:

1. Benepe, Barry. *"Historic Buildings Survey: 19 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
2. Benepe, Barry. *"Historic Buildings Survey: 31 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
3. Benepe, Barry. *"Historic Buildings Survey: 43 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
4. Benepe, Barry. *"Historic Buildings Survey: 45 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
5. Benepe, Barry. *"Historic Buildings Survey: 47 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
6. Benepe, Barry. *"Historic Buildings Survey: 47 Ellis Place"*, Village of Ossining Department of Community Development, (Ossining, NY: 1977)
7. Ossining Historical Society. *"Ellis Place"*, (Ossining, NY: 1975)

Site Location Map:



Old Croton Aqueduct National Landmark



IDENTIFICATION

Name: Old Croton Aqueduct National Landmark

Location: See narrative

Characteristics: Subterranean masonry tunnel with approximate dimensions of 8.5 ft by 7.5 ft. A linear park consisting of a wooded off-road trail runs along a surface right of way above.

Date of Establishment: Constructed 1837-1842

Significance: Engineering

The Old Croton Aqueduct was added to the National Register of Historic Places in 1982 due to its status as a groundbreaking 19th century public works achievement. The Aqueduct system is also designated as a Historic Civil Engineering Landmark by the American Society of Civil Engineers (ASCE). It is also a State Historic Park administered by the New York State Office of Parks, Recreation, and Historic Preservation.

Narrative:

The Old Croton Aqueduct is a forty-one mile long stone and brick masonry tunnel that was constructed from 1837-1842 to provide growing New York City with access to new fresh water supplies. The Aqueduct, built by the New York City Water Board and designed by the renowned civil engineer John B. Jervis (1795-1885), was in operation for 113 years. It was both the first public work of its type built in the United States and one of the largest public health infrastructure projects of the 19th century. The Aqueduct tunnel connected the 660 million gallon Croton Reservoir in Cortlandt with a 180 million gallon receiving reservoir located on the site of what is now the Great Lawn in Manhattan's Central Park, allowing 85 million gallons of water to be transported each day. The Aqueduct runs the entire length of both the Village of Ossining and of Westchester County with twenty-six miles of the total forty-one mile length located north of the New York City line. Located directly above the Aqueduct tunnel for much of its length is an off-road footpath following the same right of way.

The Aqueduct enters Ossining slightly north of Ogden Road and meanders south along a wooded right of way, traversing Sing Sing Kill and entering downtown Ossining, at which point it crosses Main Street, Church Street, Maple Place, and Waller Avenue. The aqueduct's right of way cuts across a parcel located at the corner of Waller Avenue and Main Street, thus explaining the unusual shape of the structure located on the lot that is akin to that of the Flatiron Building in New York City. After passing this point, it runs beneath Spring St before curving slightly east beneath Nelson Park. It then crosses Highland Avenue, turn slightly south just east of Charter Circle before exiting the Village and entering Briarcliff Manor.

The Aqueduct was constructed over a period of five years in short segments via a cut-and cover method in the following order. First a trench was dug and then a concrete foundation was poured and stone was laid down to form the exterior walls. Brick masonry was used to construct the interior walls, with arched brick forming the roof of the tunnel. The tunnel descends thirteen inches per mile to allow gravity to flow the water without use of mechanical pumping devices.

In addition to the subterranean tunnel and surface trail, several other components of the Aqueduct are also located within Ossining. The eight-eight foot Double Arch Bridge (see entry) carries the tunnel across Sing Sing Kill, traversing the gorge at a level 100 feet above the stream. . The bridge was built over a period of four and a half years for a cost of \$90,685 in 1837 dollars. A second important component of this section of the Aqueduct is located on the Bridge itself. The Ossining Weir Chamber (see entry), located on the Ann Street side of the Bridge's promenade, is one of six such structures located along the Old Croton Aqueduct. The purpose of the weir chambers was to regulate the flow of water along the Aqueduct tunnel, allowing water to be emptied into local waterways in the event of flooding or when needed for maintenance and repair of the tunnel. The weir chambers also served as ventilators for the aqueduct system. Inside the weir chamber is a large iron sluice gate, the opening of which allowed water to drain out of the tunnel into the Sing Sing Kill below. When all of the weir chambers were opened, the entire aqueduct could be drained in just two hours.

Other important structures within the Aqueduct system outside of Ossining include the 270 foot tall and 50 foot wide Croton Dam, now submerged within the Croton Reservoir; the 1,450 foot High Bridge carrying the tunnel across the Harlem River between the Bronx and Manhattan in New York City; and the five additional weir chambers, which are located in Cortlandt, Tarrytown, the Bronx, and Manhattan.

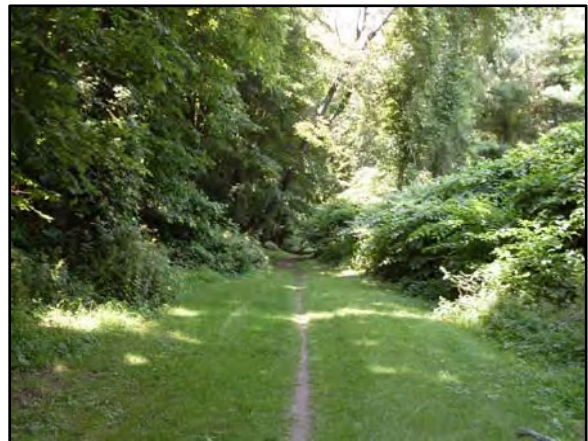
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The New Croton Aqueduct system was constructed in 1906 to augment the 1842 system, which continued to supply water to New York City and the communities located along the Aqueduct's path for several decades to come. The new system was constructed in a parallel right of way and later was connected to the Catskill Aqueduct (constructed 1916) and the Delaware Aqueduct (constructed 1939) at a junction in Yonkers. The Old Croton Aqueduct remained in service to New York City until 1955 and continued to supply water to a number of the Westchester communities located on its path until 1965 at which point many of the municipalities switched to the New Croton Aqueduct. However, the Village of Ossining is the last municipal water supplier to still use the Old Croton Aqueduct. In fact, about two thirds of its water supply is from the Aqueduct and the other third is from its municipally owned Reservoir. Though its use is no longer the primary water supply for New York City and Westchester County, the aqueduct is largely intact today, with the exception of a short section in Sleepy Hollow that was demolished circa 1970 for the construction of Route 117

Documented Sources of Information:

1. American Society of Professional Engineers Metropolitan Section: Croton Water Supply System. www.ascemetsection.org/content/view/341/875/
2. The Hudson River Museum, *The Old Croton Aqueduct: Rural Resources Meet Urban Needs*, (Yonkers, NY: 1992), 30.
3. Nomination Application for National Register of Historic Places, "*Old Croton Aqueduct*", 1982, New York State Historic Preservation Office.
4. Oechsner, Carl. "*Ossining, NY*", North River Press, Inc., (Croton-on-Hudson, NY: 1975), 74.
5. Sanchis, Frank, E. "*American Architecture: Westchester County, NY*", North River Press, Inc., (Croton-on-Hudson, NY: 1977), 489

Other Photos of Site:



Village of Ossining Significant Sites and Structures Guide



Bottom images courtesy Ossining Historical Society Museum, W.A Slater Plate Glass Negative Collection

Double Arches



IDENTIFICATION

Property Name: Double Arches

Street Address: Aqueduct Street and Broadway

Section, Block, and Lot: Section 89.15, Block 4, Lot 94

Architect/Builder:

Old Croton Aqueduct Bridge: John B. Jervis, Chief Engineer and Andrew Young, Contractor.
Broadway Bridge: Barney Foshay, Contractor and William H Grant, Designer.

Date of Construction:

Old Croton Aqueduct Bridge: Constructed 1837-1842

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Broadway Bridge: Constructed 1861-1862

Architectural Style:

Both the Old Croton Aqueduct Bridge and the Broadway Bridge are arch bridges. Arch bridges are one of the oldest bridge types and were first put into widespread use by the engineers of the Roman Empire. Variations on the basic arch design are still widely used today.

Old Croton Aqueduct Bridge:

This bridge is 88 foot long arch bridge with a 33 foot rise. The design is of a type known as a five centered arch, meaning that the shape of the arch is slightly less than a true semicircle. Stone masonry and hydraulic cement were used to construct the bridge. A cast iron lining was incorporated to make the structure less susceptible to leaks and frost damage, and the walls were built with internal cavities to reduce weight and frost buildup.

Broadway Bridge:

The Broadway Bridge has a span of 20 feet. It was constructed with stone and brick masonry.

Significance: Engineering

The Old Croton Aqueduct Bridge is listed on National Register of Historic Places as a component of the Old Croton Aqueduct System. The 41-mile long Aqueduct, which was built to provide New York City with access to new fresh water supplies, was added to the National Register in 1982 due to its status as a groundbreaking 19th century public works achievement. The Bridge, which carries the Aqueduct over Sing Sing Kill, was listed on the National Register prior to the listing of the rest of the Old Croton Aqueduct system. The Aqueduct system is also designated as a Historic Civil Engineering Landmark by the American Society of Civil Engineers (ASCE).

The Broadway Bridge, while not an engineering achievement on the scale of the Old Croton Aqueduct Bridge, is still an important component of the Village's roadway system and links downtown with the neighborhoods on the opposite side of the Sing Sing Kill.

Narrative:

The Double Arches site consists of two bridges, both of which span Sing Sing Kill: the first was constructed to carry the Old Croton Aqueduct, while the second, smaller bridge carries the Village street Broadway perpendicularly below it. The Old Croton Aqueduct Bridge, the structure most are referencing when using the term "Double Arch Bridge", traverses the gorge at a level 100 feet above the stream and once contained a horse and carriage road along the upper surface. Today, this space is used as a footpath to connect Main Street with Ann Street. The bridge was built by well-known 19th century civil engineer John B. Jervis, took four and a half years to complete and was built for a cost of \$90,685 in 1837 dollars.

In the early 1860s, the second of the two bridges was built to replace a smaller wooden span that was inaccessible for horse-drawn vehicles. The new structure was also built of stone masonry and extends east-west over the Kill Brook. This bridge was built for a cost of approximately \$3,000 in 1863 dollars, and the contractor who was awarded the construction bid for the new bridge was a member of the Village Board of Trustees who resigned prior to the start of construction.

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With the shared masonry construction and similar arched design, the combined appearance of the two bridges led to the bestowment of the name “Double Arches” on the site in the early 20th century. The image of the Double Arches was later adopted as the Seal for the Town of Ossining. The two bridges can be viewed from a lookout point located at the end of the small pathway extending south of the promenade.

Documented Sources of Information:

1. *The Old Croton Aqueduct: Rural Resources Meet Urban Needs*, The Hudson River Museum, (Yonkers, NY: 1992), 30.
2. Oechsner, Carl. "*Ossining, NY*", North River Press, Inc., (Croton-on-Hudson, NY: 1975), 74.
3. Sanchis, Frank, E. "*American Architecture: Westchester County, NY*", North River Press, Inc., (Croton-on-Hudson, NY: 1977), 489.

Other Photos of Property:

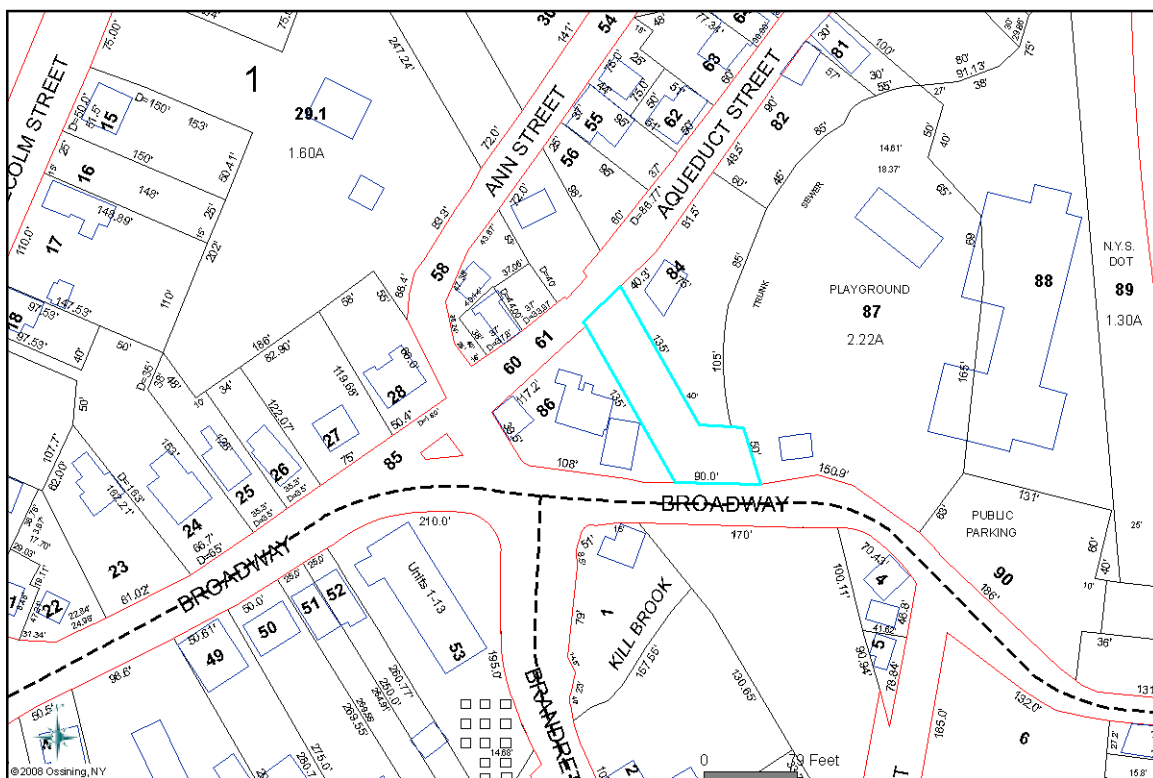


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Above images courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Ossining Weir Chamber



IDENTIFICATION

Property Name: Ossining Weir Chamber

Street Address: Old Croton Aqueduct at Ann Street

Section, Block, and Lot: Section 89.15, Block 4, Lot 94

Architect/Builder: Unknown; Constructed by New York City Water Board

Date of Construction: 1842

Architectural Style: N/A

The Ossining Weir Chamber is constructed from stone, with a cast iron sluice gate and arched brick roof.

Significance: Engineering

The Ossining Weir Chamber is significant as a component of the Old Croton Aqueduct, which was built to provide New York City with access to new fresh water supplies. Built as a large-scale public health infrastructure project by renowned civil engineer John B. Jervis, the Aqueduct was the first public work of its type built in the United States. The Aqueduct connected the Croton Reservoir with a reservoir located in Manhattan's Central Park via a 41-mile long tunnel built of brick and stone. The Aqueduct stretches the entire length of Westchester County and was in

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operational use for over 100 years, serving as the primary water supply for millions of New York City residents before being taken offline in 1955. The tunnel was added to the National Register in 1982 due to its status as a groundbreaking 19th century public works achievement. The Aqueduct system is also designated as a Historic Civil Engineering Landmark by the American Society of Civil Engineers (ASCE).

Narrative:

The Ossining Weir Chamber, located on the Ann Street side of the Double Arch Bridge promenade, is one of six such structures located along the Old Croton Aqueduct. At the time it was built, this particular chamber was known as the *Northern Waste Weir*. The purpose of the weir chambers was to regulate the flow of water along the aqueduct tunnel, allowing water to be emptied into local waterways in the event of flooding or when needed for maintenance and repair of the tunnel. The weir chambers also served as ventilators for the aqueduct system. Inside the weir chamber is a large iron sluice gate, the opening of which allowed water to drain out of the tunnel into the Sing Sing Kill below. When all of the weir chambers were opened, the entire aqueduct could be drained in just two hours.

Today, the Ossining Weir Chamber is a component of the Old Croton Aqueduct State Historic Park, a 41 mile linear park encompassing the entire length of the aqueduct system. The organization “Friends of the Croton Aqueduct” conducts periodic tours of the Weir Chambers for the public, granting interested parties access to the inside of the weir chamber and aqueduct tunnel.

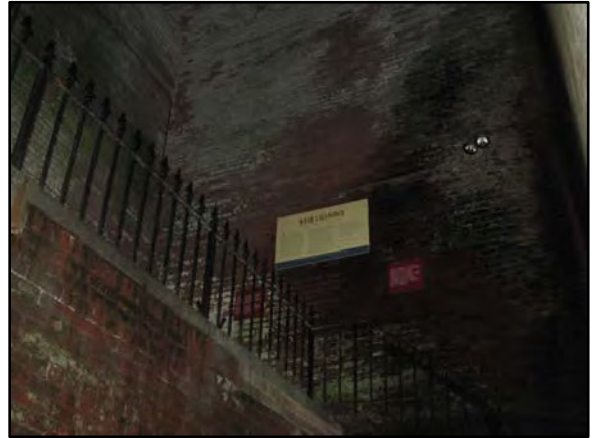
The five other weir chambers are located at:

- Old Croton Dam, Cortlandt
- Rockefeller State Park Preserve, Tarrytown
- Van Cortlandt Park, Bronx, New York City
- High Bridge, Bronx, New York City
- Central Park, Manhattan, New York City

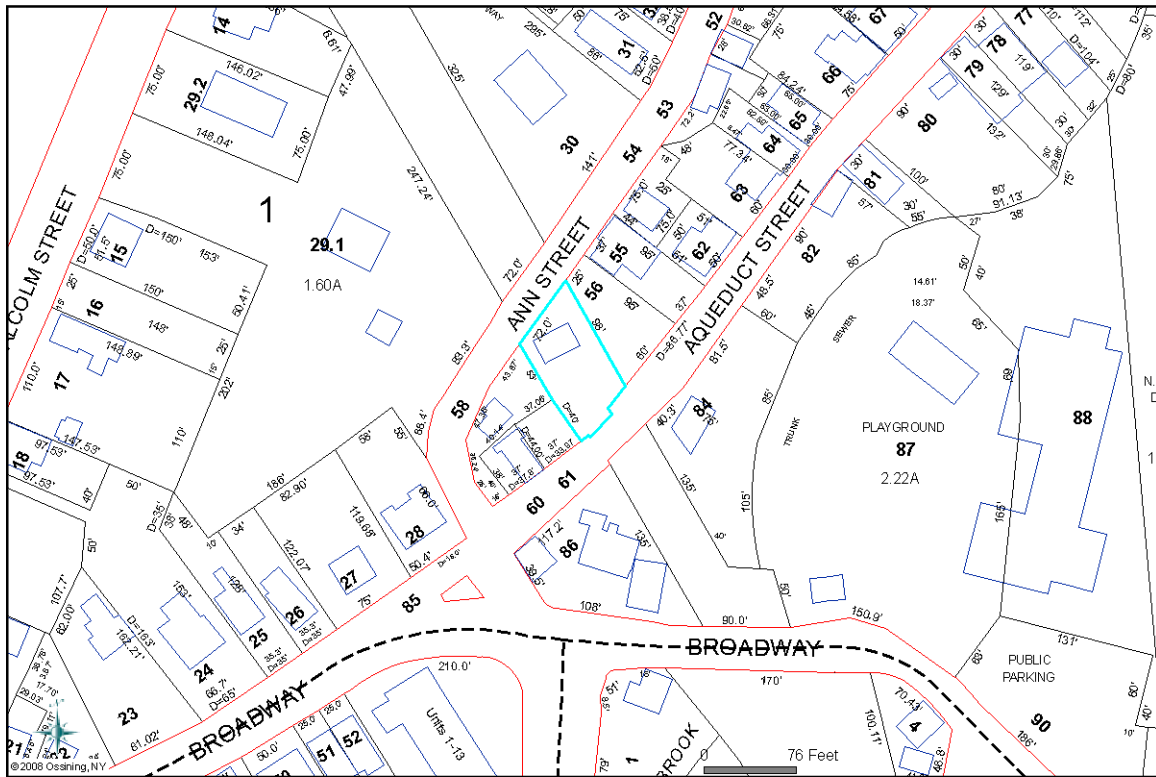
Documented Sources of Information:

1. Jervis, John Bloomfield. “*Description of the Croton Aqueduct*.” Slamm and Guion (New York: NY: 1842). 14-17, 22,26-28.
2. Sanchis, Frank E. “*American Architecture: Westchester County, NY*”. North River Press, Inc., (Croton-on-Hudson, NY: 1977), 489-490.
3. Solis, Julia. “*New York Underground: The Anatomy of a City*”. Routledge (New York, NY: 2005), 29.
4. Tower, Fayette Bartholomew. “*Illustrations of the Croton Aqueduct*”. Wiley and Putnam (New York, New York: 1843), 117.

Other Photos of Property:



Property Location Map:



Chapter 4: Late 19th Century (1870-1899)

The final three decades of the 19th century were prosperous for Sing Sing Village, continuing the trend of economic and population growth that had been set in motion in the middle of the century by the extension of the New York Central and Hudson River Railroad to the Village's waterfront. Much of the historic architecture found in Ossining today dates back to these years, a time also known as the Victorian era.

The establishment of the electric trolley system in 1893 facilitated a great deal of population growth in the outer areas of the community, with much of the growth occurring on the northeastern fringe of the Village in an area known as Ossining Heights. The streets were still unpaved in this era, and the construction of the trolley system spurred real estate speculation in these outer areas much the same way as the construction of Sing Sing Prison and the railroad had done for downtown and the Village at large decades earlier. The trolley ran from Campwoods Grounds down Croton Avenue to Main Street, the location of the system's main junction. One spur of the trolley line ran down Spring Street into Sparta, a second spur ran down Main Street to the railroad station, and a third went down Central Avenue to the dock area. The trolley system had five cars in service at its peak, with the main storage and service facility located on Sherman Place, off of Croton Avenue. When in service, the trolley would stop at every street corner on its route to pick up and drop off passengers, quickly becoming a fixture in the community.

The Village and its waterfront were home to over 100 different types of businesses during these decades, some of which included a pickle manufacturer, a bottling works, a cotton gin manufacturer, two marble and granite works, a boiler manufacturer, and several carriage and sleigh builders, among others. Sparta continued to specialize in limestone and marble quarrying, with its quarry owned and operated by the Sing Sing Lime Company. Though demand for Brandreth's Vegetable Pills had fallen, the factory would continue to produce the pills under the guidance of Benjamin Brandreth's son Franklin for several decades. The shipbuilding business that had been one of the waterfront's primary enterprises faded away during these years as demand for the ships manufactured at the Village's docks evaporated with the increasing use of rail transport.

Sparta, though still a stable, close-knit community, had fallen into a state of decline during the latter decades of the 19th century. This was largely due to the lack of good routes into the hamlet following the realignment of the Old Albany Post Road in the 1820s and the bypass of the community by the New York Central and Hudson River Railroad in 1851, developments that had left it largely disconnected from the economic life of the larger region. The limestone and marble quarry was the primary employer in Sparta, and a large percentage of the population was employed as farm and garden laborers for the large estates in Scarborough to the south and at Sing Sing Prison. It was during this era that the Calvary Chapel was built as a mission by the Sing Sing Presbyterian Congregation, adding a new locus of civic life within the community.

On October 9th of 1872, a fire raged through much of the downtown Crescent area, destroying twenty-seven businesses and leaving twenty families homeless. This led to the demolition and reconstruction of a number of the buildings in this area, including the block of buildings that had been the site of the furniture and hardware business operated by William and George Barlow. The Barlow brothers purchased the ruined building, demolished it, and reconstructed it as the Barlow Block, a centerpiece of the downtown business district. Other property owners followed suit, and the new wave of construction in these years created many of the structures that still survive today.

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This era also represented the peak in enrollment and prominence for the private military schools located within the Village's boundaries. The demand for these schools grew following the increase in admissions standards enacted at the federal military academies following the Civil War. The first of the schools, the Mount Pleasant Military Academy, was founded in 1814 as a traditional secondary school but later evolved into a military-style academy in the 1850s. The library, located at the corner of State and Academy Streets, still survives today. In 1842, St. John's Military School was founded on what is today the site of St. Ann's School, and the Vireum School for Boys, located on Water Street, was founded by a former West Point professor in 1870.

In this part of the 19th century, new structures in Ossining were built in myriad styles. The Second Empire style reached the zenith of its popularity, with new residential, commercial, and institutional structures built in this style as well as stylistic retrofits to existing structures that had been originally been built in other styles, such as the Italianate-style Brandreth Pill Factory and the Federal-style Boxwood House. Many of the masonry commercial structures built in the downtown Crescent following the fire of 1872 were constructed in the High Victorian Italianate style, such as the Barlow Block and the structures surrounding it. 1872 also saw the completion of a novel structure, the all-concrete Highland Cottage, built in the High Victorian Gothic style. A new wave of large Gothic churches were also built in these years, with the construction of the High Victorian Gothic-style First Presbyterian Church in 1870, the United Methodist Church, in 1885 and the completion of the Trinity Episcopal Church in 1892. Gothic styles were also employed in the 1878 Richard Austin House and the Three Sisters in Ellis Place, built in 1877 in the Carpenter Gothic subtype.

Calvary Chapel



IDENTIFICATION

Property Name: Calvary Chapel (former)

Street Address: 11 Fairview Place

Section, Block, and Lot: Section 97.15, Block 2, Lot 44

Historic District: Sparta Historic and Architectural Design District

Architect/Builder: Built by Sing Sing Presbyterian Congregation

Date of Construction: 1887

Architectural Style: Arts and Crafts (1880s-1916)

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The England-based Arts and Crafts style, popular during the late 1800s and early 1900s, is distinguished by exterior elements such as shallow-pitched roofs with deep overhanging eaves, hand crafted woodwork, and square columns supporting the main roof. Notable interior features include open floor plans, extensive use of groups of windows to maximize the amount of natural light entering the house, and exposed structural elements. In the United States, Arts and Crafts architecture later evolved into the American Craftsman style, a design that was often employed in bungalows built by architects such as Gustav Stickley, architect of the I.R. Williams House (see entry).

The Calvary Chapel is a structure built in an early version of the Arts and Crafts style. It one story in height, two bays wide, and three bays deep. Unlike most structures in this style, this building was designed with a slate-shingled hipped roof rather than the more common front gable with half timbering configuration. The roofline is interrupted in the southwestern corner with a prominent tower containing a pair of windows on three of four facings. The tower originally housed a bell and also contained a steeple that was removed at an unknown date. It also had a different window configuration that made use of a pair of narrow, vertical windows on three of the facings. In the 1970s, a set of skylights and a clearstory were added to maximize the amount of light entering the interior. The wooden window sills and lintels are painted Indian Red with star patterns embossed on ends of the lintels. The structure was built with solid river rock.

Significance: Architectural and Cultural

The Calvary Chapel is architecturally significant as a well-preserved early example of the Arts & Crafts architectural style. It is also culturally significant for its association with the 19th century Sing Sing Presbyterian Church.

Narrative:

The Calvary Chapel, today a private residence, was built in 1887 as a mission for the Sing Sing Presbyterian Church. The Church was built for a cost of \$6,500 and was host to the Sparta Sunday School, which had a membership of 140 students at its peak. The chapel closed in 1918 and was sold to a private owner five years later for a price of \$3,700.

Documented Sources of Information:

1. Ossining Restoration Committee, "*A Walking Tour of Sparta*", (Ossining, NY: 1976), 22.
2. Horne, Philip Field. "*A Land of Peace: The Early History of Sparta, A Landing Town on the Hudson*", (Ossining, NY: 1976), 37.
3. McAlester, Virginia and Lee "*A Field Guide to American Houses*", (New York, NY: Knopf: 2003), 354-359.

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection



Grace Hall Chapel



IDENTIFICATION

Property Name: Grace Hall Chapel

Other Name(s): Fraternal Order of the Eagles

Street Address: 7 Old Albany Post Road

Section, Block, and Lot: Section 80.19, Block 1, Lot 2

Architect/Builder, If known: James Aspinwall, Architect

Date of Construction: 1897

Architectural Style: Tudorbethan (1870s-Present)

The Tudorbethan style, also known as Tudor Gothic and Tudor Revival, was a style popular in the late 19th century and early 20th century that harkened back to the cottages of the Elizabethan era in medieval England. This style was contemporary with Victorian architecture, including the Queen Anne and Shingle styles, and its most notable and visible characteristic was the use of *half*

timbering as a form of cladding, an imitation of the original Tudor structures of the Middle Ages that used this element as a form of structural framing.

Grace Hall Chapel is seven bays in width and one and one half stories in height. The structure has a T-shaped plan with a cross gabled slate roof. Each of the four gables is finished with half timber framing, as are each of the gabled dormers located along the roof. A tower is located just behind the east facing gable and contains a clock enclosed by a gabled hood and brackets on each of its four facings, and has a hipped roof and polygonal gable. The main entryway, located on the north side of the building, is surrounded by a canopy extending from the structure's roofline and is supported by brackets resting on brick corbels on each side of the entryway. The north side also contains a brick portico with Tudor-style arches. The structure's window configuration consists primarily of pairs of casement windows with diamond shaped panes, some of which appear to have been replaced by sash windows. The building is constructed from red brick.

Significance: Architectural and Cultural

Grace Hall Chapel is architecturally significant as the sole intact example of late 19th century Tudorbethan architecture within Ossining. It is also culturally significant for its association with the Potters, a family who played an important role in the development of the Crotonville hamlet within Ossining.

Narrative:

Grace Hall Chapel, located at 7 Old Albany Post Road in Crotonville, is a Tudorbethan style structure originally built as a chapel and meeting space for residents of the Crotonville neighborhood. The chapel was constructed for a cost of \$10,800 by the children of businessman and landowner Orlando B. Potter (1823-1894) and was dedicated to their father's memory. Potter, originally from Charlemont, Massachusetts, was a New York City-based businessman who was president of the Grover and Baker Sewing Machine Company, a pioneering business within the sewing machine industry. Due to his great success in business, he was drafted to help devise the National Banking Act of 1863, an alteration to federal monetary policy devised to allow the Union to issue additional bonds to fund its operations in the Civil War. After the war's end, he purchased a tract of farmland in northwest Sing Sing Village in 1871, naming it Eagle Park and establishing a summer residence there. He went on to serve in the U.S. House of Representatives from 1883-1885 and on the NYC Rapid Transit Commission from 1890-1894. During and after Potter's death, Eagle Park grew to encompass an area nearly 500 acres in size. Members of the Potter family continued to own and live on parts of the estate until the late 1920s, at which point it was sold for the development of homes.

During its early years, Grace Hall Chapel had ties to Grace Church in New York City, and the Church's congregation would offer support for the operations of the Chapel, including sending a substitute deacon to conduct services for the local congregation when necessary. Services would include as many as seventy five people, most of whom lived in the surrounding Crotonville neighborhood. Today, the structure serves as a meeting hall for the Fraternal Order of the Eagles, a nonprofit charity.

Architect James L. Aspinwall (1854-1936) of the New York City-based architectural firm Renwick, Aspinwall, and Owens designed a number of public, religious, and institutional buildings, including the American Express Building at 65 Broadway in Manhattan in 1917.

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Documented Sources of Information:

1. Blanche Potter, "Recollections of a Little Life", (New York, NY: 1927), 98-99.
2. Van Steen, Deborah. "Structure Inventory Form: Grace Hall Chapel", (Ossining, NY: 2009)

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Hamilton Avenue Victorian Houses



IDENTIFICATION

Property Name: Hamilton Avenue Victorian Houses

Street Addresses: 26, 28, 30, 32, 34, 36, 38, 40 Hamilton Avenue

Section, Block, and Lot:

26 Hamilton Avenue: Section 97.07, Block 2, Lot 45

28 Hamilton Avenue: Section 97.07, Block 2, Lot 46

30 Hamilton Avenue: Section 97.07, Block 2, Lot 47

32 Hamilton Avenue: Section 97.07, Block 2, Lot 48

34 Hamilton Avenue: Section 97.11, Block 1, Lot 1

36 Hamilton Avenue: Section 97.11, Block 1, Lot 2

38 Hamilton Avenue: Section 97.11, Block 1, Lot 3

40 Hamilton Avenue: Section 97.11, Block 1, Lot 4

Architect/Builder: Unknown

Dates of Construction: 1890-1900

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Architectural Styles: Queen Anne (1880-early 1900s), Shingle (1875-early 1900s) Greek Revival (1825-1860)

Queen Anne style houses, popular during the latter years of the 19th century, are considered one of the quintessential varieties of Victorian-era architecture. The unusual asymmetrical massing, turrets, and elaborate ornamentation typical of the style was made possible by the use of balloon frame construction, a technique utilizing inexpensive and sturdy 2x4 wooden boards that allowed the use of massing that had been impossible previously.

The Shingle style, named for the use of wooden shingles as exterior cladding and roofing that was hallmark of the style, was popular during the last several decades of the 19th century and the early years of the 20th century. The style was predominantly employed in the northeastern United States and was less extravagant and ornate than the Queen Anne style.

Greek Revival architecture came to prominence in America during the early 1800's as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

Significance: Architectural

The Hamilton Avenue Victorian Houses are architecturally significant as some of the best preserved examples of late 19th century Victorian era architecture in the Village of Ossining.

Narrative:

Hamilton Avenue, located in the southwestern area of Ossining, was once the site of a public open space known as the Commons. The site was subdivided in 1889 for the construction of homes, many of which were large houses built in Victorian-era architectural styles that were owned by prominent citizens within the community.

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Below is a list of these houses:

- 26 Hamilton Avenue: This two and one half story Queen Anne style house was one of the first four houses built on the site after the subdivision of the Commons and was constructed circa 1890. The first owner of the house was Isaac T. Washburn, a local merchant who was also a member of the board of directors for the First National Bank (see entry). The house received extensive renovations in 1961 and is currently a multi-family dwelling.



- 28 Hamilton Avenue: This two and one half story Queen Anne style house was one of the first four houses built on the site after the subdivision of the Commons and was constructed circa 1890. The first owner of the house was C.G. Washburn, son in law of Isaac T. Washburn, the local merchant who was the original owner of 26 Hamilton Avenue, located next door. It is a single family home.



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- 30 Hamilton Avenue: This house was also built circa 1890 and is two and one half stories in height. It was one of the first four houses constructed on this street and is also the most opulent example of the Queen Anne style on this street. The first owner was a local citizen by the name of E.T. James. It is currently a three-family home.



- 32 Hamilton Avenue: This is a Shingle-style house, built in approximately 1900. It was converted into a multi-family dwelling in 1945. Like its neighbors, it is two and one half stories in height.



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- 34 Hamilton Avenue: This two and one half story Queen Anne was one of the first four houses built on the street following the subdivision of the Commons. This house was originally owned by E.T. James, also owner of 30 Hamilton Avenue at the time. It is currently a two-family home.



- 36 Hamilton Avenue: Like a number of the other homes on this street, this is a two and one half story house built in the Queen Anne style. The house was given extensive renovations and was converted into a two-family dwelling in 1981.



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- 38 Hamilton Avenue: This Shingle style house was built circa 1900 and is two and one half stories in height. It was converted into a two-family home in 1950.



- 40 Hamilton Avenue: This two and one half story house, built circa 1900, has a unique design, with three sided projecting bays on the main façade and bay dormers on its hipped roof. Prior to a 1943 renovation, the house had a full-length porch on the main façade that was removed in favor of the current square-columned and pedimented Greek Revival style entryway that exists currently.



Documented Sources of Information:

1. Taylor, M.C. "Structure Inventory Form: 26 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.
2. Taylor, M.C. "Structure Inventory Form: 28 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.
3. Taylor, M.C. "Structure Inventory Form: 30 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.
4. Taylor, M.C. "Structure Inventory Form: 32 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.
5. Taylor, M.C. "Structure Inventory Form: 34 Hamilton Avenue". Westchester County Division

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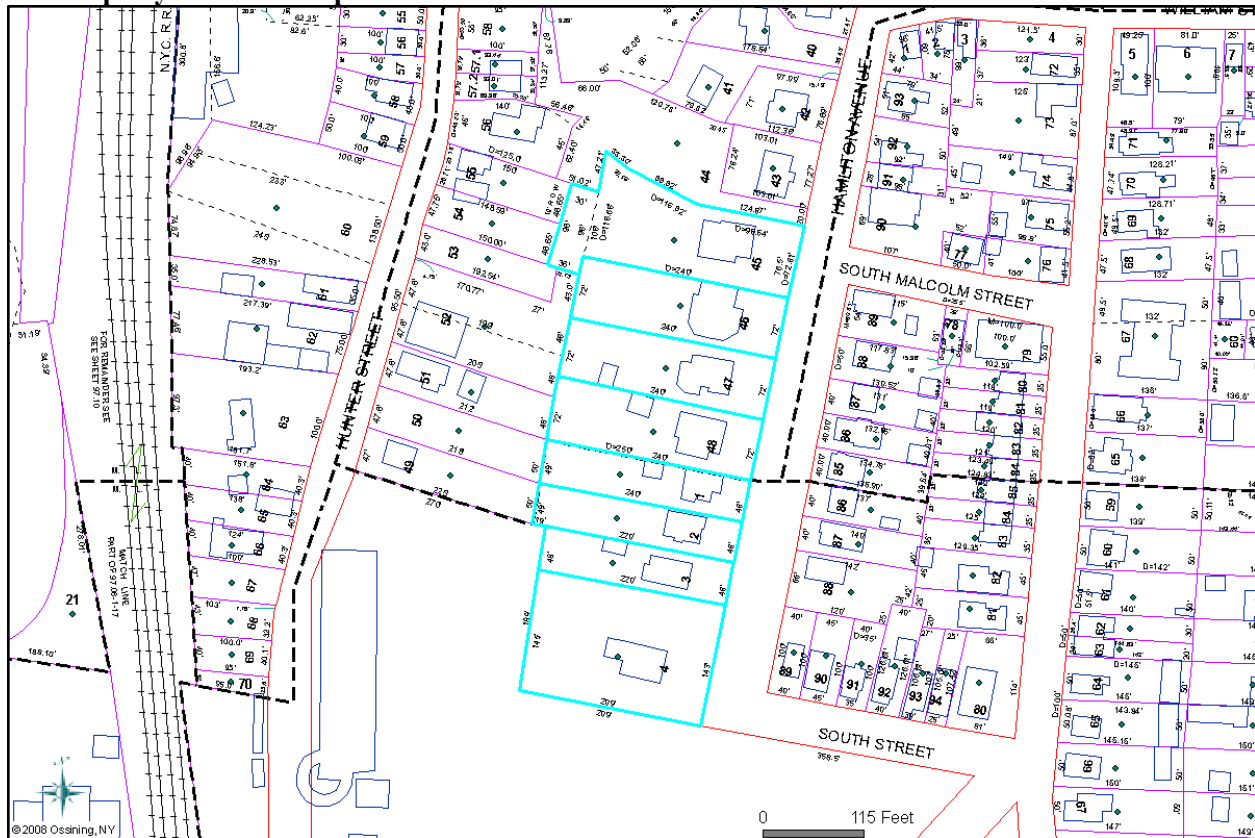
of Housing and Community Development, 1982.

6. Taylor, M.C. "Structure Inventory Form: 36 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.

7. Taylor, M.C. "Structure Inventory Form: 38 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.

8. Taylor, M.C. "Structure Inventory Form: 40 Hamilton Avenue". Westchester County Division of Housing and Community Development, 1982.

Property Location Map:



Highland Cottage



IDENTIFICATION

Property Name: Highland Cottage

Other Name(s): Squire House, Squire School, Mud House

Street Address: 36 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 4, Lot 67

Architect/Builder: S. Marvin McCord, Architect

Date of Construction: 1872

Architectural Style: High Victorian Gothic (1860s-1890s)

High Victorian Gothic architecture, which evolved from the Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to the Gothic Revival architecture, structures in this style also contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

Highland Cottage is a rare application of the High Victorian Gothic style in a private home. The structure is two stories tall and three bays wide. The exterior is defined by its irregular massing and rooflines; the structure contains a tall, pyramidal roofed central tower and a shorter, mansard roof southern section contains a turreted dormer window on the roof and a large bay window on the first floor of the main façade. The one story northern wing contains a mansard roof and a porch extending along the main façade. The steeply pitched gables, the most prominent of which is located above the main entryway, are cast in Sing Sing marble. The most striking architectural feature of Highland Cottage is its concrete construction. The exterior walls are made of 18 inch thick concrete, covered with a layer of stucco that was scored in a fashion that lends the appearance of stone blocks. The house's doors are solid walnut, as is its trim. The detailed and elaborate exterior ornamentation is mostly concrete and was cast in specially designed molds.

Significance: Architectural and Cultural

Highland Cottage was added to the National Register of Historic Places in 1982. It is architecturally significant as one of the earliest surviving concrete houses in Westchester County and the only such house within Ossining. It is also culturally significant for its association with Henry J. Baker, Amos O. Squire and his daughter Evelyn Squire Culp, each of whom played an important role in Ossining's civic life in the 19th and 20th centuries.

Narrative:

Highland Cottage, also known by the name Squire House, is a High Victorian Gothic style cottage constructed in 1872 by late 19th century financier Henry J. Baker (1818-1878), a New York City businessman who moved to Ossining. The house was built almost entirely from concrete, leading to the disparaging nickname "Mud House". Workers experienced in the use of concrete in house construction were brought to Ossining from England to build the house, as concrete has always been rarely used in house construction in the United States due to the long-time availability of wood and brick masonry as construction materials in the United States.. The cement used to form the walls was mined and processed in the Town of Rosendale in Ulster County, New York, the site of one the largest cement manufactories in the United States at the time.

Amos Osborne Squire (1876-1949), the most famous resident of the house, operated a private mental hospital called the Grandview Sanitarium inside Highland Cottage. Squire later became chief physician at Sing Sing Prison during the early 1900s and served as the medical examiner for Westchester County for twenty-three years and as the Village's health officer during the 1920s.

Squire's daughter Evelyn Squire Culp (1907-2002), who was named Ossining Woman of the Year in 1970, played an important role in the civic life of Ossining during the mid 20th century in such organizations as the Ossining Historical Society, the Ossining Women's Club, and the Ossining Garden Club, among others. Culp also ran the Squire School of Business at the house from 1952 to 1984 and taught office skills such as typing, shorthand, and other secretarial skills. Culp donated the house to Westchester Preservation League in 1984 and continued to live in the house until 1996. The Preservation League later sold the house to a private owner.

Documented Sources of Information:

1. McAlester, Virginia and Lee, *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 34-38.

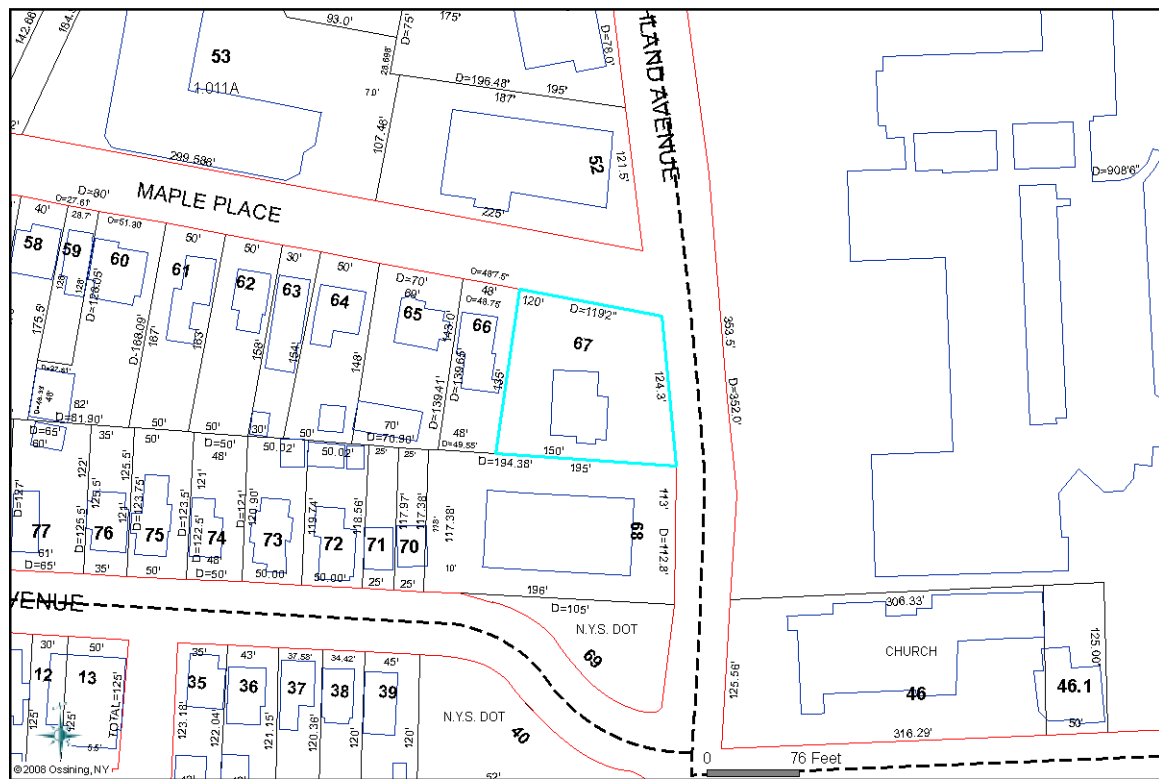
Village of Ossining Significant Sites and Structures Guide

2. Nomination Application for National Register of Historic Places, "*Highland Cottage*", 1982, Ossining Historical Society Archives
3. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 69.
4. Williams, Gray, "*Picturing Our Past: National Register Sites in Westchester County*", Westchester County Historical Society, (Canada: 2003), 238-239.
5. Wiltenberg, Carla, H. "*The Squire House, Ossining New York: A Preservation Plan*", Graduate School of Architecture, Planning, and Preservation, Columbia University (New York, New York: 1986)

Other Photos of Property:



Property Location Map:



Mount Pleasant Military Academy Library



IDENTIFICATION

Property Name: Mount Pleasant Military Academy Library

Street Address: 23 State Street

Section, Block, and Lot: Section 97.07, Block 3, Lot 86

Architect/Builder: Unknown

Date of Construction: circa 1870

Architectural Style: High Victorian Gothic (1860s-1890s)

High Victorian Gothic architecture, which evolved from the older Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to the Gothic Revival architecture, structures in this style also contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

The Mount Pleasant Military Academy Library is one and one half stories in height and has a roughly square configuration. All four elevations feature a very similar appearance, with a red brick first floor and an upper floor clad in slate shingles. The dominant feature of each facing is a steeply pitched gable with a large arched window. Three bands of black and yellow brick extend

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horizontally along each elevation, with small crosses made of black brick featured in the center band. The main entryway facing State Street contains an arched opening with a marble keystone and springers (the stone at the apex and the lowest on each side) along the arch. The arched window on the main façade's second story features elaborate decorative ironwork connecting the window frame to the roof gable.

Significance: Architectural and Historical

The Mount Pleasant Military Academy Library is architecturally significant as an intact and well preserved example of High Victorian Gothic style architecture utilized in an institutional context. It is also historically significant as the last remaining structure of the Mount Pleasant Military Academy campus, which occupied this site from 1814 until the 1920s.

Narrative:

The Mount Pleasant Military Academy Library, built to serve as the campus repository for the Academy's 12,000 books, is the last structure still standing from the original school campus. Originally known as the Mount Pleasant Academy at the time of its founding in 1814, this institution was created to serve as a private college preparatory school for young men of high school age living in the Westchester and lower Hudson Valley region. The school's establishment was funded by local philanthropists, who also donated the two acre parcel on State Street on which the Academy was sited.

The Academy began operation as a normal day high school in 1820. In 1842, a wing of the school was established for the education of female students, but the arrival of new principal C.F. Maurice in 1845 led to the disbandment of this part of the school in 1846. Maurice, who admired nearby West Point and other military schools, sought to transform the Academy into a military-style boarding school for young men. He remodeled the composition of the student body into a corps of cadets divided into four companies, with each company containing several dozen cadets who were led by a cadre of cadet officers overseen by a faculty containing a mix of civilian academics and retired military officers. This transformation was complete by 1848 and the school's name was changed to Mount Pleasant Military Academy to reflect the new orientation. The cadets who attended the school lived on campus and were taught military tactics and drill in addition to their regular studies. A separate wing of the school called Mount Pleasant Hall was established for boys under the age of 13, whom it was hoped would continue their studies within the corps of cadets once they reached the appropriate age.

The academy remained in operation until the 1920s, when it ceased operations due to declining enrollments and closed down. Over time, the buildings on the campus were demolished as the site was subdivided and redeveloped for other purposes. The last remaining structure on the campus is the library, which has been adapted for use as a business office while retaining its original appearance.

Documented Sources of Information:

1. *"Mount Pleasant Military Academy Yearbook: 1900-1901"*. Winthrop Press (New York, NY),6.
2. Sanchis, Frank. *"American Architecture: Westchester County, NY"*, North River Press, Inc., (Croton-on-Hudson, NY: 1977), 417.
3. Sargent, Porter. *"The Handbook of Private Schools"*. Press of George H. Ellis (Boston, MA: 1915), 87.

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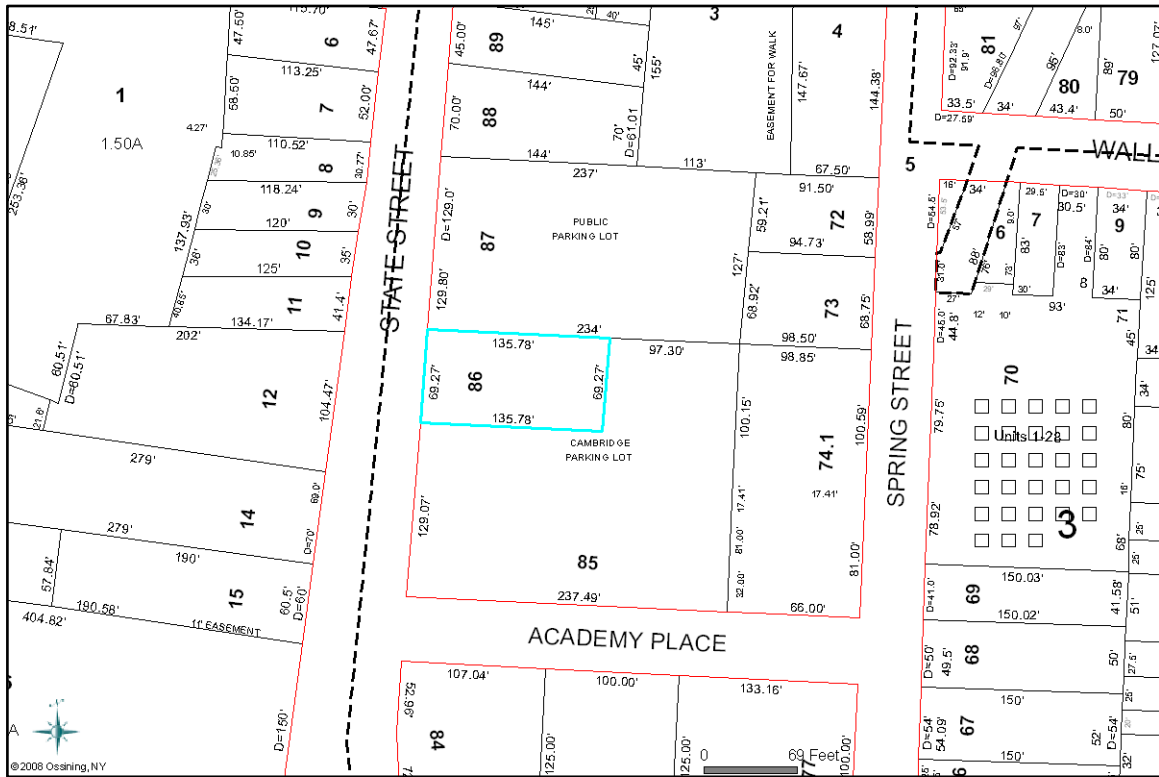
4. Scharf, J. Thomas. *"History of Westchester County, NY"*, (Philadelphia, PA: 1886), 350

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Richard Austin House



IDENTIFICATION

Property Name: Richard Austin House

Other Name(s): Ossining Historical Society Museum

Street Address: 196 Croton Avenue

Section, Block, and Lot: Section 90.13, Block 3, Lot 2

Architect/Builder: Richard Austin, Builder

Date of Construction: 1878

Architectural Style: Gothic Revival (1840-1880s)

In the United States, 19th Century Gothic Revival residential architecture had its roots in the Hudson Valley. The style was championed by architect Andrew Jackson Downing (1815-1852), a colleague of the renowned 19th century landscape architect Frederick Law Olmsted (1822-1903). Downing was a follower of the England-based Picturesque movement, a reaction to the dominance of Classical themes in the contemporary design ethos of the time. A primary tenet of the Picturesque school was the belief that structures should be built in harmony with their natural surroundings and preferably sited in pastoral, rural settings. The renewal of interest in Gothic

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architecture in the early 19th century was the manifestation of this ideology. Houses built in this style utilized elements such as pointed arches, vertical-oriented massing, and steeply pitched roofs to create a striking and imposing visual effect.

The Richard Austin House is a cottage built in the Gothic Revival style. It is three bays wide, five bays deep, and two and one half stories in height. It was originally constructed on a parcel that was two acres in size at the time. It is capped with a gabled roof with a steeply pitched center cross gable and contains slate shingles and three brick chimneys. A one story veranda extends the full width of the front façade. The building was altered twice: a 1911 addition added a two and one half story extension with a porch on the rear, and a one story garage was built on the rear between 1911 and 1930.

Significance: Architectural

The Richard Austin House was added to the National Register of Historic Places in 1988. It is architecturally significant as an example of a Gothic Revival-style house in a suburban context that retains almost all of its original interior and exterior features.

Narrative:

The Richard Austin House was built in 1878 by the man of the same name, a wealthy Sing Sing-based lawyer who invested in local real estate during the expansion of middle class residential housing into what had previously been farmland. Between 1855 and 1880, the population of Sing Sing Village grew from 5,785 to 8,769 – a growth of more than 50%. This population boom was largely the result of the extension of the New York and Hudson River Railroad to Sing Sing Village in 1851, placing the Village within a one hour commute to New York City.

The house was built on a two-acre parcel located just outside the Village that had previously been part of a farm owned by Jeremiah Sniffen, a wealthy farmer and Austin's father in law. While the house was not the first residential structure built in the far northeast area of the Village then known as Ossining Heights, it remains one of the oldest structures that is still fully intact and mostly unaltered since its construction. It was owned by members of the Austin family from its construction in 1878 until 1893, at which point it was owned and occupied by a series of private owners for most of the 20th century until it was purchased by the Ossining Historical Society in 1970 for use as the Society's museum.

Documented Sources of Information:

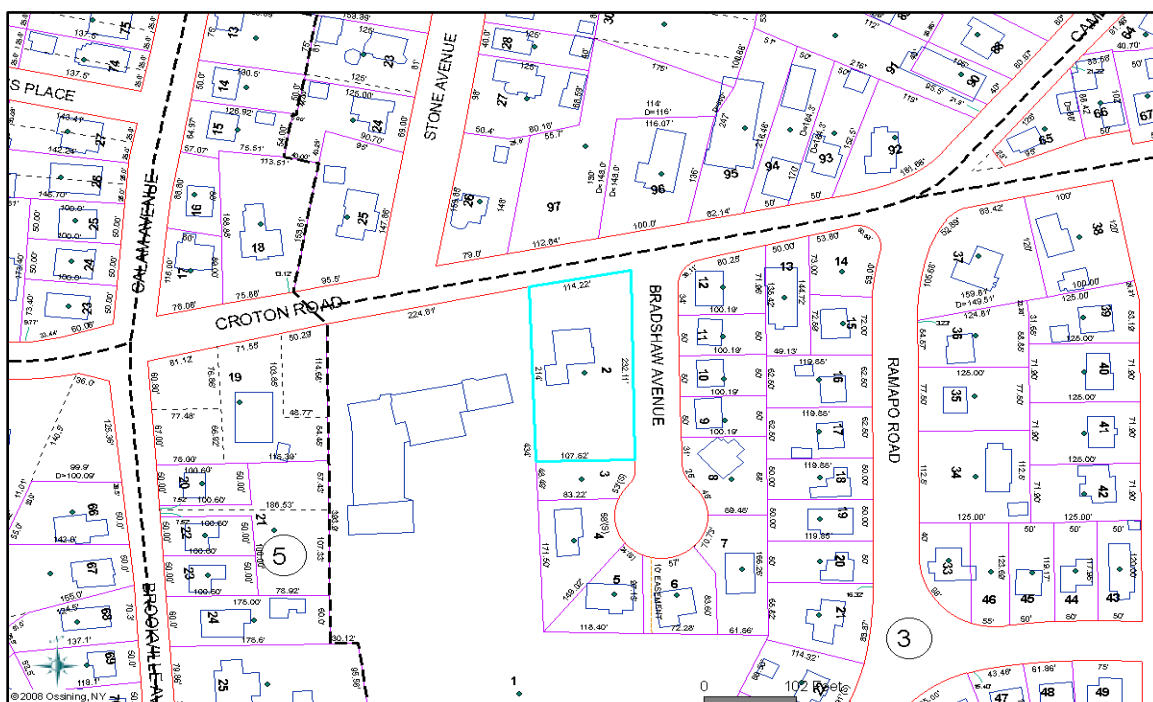
1. Nomination Application for National Register of Historic Places, "*The Richard Austin House*", 1988, Ossining Historical Society Archives
2. Williams, Gray "Picturing Our Past: National Register Sites in Westchester County", Westchester County Historical Society, (Canada: 2003), 216-217

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Other Photos of Property:



Property Location Map:



The Three Sisters



IDENTIFICATION

Property Name(s): The Three Sisters

Street Address: 43, 45 and 47 Ellis Place

Section, Block, and Lot: Section 89.20, Block 3, Lots 29, 28 and 27, respectively

Architect/Builder: John O'Brien, Builder

Date of Construction: 1877

Architectural Style: Carpenter Gothic (1840s-early 1900s)

Carpenter Gothic architecture, a subtype of the larger Gothic Revival movement, was a style that applied some of the forms typically associated with Gothic Revival architecture to cottage residences. This style was known for its use of board and batten siding, steeply pitched roofs, and elaborate ornamental features known as *gingerbread* that were made possible by the newly invented scroll saw, which allowed carpenters to cut wooden shapes that had been impossible previously.

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The Three Sisters are each two and one half stories in height with a raised basement level and have a rectangular, side-hall plan. As originally built, the houses had their kitchens and dining rooms in the basement and a double parlor with side hall on the main floor level. The main façades contain two bays of pedimented one over one sash windows, with a pair of windows on the left side of each story and a single window on the right side of each story. The front porches that extend the full width of the façades contain a gable with a star motif that is repeated on the front-facing gable of each structure, each of which utilizes board and batten siding and contains a pair of small attic windows. All three structures contain asphalt shingle roofs with two side dormers and clapboard siding on all facings.

Significance: Architectural

The Three Sisters are architecturally significant as examples of late 19th-Century Carpenter Gothic-style houses.

Narrative:

The Three Sisters, located at 43, 45, and 47 Ellis Place respectively, were built by John O'Brien, a local entrepreneur who owned and operated a stone and monument factory on Water Street. O'Brien built the houses from 1875-1877 for his three daughters: Birdie, Margaret, and Edith. All three houses have had a series of private owners since their construction and each is painted a different color: Number 43 is painted pink, Number 45 is blue, and Number 47 is gray.

Documented Sources of Information:

1. Ellis Place Association, Department of Community Development, Village of Ossining, 1977, Ossining Historical Society Archives.
2. <http://www.buffaloah.com/a/archsty/gothic/index.html>
3. Virginia McAlester and Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 2003.

Other Photos of Property:

- 43 Ellis Place:



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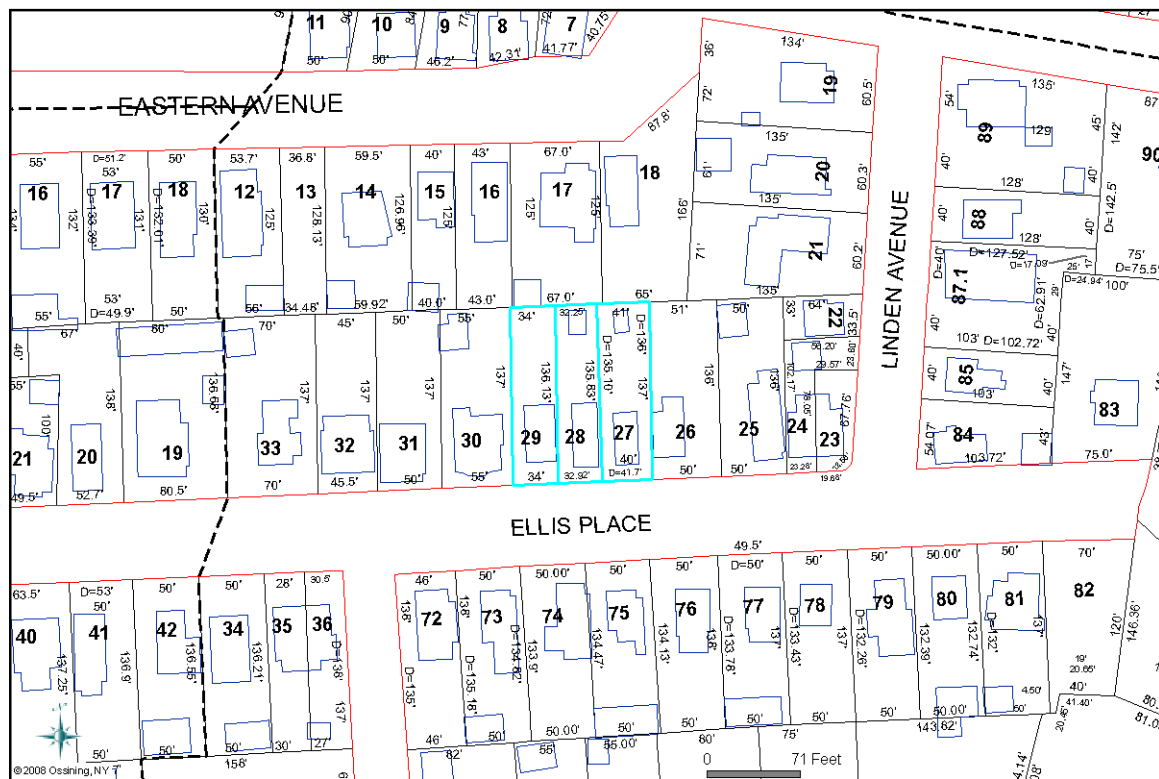
- 45 Ellis Place:



- 47 Ellis Place:



Property Location Map:



Victoria Home



IDENTIFICATION

Property Name: Victoria Home

Other Name(s): McAlpin House, Rock Spur, Hillside House

Street Address: 25 North Malcolm Street

Section, Block, and Lot: Section 89.19, Block 1, Lot 11

Architect/Builder: Colonel E.A. McAlpin, Builder

Date of Construction: circa 1889

Architectural Style: Queen Anne (1880-early 1900s)

Queen Anne style houses, popular during the latter years of the 19th century, are considered one of the quintessential varieties of Victorian-era architecture. The unusual asymmetrical massing, turrets, and elaborate ornamentation typical of the style was made possible by the use of balloon frame construction, a technique utilizing inexpensive and sturdy 2x4 wooden boards that allowed the use of massing that had been impossible previously.

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Victoria Home consists of two main components: the original circa 1889 Queen Anne-style building and a brick 1932 addition. The original structure has an L-shaped configuration and is divided into a southern and a northern wing. The southern wing contains the structure's main façade and is ten bays wide, four bays deep, and two and one half stories in height. The main façade contains a wraparound porch with Doric pilasters and a decorative millwork balustrade, along with verandas on the second and third stories. The northern wing is six bays deep, roughly two bays wide, and is two and one half stories in height, with gable and shed roofed dormers and a tower with metal finials and a dentil cornice. A cross-gable roof covers the four southernmost bays on this wing. The structure's window configuration varies, with a mix of six over six, four over four, and two over two double hung windows, some of which contain transoms and sidelights. Fire escapes were added to each elevation at an unknown date. The utilitarian 1932 brick wing is four bays wide, sixteen bays deep, and three stories in height, and is connected to the original wing via a first floor passageway.

Significance: Cultural and Architectural

Victoria Home is culturally significant for its association with 19th and early 20th century New York City and Ossining based businessman Edwin A. McAlpin, who married into the prominent Brandreth family. It is also architecturally significant as the largest Queen Anne style structure in Ossining.

Narrative:

Victoria Home, located at 25 North Malcolm Street, is a large Queen Anne style structure built circa 1889 that currently serves as a nursing facility. When originally built in 1889, the structure was known as Hillside House, reflecting its location on a bluff overlooking the surrounding area. The house had existed in a dilapidated state for a number of years until it was purchased and rehabilitated by Edwin A. McAlpin (1848-1917), a wealthy Ossining native who founded the D.H. McAlpin Tobacco Company and Hotel McAlpin in New York City. McAlpin married Anne Brandreth, a daughter of Benjamin Brandreth (1809-1880) in 1870 and the two lived in the house for much of their lives. McAlpin went on to become a general in the New York State Militia as well as president of Boy Scouts of America and was active in local civic life, serving as a founding trustee of the First Presbyterian Church (see entry). When constructed, the house was one of the largest private residences in Ossining, with twenty seven rooms and ten baths.

Following McAlpin's death in 1917, his son Col. Benjamin Brandreth McAlpin sold the estate to a charitable organization known as the Imperial Order of the Daughters of the Empire for the establishment of a retirement home for women of British heritage. The Order then moved their operations from Staten Island to the McAlpin House in 1928 and established the Victoria Home for the Aged at the site. When originally opened, the Home had a capacity of 22 residents, and this was increased to 41 via a \$92,000 expansion in 1932. Today, the house remains in service as a nursing facility and is open to individuals of all backgrounds.

Documented Sources of Information:

1. McAlester, Virginia and Lee, *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 262-267.
2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 68.

Other Photos of Property:

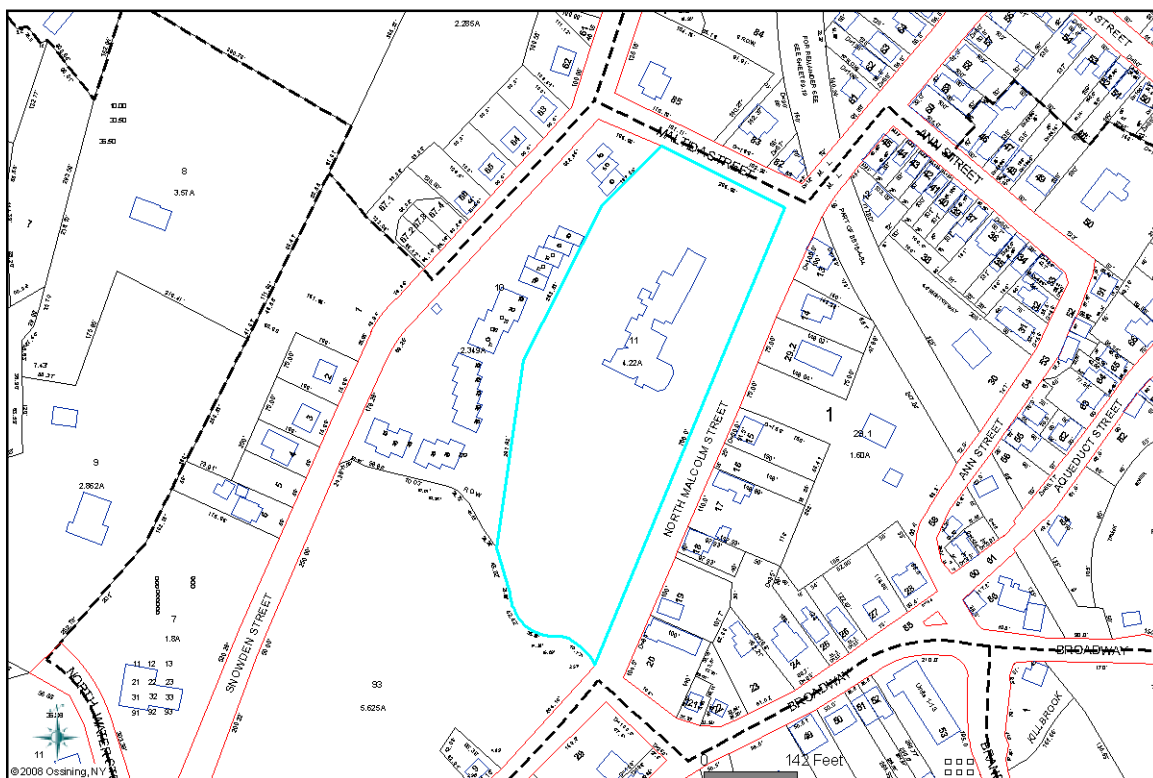


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Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Vireum Schoolhouse (Revised 10/11/23)



IDENTIFICATION

Property Name: Vireum Schoolhouse

Street Address: 1 Snowden Avenue

Section, Block, and Lot: Section 89.19, Block 1, Lot 7

Architect/Builder: Unknown

Date of Construction: 1870

Renovation into condominiums: 1988

Architectural Style: Second Empire (1860s-1880s)

Second Empire-style architecture was a style that originated in France and was named for Napoleon III's campaign to modernize Paris in the mid 19th Century. This style, which is similar to the Italianate style, utilizes elements such as tall, arched window openings, columns flanking the main entryway, and cornices below the roofline. The primary distinguishing characteristic is the Mansard roof, a configuration in which the roof has a steep pitch on the lower section and a shallower pitch on the upper portion. This style of roof was initially designed to provide extra

living space while not subjecting the owner to additional taxation under French law, as the rooms located inside the roofline were not considered a full additional floor.

The Vireum Schoolhouse, built in the Second Empire style, is three and one half stories in height, with a T shaped plan; the larger west wing is seven bays wide and three bays deep, while the east wing is slightly smaller in its dimensions. The left and right sides of the main façade feature sets of four over four double hung windows with arched openings, with a set of three, two over two windows on the center bay of each side of the third floor. All of the window openings on the main façades and side elevations are arched, featuring limestone keystones and springers on each arch. The first floor windows openings on the main façade and side elevations contain a curved decorative motif below each arch. Bands of projecting brick surround the window bays on the main façade and side elevations, with a dentil cornice above the second story windows.

The structure's east wing features slightly different architectural detailing on elevations, lacking the raised brick and around the window bays and containing a slightly different arch profile around the window openings. The mansard roof is punctuated by a mix of gabled and shed dormers on the main façade and gabled dormers on the side elevations of the west wing and the entire roofline of the east wing.

Significance: Architectural and Cultural

The Vireum Schoolhouse is architecturally significant as a well preserved example of the Second Empire architectural style used in an institutional context. It is also culturally significant for its association with the Brandreth family, descendants of the eminent Sing Sing-based entrepreneur Benjamin Brandreth.

Narrative:

The Vireum School for Boys was founded in 1870 by Major Henry C. Symonds, a former West Point English professor who was married to Beatrice Brandreth, a daughter of Benjamin Brandreth, builder of the Brandreth Pill Factory (see entry). Symonds later served as president of the village for several years during the late 1870's and early 1880's. The original name of the school, *Vireun*, was a combination of *Virginia* and *Eunice*, the names of Symonds' daughters. At some point in time the name of the school and building were changed to reflect the common mispronunciation of its name, Vireum. It was established as a college preparatory school and was geared toward preparing school-aged young men for entrance into military academies, whose standards for enrollment had become more rigorous following the end of the US Civil War. The school sent several hundred graduates on to schools such as West Point and Annapolis during its years of operation. After the closing of the school in the early 20th century, the structure served as a factory for a time until lying abandoned for many years. It was restored in 1988 and was adapted for residential use, which continues today.

Documented Sources of Information:

1. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 95.
2. Scharf, J. Thomas. *"History of Westchester County, NY"*, (Philadelphia, PA: 1886), 352.

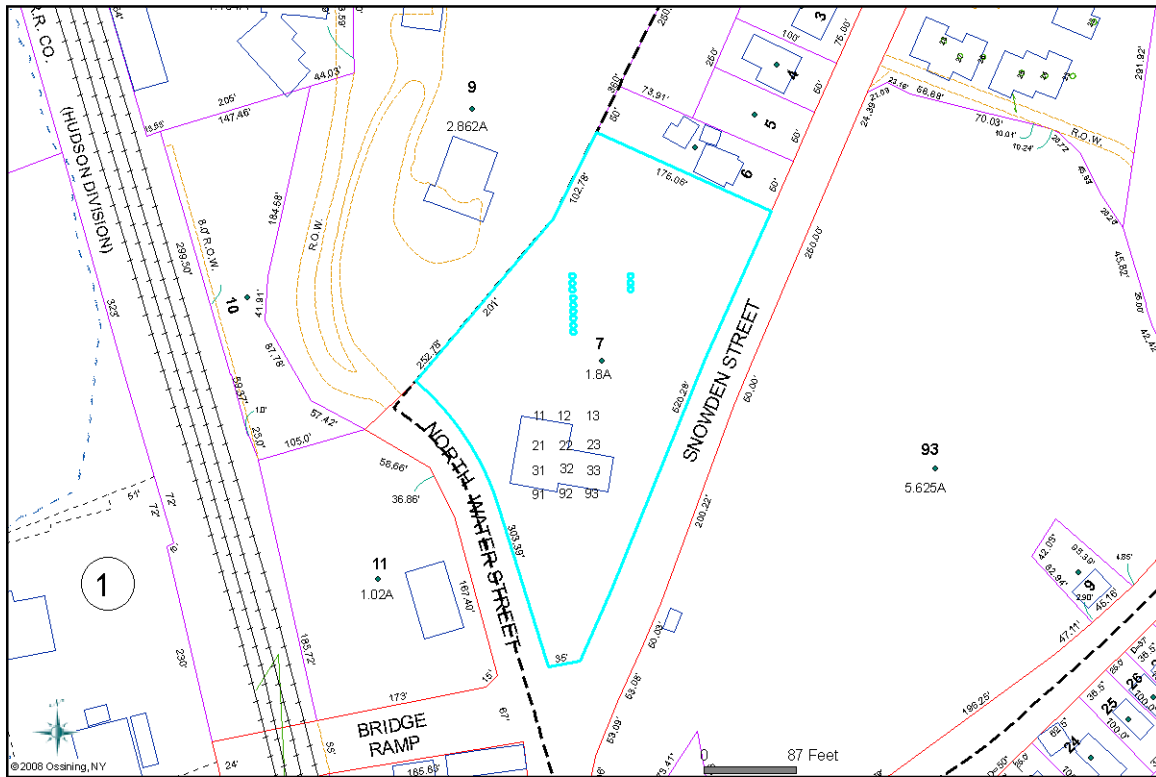
Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

The massive, ornate brick chimneys and the grand, central west dormer are visible in the historic b&w photo above. The 1988 renovation in the color photos show that the dormer and the chimneys had not been maintained. The renovation plans filed in 1986 do not reference these features so presumably the chimneys and dormer had been demolished sometime prior to the renovation. Brick window in-fill and metal kitchen/bath vents on the roof were part of the renovation. All work took place before establishment of the Historic Preservation Commission.

Property Location Map:



Downtown Ossining Historic District



IDENTIFICATION

Name: Downtown Ossining Historic District

Location: Intersection of Highland Avenue, Main Street, Croton Avenue

Date of Establishment: District listed on National Register of Historic Places in 1988

Characteristics: Village historic district containing thirty-seven contributing structures and eighteen non-contributing structures; see location map for district boundaries

Significance: Historical and Architectural

The Downtown Ossining Historic District was added to the National Register of Historic Places in 1988. It is historically significant for its role as the center of Ossining's civic, business, and religious life since the Village's 1813 incorporation and rose to prominence over the course of the 19th century and early 20th century. It is also architecturally significant for the myriad examples of late 19th century Victorian-era commercial architecture present within the district.

Narrative:

The Downtown Ossining Historic District, added to the National Register of Historic Places in 1988, contains the structures that have constituted the civic, religious, and entrepreneurial heart of the Village since the middle of the 19th century. It is located at the confluence of Highland Avenue (known as the Old Albany Post Road in the 19th century), Croton Avenue, and Main Street.

As is the case for much of the western side of Westchester County, the land that comprises downtown Ossining was originally part of the Frederick Philipse estate. The Philipses, a Dutch-American family who owned a vast estate stretching from current-day Kingsbridge of the Bronx to the Croton River, were loyal to the Crown during the Revolutionary War and faced the seizure of their property by the government of New York State following the war's conclusion. The estate's land was subdivided and auctioned off to private owners in the years following the war. Early on, almost all development in Sing Sing Village was concentrated around Hunter's Landing, a small hamlet surrounding the waterfront area. The establishment of Sing Sing Prison on the Village's waterfront in 1825 and the growth of a small shipbuilding industry led to an increased need for housing and businesses in close proximity to the waterfront, spurring real estate speculation on the farm properties located between the waterfront and the Old Albany Post Road (Highland Avenue today). Within a few years, most of the properties in this area were sold and then subdivided for the construction of the buildings that would soon comprise downtown Sing Sing Village. As this area grew, the appearance of the buildings on Main Street curving their way downhill from its junction with the Old Albany Post Road and Croton Avenue led to the bestowment of the name "The Crescent" on this part of downtown Sing Sing Village, a name by which it is still known today.

Downtown Sing Sing's location, slightly uphill from the busy port, caused it to grow as a trade conduit between the farmland of northern Westchester and southern Putnam County and the markets in New York City. Many of the merchant companies who owned the transport vessels that traversed the Hudson River had offices in the downtown area at this time. The extension of the New York Central and Hudson River railroad to Sing Sing in 1851 led to a great deal of additional growth over the latter half of the 19th century as Ossining became increasingly known as a center of industry in the northern Westchester region. It was during this prosperous period, from 1850-1920, that the majority of the structures that comprise the historic fabric of the district were constructed.

In October of 1872, a fire left twenty families homeless and destroyed twenty-seven downtown businesses, devastating the center of Sing Sing Village's commercial and civic life. Most of the damaged and destroyed structures that were concentrated in an area from 117 Main Street east to the intersection of Main, Spring, and Brandreth Streets and also included many of the structures located on Spring Street near its intersection with Main Street. Many of the structures that were destroyed were wood-framed buildings that easily caught fire and burned to the ground before the Ossining Fire Department could save them. The property owners rebuilt many of the destroyed structures utilizing brick masonry construction and did so in the High Victorian Italianate style that was popular at the time. The most prominent example of these was the Barlow Block, built by William and George Barlow to house their hardware and furniture business (see entry).

Downtown Ossining continued to prosper through the close of the 19th century and the first decades of the 20th, becoming a hub for several local banks in these years, including the Ossining

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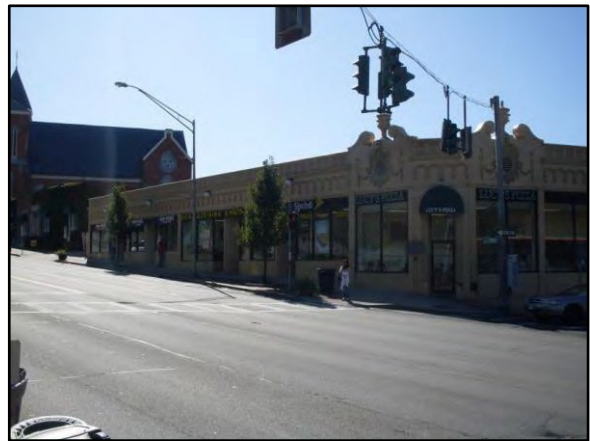
Bank for Savings (1908) (see entry) Ossining National Bank (1906) (see entry) and First National Bank and Trust Co. (1930) (see entry). In 1933, the Ossining Post Office was built at 30 South Highland Avenue. This was the last of the pre-World War Two institutional structures built within the boundaries of the Historic District.

The Downtown Ossining Historic District contains a number of historic landmarks featured elsewhere in this document. Below is a list of these structures:

- Barlow Block – 129-131 & 133 Main Street (see entry)
- Cynthard Building – 26 South Highland Avenue (see entry)
- First Baptist Church – 1 Church St (see entry)
- First National Bank and Trust Co. – 13 Croton Ave (see entry)
- First Presbyterian Church – 34 South Highland Ave (see entry)
- Olive Opera House – 63-67 Central Ave (see entry)
- Ossining Bank for Savings – 200 Main St (see entry)
- Ossining High School – 29 South Highland Ave (see entry)
- Ossining Municipal Building – 16 Croton Ave (see entry)
- Ossining National Bank – 135-139 Main St (see entry)
- Ossining Post Office (former) – 30 South Highland Avenue (see entry)
- Trinity Episcopal Church – 7 South Highland Ave (see entry)



Barlow Block – 129 and 131-133 Main Street



Cynthard Building - 30 South Highland Avenue

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First Baptist Church – 1 Church Street



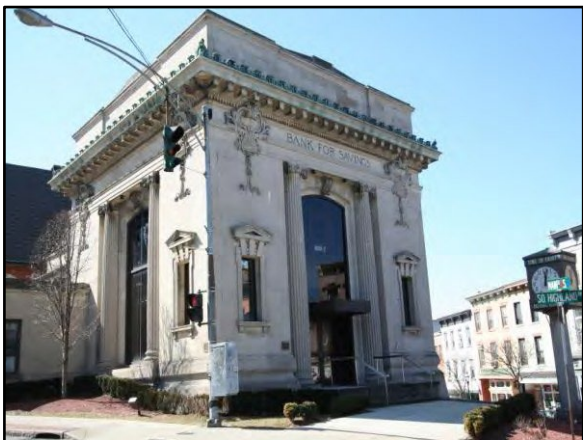
First National Bank & Trust Co. – 13 Croton Avenue



First Presbyterian Church – 34 S. Highland Avenue



Olive Opera House – 63-67 Central Avenue



Ossining Bank for Savings – 200 Main St



Ossining High School – 29 S. Highland Ave

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Ossining Municipal Building – 16 Croton Ave



Ossining National Bank – 135-139 Main St



Ossining Post Office (1933) – 30 S. Highland Ave



Trinity Episcopal Church – 7 S. Highland Ave

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Above three images courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

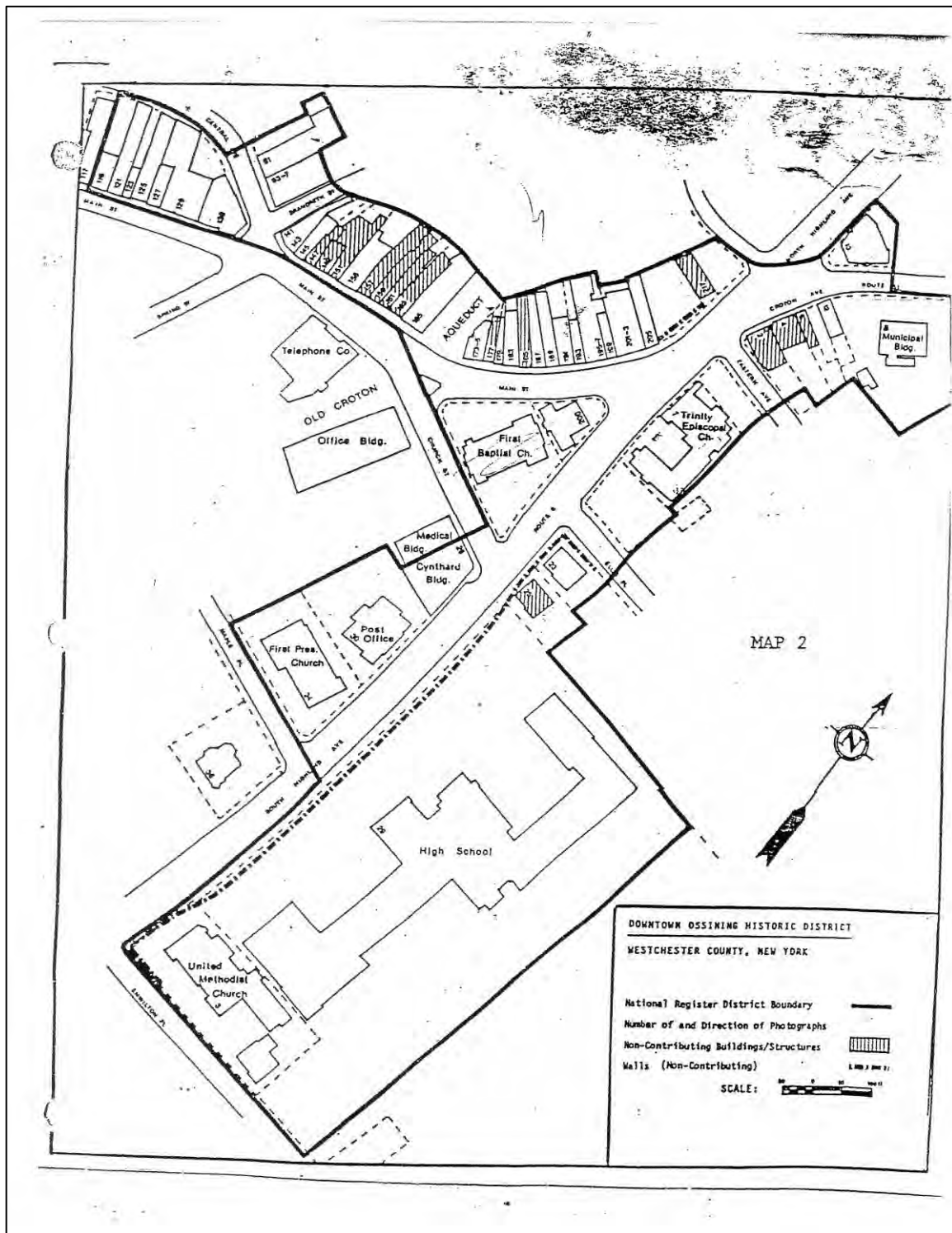
Documented Sources of Information:

1. Benepe, Barry, and Sample, Deborah “*Architectural Lifelines: Working with Historic Buildings in Ossining, New York*”, 1978, Village of Ossining Community Development Department.
2. Gray Williams, “*Picturing Our Past: National Register Sites in Westchester County*”, (Canada: 2003), 247.
3. Nomination Application for National Register of Historic Places, “*Downtown Ossining Historic District*”, 1978, Ossining Historical Society Archives.
4. Oeschner, Carl. “*The Ossining Story*” (Croton-on-Hudson, New York: North River Press, 1975). 16-17, 78, 84.

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5.Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 23, 53.

Site Location Map:



Barlow Block



IDENTIFICATION

Property Name: Barlow Block

Street Address: 129 and 131-133 Main Street

Section, Block, and Lot: 129 Main Street: Section 89.19, Block 6, Lot 2
131-133 Main Street: Section 89.19, Block 6, Lot 3

Historic District: Downtown Ossining Historic District

Architect/Builder: William E. Barlow, Builder

Date of Construction: 1873

Architectural Style: High Victorian Italianate (1860s-1890s)

High Victorian Italianate architecture evolved out of the earlier Italianate style, a style that drew upon the design elements of rural Italian villas characterized by the use of flat or hipped roofs with a central cupola, bracketed roof eaves, and square massing. The High Victorian Italianate

style built upon this by focusing visual attention on two elements in particular: on windows via use of segmentally arched openings, and on the roofline by use of elaborate, bracketed cornices. This style was heavily utilized in structures located in downtown areas during the late 19th century.

The Barlow Block is three stories in height, sixteen bays wide, and one block deep. The main façade features two over two double hung wood sash windows, each with segmentally arched metal lintels and stone sills, with the exception of the third story windows on 129 Main Street, which features round arched lintels. Beige brick courses are located between the lintels on the second floor and third floors on 131-133 Main Street. Both 129 and 131-133 Main Street contain a bracketed and dentiled cornice with modillions and a molded frieze. On 129 Main Street, an ornamental crest within the cornice reads “Hardware”, while a second crest on 131-133 Main Street reads “Barlow Block”. The first floor storefronts on 129 and part of 131-133 Main Street were altered at an unknown date, adding a layer of stucco over the original brick, but still retain the original intermediate cornices and cast-iron columns just above the first floor level. The building was constructed with red brick.

Significance: Architectural, Cultural, and Historical

The Barlow Block is architecturally significant as the best preserved example of late 19th century High Victorian Italianate commercial architecture in Ossining and as one of the best preserved examples in Westchester County. It is culturally significant for its association with brothers William and George Barlow, prominent local entrepreneurs who played an important role in the business life of late 19th century Ossining. It is historically significant as a contributing structure within the Downtown Ossining Historic District, which was added to the National Register of Historic Places in 1988.

Narrative:

The Barlow Block, located at 129 and 131-133 Main Street and built in 1873, is a group of structures built by furniture entrepreneurs and siblings George and William E. Barlow. Originally constructed as a single building that was later subdivided by future alterations, the Block was constructed to replace a group of wood-frame structures that were destroyed in the Sing Sing Fire of 1872, a conflagration that took place on October 9th of that year and left twenty-seven businesses destroyed and twenty families homeless. The Barlows, whose family business had been a tenant in one of the destroyed buildings since 1844, pooled their resources and purchased the vacant parcel at the heart of the Village’s downtown and decided to build a structure in the High Victorian Italianate style that would be a centerpiece for the commercial life of downtown Sing Sing Village. Once it was built, the Block served as the headquarters for the Barlow’s very successful furniture and hardware business. As originally built, the Barlow Block included the structure located at the northern end of the group of buildings, 135-139 Main Street. This structure contained the Ossining Post Office until it was purchased by the Ossining National Bank and remodeled in the Renaissance Revival style, separating that part of the Block from the other structures (see Ossining National Bank entry). Today, the Barlow Block is still home to several businesses and remains one of the core structures within Ossining’s downtown business district.

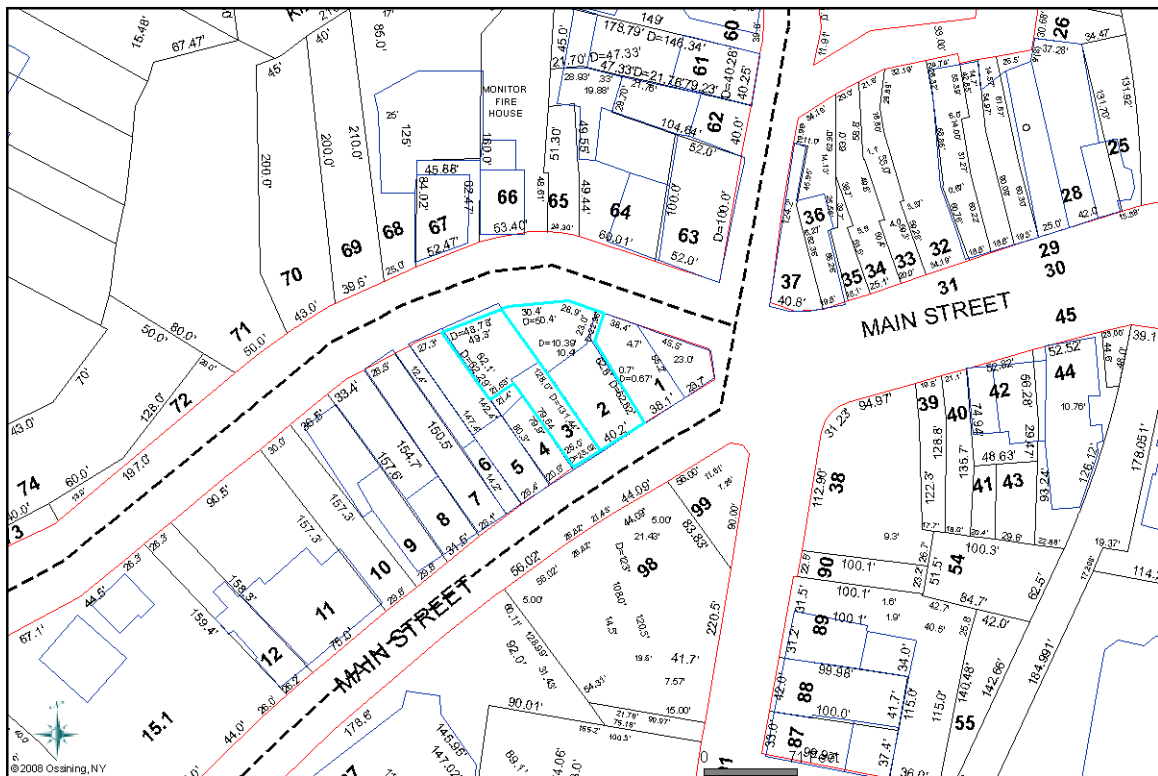
Documented Sources of Information:

1. Carlson, Birgitta. "Structure Inventory Form: Barlow Block (RIM Plumbing & Heating Supplies)". Westchester County Division of Housing and Community Development, 1983.
2. Cary, William. "Structure Inventory Form: 131 Main Street". Columbia University Historic Preservation Program, 1975.
3. Cary, William. "Structure Inventory Form: 135 Main Street". Columbia University Historic Preservation Program, 1975.
4. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 23.
5. Williams, Gray *"Picturing Our Past: National Register Sites in Westchester County"*, (Canada: 2003), 247.

Other Photos of Property:



Property Location Map:



First Baptist Church



IDENTIFICATION

Property Name: First Baptist Church

Street Address: 1 Church Street

Section, Block, and Lot: Section 89.19, Block 4, Lot 47

Historic District: Downtown Ossining Historic District

Architect/Builder: J. Walsh, Architect; John Hoff, Builder

Date of Construction: 1871- 1874

Architectural Style: High Victorian Gothic (1860s-1890s)

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High Victorian Gothic architecture, which evolved from the older Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to the Gothic Revival style, structures in this style also contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

The First Baptist Church consists of two sections: a rectangular main section and a smaller, perpendicular northern section. The main section's 100 foot tall spire, which is surrounded by 16 pinnacles, was added in 1894. Older photographs show that the building originally had an ornamental roof cresting that was subsequently removed at an unknown date. The structure is capped with a gray slate gable roof with four gabled dormers. Each contains a large pointed arch window and elaborate decorative exterior woodwork around the gables. The pointed arch-shaped double front doors at the main entryway facing Church Street are surrounded with polychrome brick trim and a decorative fanlight above the door. Eight stained glass windows located around the perimeter of the structure illustrate scenes from the Bible. The church is constructed with brick and limestone.

Significance: Architectural and Cultural

The First Baptist Church was added to the National Register of Historic Places in 1973 as architecturally significant for its status as the best example of High Victorian Gothic architecture in the Village. Other examples include the First Presbyterian Church (see entry) and the First Baptist Church (see entry). The nomination took place prior to the 1989 designation of the Downtown Ossining Historic District in which the Church is located and listed as a contributing structure. The Church is also culturally significant for its association with its founder, Captain Elijah Hunter (1749-1815), a Sing Sing-based landowner and businessman who later served as the first Supervisor for the Town of Mount Pleasant prior to the formal incorporation of Sing Sing Village in 1813; the Sing Sing Baptist Congregation, founded in 1786; and for its overall role in the cultural life of the Village since its construction in 1874.

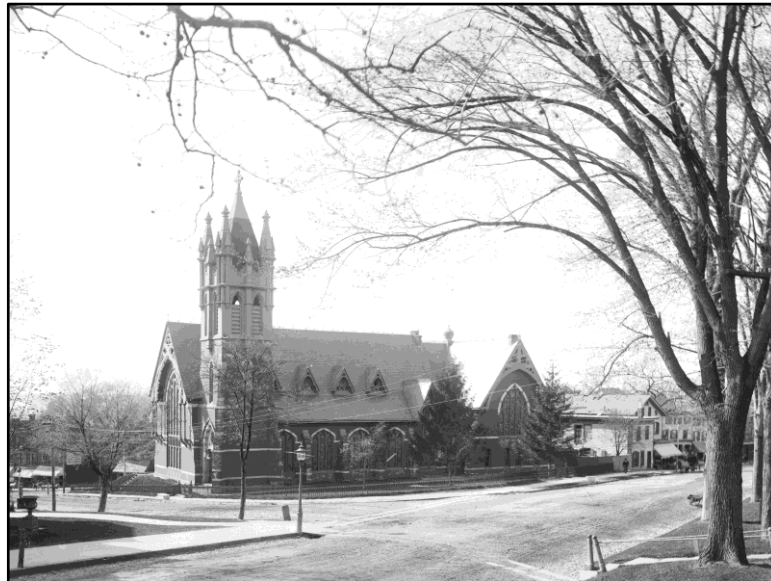
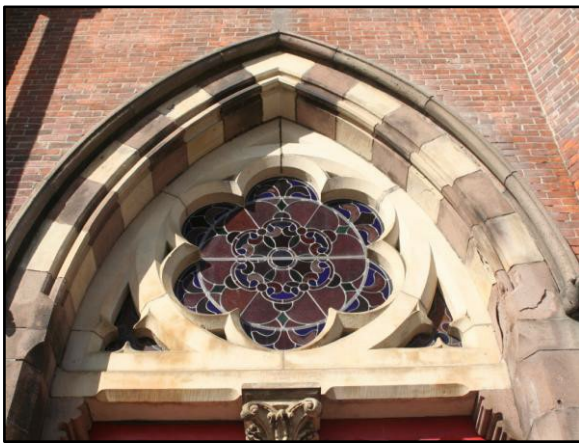
Narrative:

The First Baptist Church, completed in 1874, is actually the second structure to occupy the site at 1 Church St; the first was constructed in the early 19th Century to house the Sing Sing Baptist Congregation. This congregation was founded in April of 1786 by Captain Elijah Hunter, a Revolutionary War spy who was the founder of the hamlet Hunter's Landing, an early waterfront settlement located near the current-day train station which grew to later become part of Sing Sing Village. Hunter chose a triangular-shaped site at the center of the Village near the convergence of the Albany Post Road (known today as Highland Avenue or Route 9), Croton Avenue, and Main Street in order to maximize its visibility and emphasize its central importance to Ossining's religious life. The original First Baptist Church was a place where blacks and whites would worship side by side in a setting that permitted a degree of equality that did not exist elsewhere, a tradition that continued with the construction of the current structure. The original church building was demolished once the size of the congregation grew too large and the present structure was built on the same site. The church was designed by J. Walsh, a Brooklyn-based architect, and was built for a cost of \$75,000 in 1874 dollars.

Documented Sources of Information:

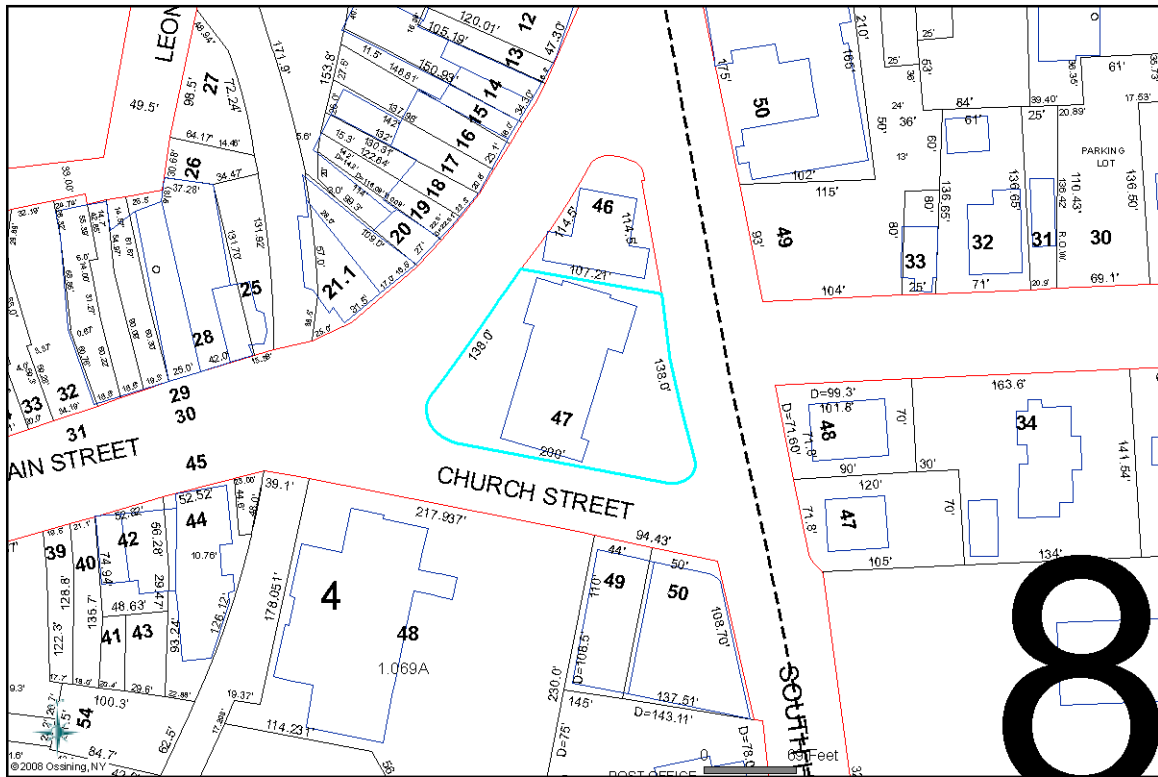
1. First Baptist Church "*Historic First Baptist Church: History.*" <http://historicfirstbaptist.org/history.html> (accessed April 17th, 2009).
2. Nomination Application for National Register of Historic Places, "*First Baptist Church*", 1973, Ossining Historical Society Archives
3. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 98.
4. Scharf, Thomas, J. "*History of Westchester County, NY*", (Philadelphia, PA: 1886), 338
5. Williams, Gary. "*Picturing Our Past: National Register Sites in Westchester County*", Westchester County Historical Society, (Canada: 2003), 274-275.

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



First Presbyterian Church



IDENTIFICATION

Property Name: First Presbyterian Church

Street Address: 34 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 4, Lot 52

Historic District: Downtown Ossining Historic District

Architect/Builder: Isaac Gale Perry, Architect; Peter H. Terhune, Contractor.

Date of Construction: 1870

Architectural Style: High Victorian Gothic (1860s-1890s)

High Victorian Gothic architecture, which evolved from the older Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to the Gothic Revival architecture, structures in this style also

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contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

The First Presbyterian Church is two stories in height with rectangular massing. The front façade is dominated by two front towers on either side of the main entryway. Typical of the High Victorian Gothic style, the church makes use of the polychrome theme with the contrasting brick colors on window sills, lintels, surrounds, buttress caps, and surrounding the main entrance. The gothic pointed arch motif is used for window openings and entryways. The gabled main entrance, which faces South Highland Avenue, is surrounded with elaborate limestone work. The church originally was constructed with a tall steeple on the southeast tower that was subsequently removed in the 1950s when the building was renovated and modernized. The church is constructed with brick and limestone.

Significance: Architectural and Cultural

The First Presbyterian Church is National Register-listed as a contributing structure within the Downtown Ossining Historic District. It is architecturally significant as a well preserved example of High Victorian Gothic architecture within Ossining. Other structures of this style include the First Baptist Church (see entry) and the First Presbyterian Church (see entry). This structure is also culturally significant as the home of the First Presbyterian Congregation of Ossining.

Narrative:

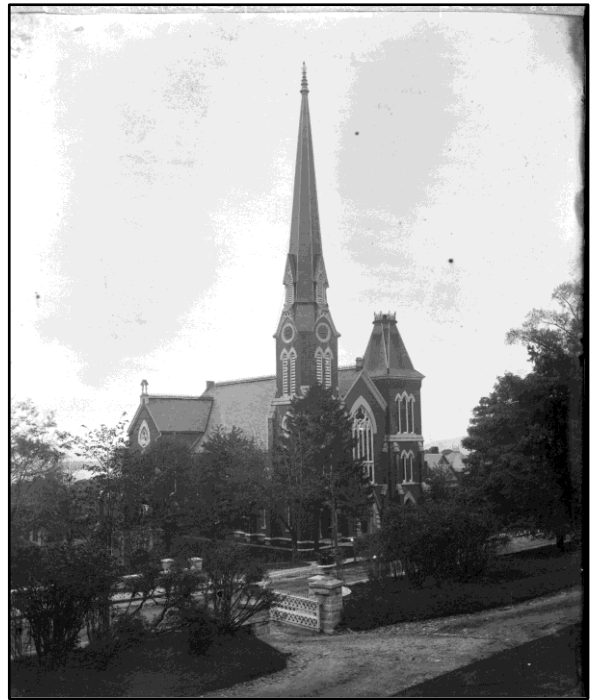
The First Presbyterian Congregation was formed in 1763 and originally occupied a site located in what is now Sparta Cemetery on land donated by Frederick Phillipse, owner of the vast Phillipse Estate that stretched from modern-day Kingsbridge, Bronx to the Croton River. The original building was damaged during the Revolutionary War, prompting the congregation to build a new structure in the village of Sing Sing on the site of the current Trinity Episcopal Church at 7 South Highland Avenue in 1803. As the congregation grew, this church was expanded until it was no longer adequate to house all those who wished to worship there. The present church was constructed from 1868 to 1870 for a cost of approximately \$95,000 by contractor Peter H. Terhune of Binghamton, NY and designed by architect Isaac Gale Perry. Perry was later appointed as the State Architect for the State of New York and designed the final phase of the New York State Capitol in Albany from 1883 to 1899 as well as the New York State Armory in Poughkeepsie in 1891.

Documented Sources of Information:

1. "First Presbyterian Church of Ossining, New York: History." First Presbyterian Church. <http://www.presossining.org/First-Presbyterian-History.aspx>. (Accessed April 28th, 2009).
2. Nomination Application for National Register of Historic Places, "Downtown Ossining Historic District", 1978, Ossining Historical Society Archives.
3. Ossining Historical Society, "Images of America: Ossining Remembered", (Charleston, SC: 1999), 99.
4. Scharf, Thomas, J. "History of Westchester County, NY", (Philadelphia, PA: 1886), 340.
5. Williams, Gray "Picturing Our Past: National Register Sites in Westchester County", Westchester County Historical Society, (Canada: 2003), 273-274.

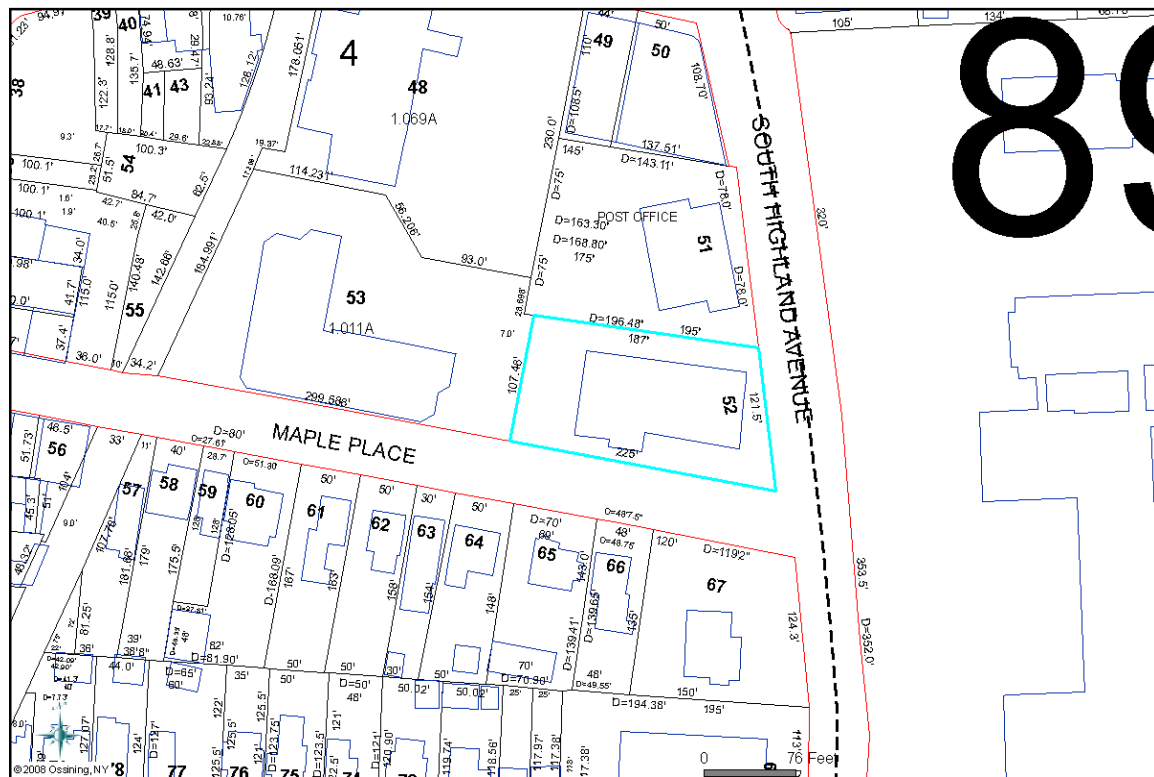
Other Photos of Property:

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Bottom right image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Trinity Episcopal Church



IDENTIFICATION

Property Name: Trinity Episcopal Church

Street Address: 7 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 3, Lot 50

Historic District: Downtown Ossining Historic District

Architect/Builder: Robert W. Gibson, Architect (original structure); Renwick, Aspinwall, and Owen Architects (1905 expansion)

Date of Construction: 1892

Architectural Style: Neo-Gothic (1890s-mid 20th century)

Neo-Gothic architecture, popular from the close of the 19th century until the mid 20th century, represented a revival of interest in the Gothic structures of England over the polychrome High Victorian Gothic variants favored over the preceding decades. These structures were less ornate and tended toward a monochrome color scheme, often utilizing rough faced stone cladding, arched windows, and prominent towers with castellated parapets.

The Trinity Episcopal Church consists of two wings: a cruciform shaped 1892 main wing and an L-shaped parish hall and cloister, both of which were constructed in 1905. The overall plan of the structure forms a U shape, with a courtyard in the middle. The Church is constructed with rock

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faced limestone quarried in St. Lawrence County, New York and has random coursing on the stone facing, lending a rough visual appearance. The main wing contains pointed arch windows with stone surrounds and hooded lintels, with irregularly spaced window openings, and a group of wall dormers on the north and south elevations. The main wing's most prominent feature is the three story bell tower, which is square in configuration and contains a clock and a crenellated granite parapet. The main entryway on the parish house is also surrounded by crenellation.

Significance: Architectural and Cultural

The Trinity Episcopal Church is listed as a contributing structure within the Village's National Register of Historic Places-listed Downtown Ossining Historic District. It is architecturally significant as a well preserved example of the Gothic Revival style and is culturally significant for its association with the Second Episcopal Parish of Ossining.

Narrative:

Trinity Episcopal Church, constructed in 1892 and located at 7 South Highland Avenue, was built as the home for the Second Episcopal Parish of Sing Sing (now Ossining). This parish was established in 1868 by returning Civil War veterans and held its first meetings in the basement of one of the buildings in the Barlow Block. The parish later held meetings for a time in the original First Presbyterian Church, a structure that was once located on the same site where Trinity Episcopal Church now sits. After the First Presbyterian Church moved to its present location at 34 South Highland Avenue (see entry), the Parish purchased the site and built the current structure on the property. The three story stone tower that dominates the Church's main façade was constructed in accordance with a mandate from the Episcopal Church stating that all churches must incorporate a large tower into their design as a visual symbol of this denomination. A number of the stained glass windows in the building were obtained from Tiffany Glass and Decorating Company of New York City and from Gorham Manufacturing of Providence, Rhode Island.

Architect Robert W. Gibson (1851 – 1927), an immigrant from England, constructed a number of other religious, institutional, and commercial structures in New York State during his career. These include the following:

- Albany Episcopal Cathedral (Albany, NY - 1884)
- St. Michael's Church (New York, NY – 1891)
- St. Paul's Cathedral redesign (Buffalo, NY – 1888)
- Greenwich Savings Bank (New York, NY – 1892)
- Bank of Buffalo (Buffalo, NY - 1895)

Documented Sources of Information:

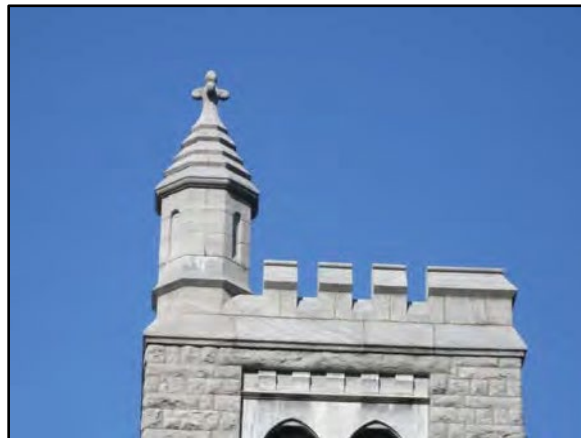
1. New York State Historic Preservation Office. *"Structure Inventory Form: Trinity Episcopal Church"*. New York: 1975.
2. New York State Historic Preservation Office. *"Structure Inventory Form: Trinity Episcopal Church"*. New York: 1983.
3. New York State Historic Preservation Office. *"Structure Inventory Form: Trinity Episcopal Church"*. New York: 1984.

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4. Trinity Episcopal Church, “*Trinity Church – Ossining: History.*”

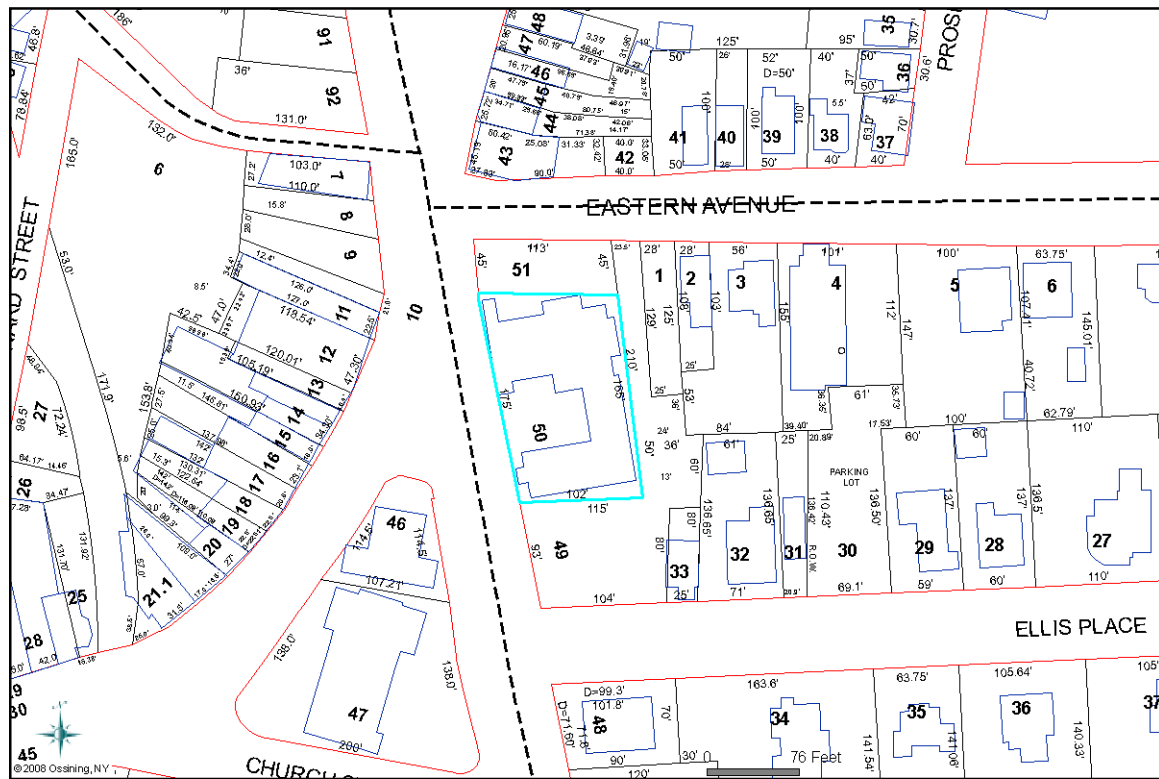
http://www.trinityossining.org/index.php?option=com_content&view=article&id=47&Itemid=48
(accessed October 19th, 2009).

Other Photos of Property:



Above image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



United Methodist Church



IDENTIFICATION

Property Name: United Methodist Church

Street Address: 1 Emwilton Place

Section, Block, and Lot: Section 89.19, Block 3, Lot 46

Historic District: Downtown Ossining Historic District

Architect/Builder: Ebenezer L. Roberts, Architect

Date of Construction: 1885

Architectural Style: High Victorian Gothic (1860s-1890s)

High Victorian Gothic architecture, which evolved from the older Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to Gothic Revival architecture, structures in this style also contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

The United Methodist Church is two and one half stories in height, three bays wide, and eight bays deep, with a four story tower located on the southwestern corner of the building. The tower contains a set of three small gables, a balcony, and rectangular window openings with pointed

arch brick surrounds on each of its four facings. The main entryway, which is located on the first floor of the tower, contains a transom window and decorative ornament above the door along with molded stone lintels, while the secondary entryway on the main portion of the façade to the east has a gabled pediment with decorative stonework. The structure is capped with a cross gable roof with five gables. Each gable features decorative stonework at the apex, a pair of pedimented casement windows, and a bracketed cornice. There are also a total of forty stained glass windows throughout the building's exterior, each with a decorative wood frame. A two story addition, six bays in depth, was constructed on the rear of the building at an unknown date. The church is constructed with white marble and also features stone courses along the main façade just below the basement level and stone quoins.

Significance: Architectural and Cultural

The United Methodist is National Register-listed as a contributing structure within the Village's National Register of Historic Places-listed Downtown Ossining Historic District. It is architecturally significant as one of X example of High Victorian Gothic architecture within Ossining. The others are the First Presbyterian Church and the First Baptist Church (see entries). It is also culturally significant as the home of Ossining's Methodist Congregation.

Narrative:

The United Methodist Church, located at 1 Emwilton Place and constructed from 1877 to 1885, was built to house the Sing Sing Methodist Congregation and was originally known as the Sing Sing Union Chapel. Before the church was built, the congregation utilized a space on Spring Street that had become too small as the congregation expanded in size, so the decision was made to build a new church on a site located on the corner of Emwilton Place and South Highland Avenue. A chief sponsor of the new church's construction was Henry J. Baker, who built Highland Cottage (see entry). Baker helped raise \$30,000 toward the church but died in 1878, a year after the start of construction. His body was initially buried underneath the main vestibule at the base of the tower in 1878 but was removed in 1893 on request of his family. Following Baker's passing, the lack of funds and higher than expected construction costs delayed completion of the building, which sat unfinished for eight years until finally completed in 1885. The church was built from white marble obtained from the Snowflake quarry in Thornwood, and the marble was carted to the site by a team of oxen. One of the stained glass windows was created and signed by Louis Comfort Tiffany (1848-1933), famed glassmaker and owner of Tiffany Glass and Decorating Company of New York City.

Documented Sources of Information:

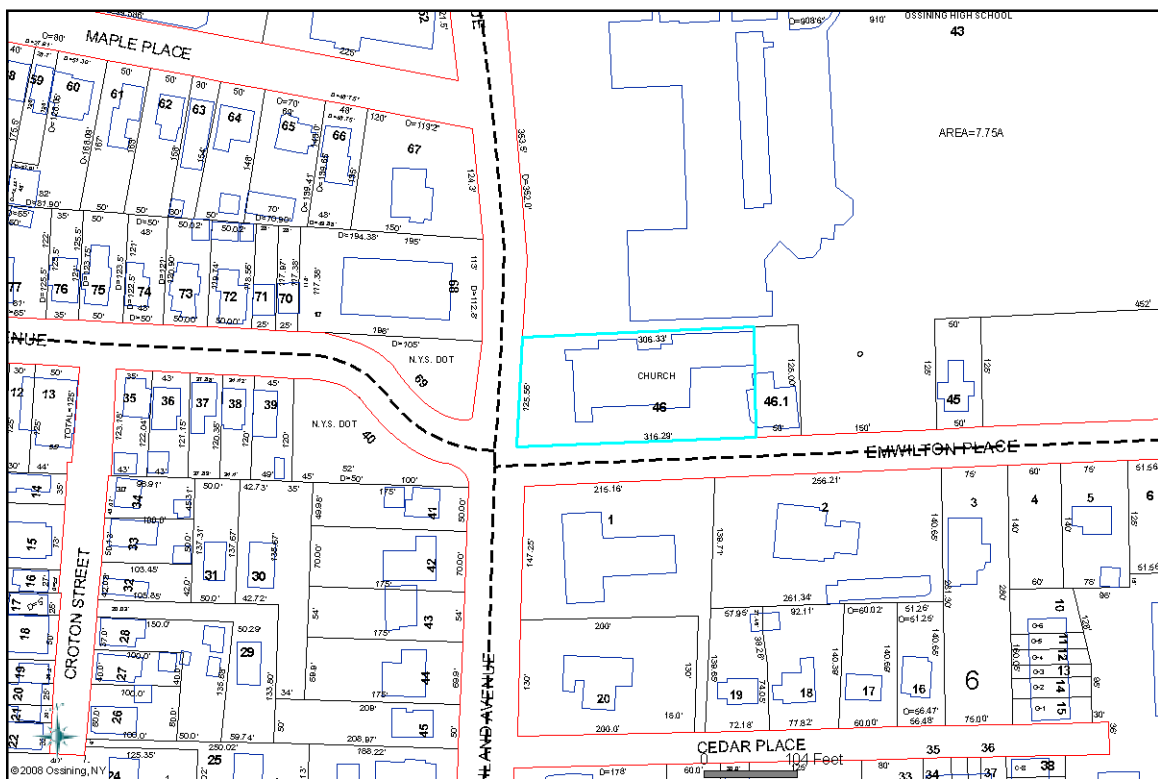
1. New York State Historic Preservation Office. *"Structure Inventory Form: United Methodist Church"*. New York: 1983.
2. Williams, Gray, *"Picturing Our Past: National Register Sites in Westchester County"*, Westchester County Historical Society, (Canada: 2003), 277.
2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 99.
3. Wiltenberg, H. Carla, *"The Squire House, Ossining New York: A Preservation Plan"*, Graduate School of Architecture, Planning, and Preservation, Columbia University (New York, New York: 1986)

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Other Photos of Property:



Property Location Map:



St. Augustine Cemetery



IDENTIFICATION

Name: St Augustine Cemetery

Location: Hawkes Avenue

Date of Establishment: 1847

Characteristics: Thirty acres in size

Significance: Historical

St Augustine Cemetery is historically significant as the burial ground for many of the newly arrived Irish and Italian immigrants who worked on Old Croton Aqueduct and Croton Dam public works project during the middle and late 19th Century and for its association with the St Augustine Parish.

Narrative:

St. Augustine Cemetery, established by members of Ossining's Irish Catholic community in 1847, was created to serve as a burial ground for the many Irish Catholic immigrants who arrived in Ossining and the surrounding communities in the middle of the 19th Century.

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Many of these immigrants came to Northern Westchester County to work on the Old Croton Aqueduct System, including the Double Arch Bridge (both are featured in this document). A number of them settled down in Sing Sing Village and became parishioners with St Augustine Parish.

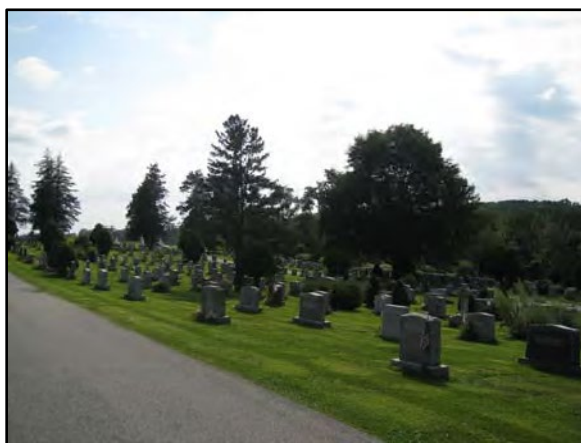
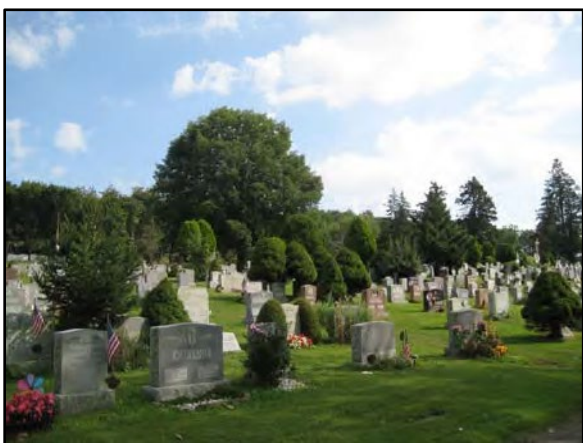
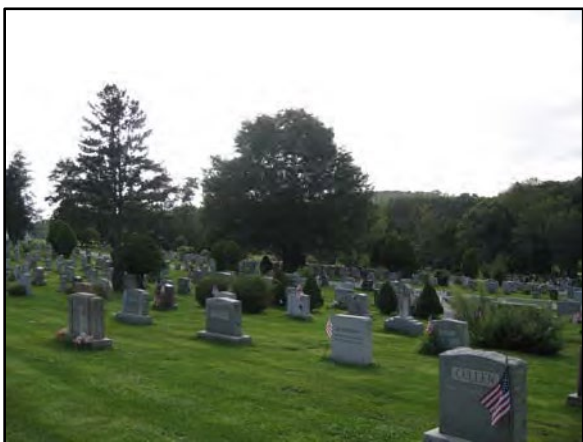
During the first twenty years of the cemetery's existence, an area was set aside for veterans of the American Indian Wars and Civil War, and veterans of subsequent conflicts were buried here in the years that followed. Following the end of World War II, the Veterans section was donated to the Town of Ossining for use as a burial site for Ossining veterans.

In the latter years of the 20th Century, Ossining and the surrounding area saw an influx of immigrants from southern Italy who arrived here to work on the New Croton Dam, the successor to the original aqueduct system. Many of these men were professional masons who were lured to the United States by the promise of steady employment and a better life. A large portion of these men joined St. Augustine's Parish upon arrival in this area. As dam construction was dangerous work, a number of those who died while building the Dam between 1899 and 1906 were buried at St. Augustine Cemetery. Also buried here at the turn of the 20th century were a number of former inmates from Sing Sing Prison who were among the first to be executed via the electric chair, which was used for the first time in 1891. In 1916, the cemetery purchased vacant land from the Town of Ossining to expand its size, with the first burials in the expanded section taking place in 1920. By the 1980s, the cemetery had become almost completely filled, and a second expansion was undertaken on adjacent land owned by the Parish in 1988 to ensure that the Cemetery could continue to serve the community.

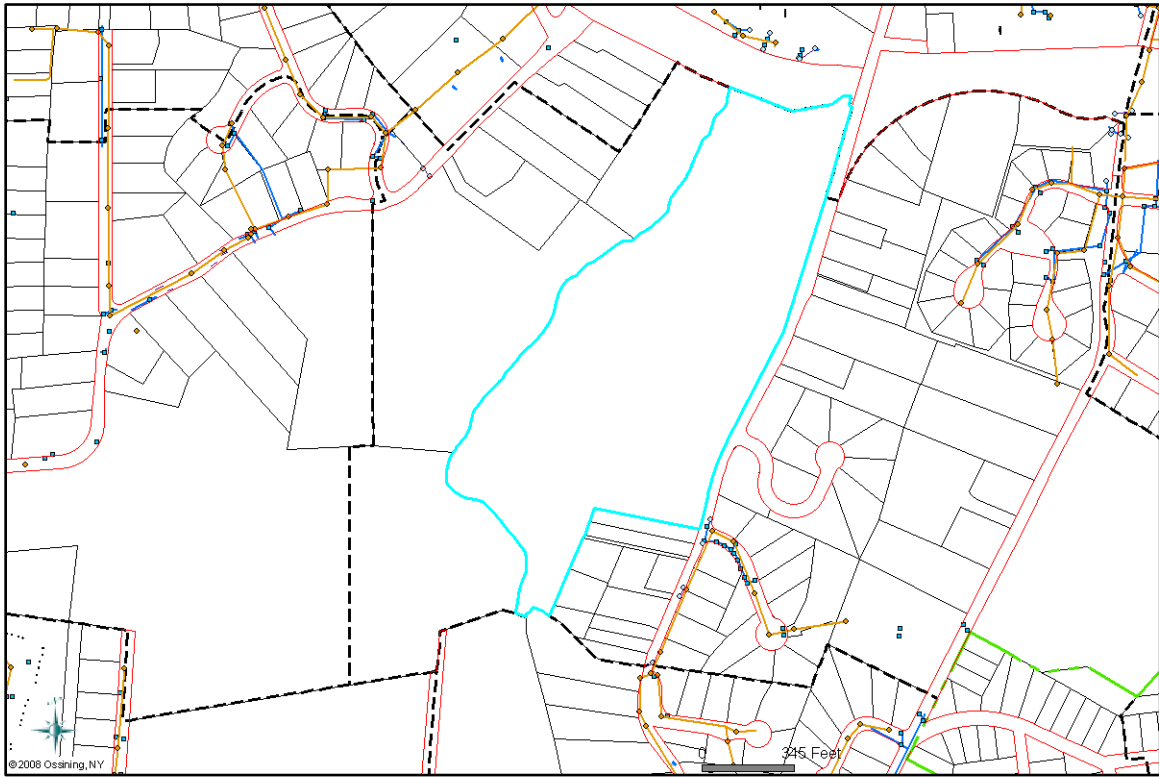
Documented Sources of Information:

1. Grinager, Virginia. "*Ossining church must resubmit cemetery plan*". Gannett Westchester Newspapers, March 29th, 1986.
2. McWhirter, Cameron. "*Ossining supervisor objects to dredged mud for project at cemetery*". Gannett Westchester Newspapers, August 20th, 1988.
3. St. Augustine's Church, "*Historical St. Augustine's Cemetery*", Accessed August 14th, 2009 from <http://www.st-augustine-church.org/history/history6.asp>
4. Village of Croton-on-Hudson, NY. "The Croton Dam: Accessed October 17th, 2009 from http://village.croton-on-hudson.ny.us/Public_Documents/CrotonHudsonNY_WebDocs/HistoricalSociety/CrotonDam.

Other Photos of Site:



Site Location Map:



Chapter 5: Early 20th Century (1900-1939)

The early decades of the twentieth century saw dramatic change arrive in Ossining, as the last of the farm properties were opened for development as the community solidified in its status as a member of the greater New York City metropolitan area. These years were also the high point in Ossining's civic life, with over 100 fraternal, charitable, and philanthropic organizations existing in the Village at this time. The population had reached 12,000 by 1920.

On March 25th, 1901, Sing Sing Village changed its name to Ossining, the name by which the surrounding Town had been known since 1845. This was done as an attempt to avoid ongoing confusion with Sing Sing Prison, a facility that had become infamous worldwide by this time for its first use of the electric chair in 1863. The name was also changed because the turn of the century also saw a peak of the resentment towards the prison's industries, as it was believed that the prison's convict labor practices were undercutting for-profit businesses and damaging the local economies. At the time, the Prison had a limestone and marble quarry, a shoe factory, a stove factory, a machine shop, and a laundromat, with inmates paid roughly fifty cents per hour for their labor. The arrival of a reformist warden in 1920 led to the shutdown of several of the prison's industrial facilities, most importantly the limestone and marble quarry that had originally provided the impetus for the location of the prison on the Ossining waterfront.

Many of the businesses of the late 19th century persisted into the early 20th century, such as the boiler manufacturer Mosher Water Company and the Brandreth Pill Factory, which by this time had become known as Brandreth's Pill and Plaster Company. Rand McNally established a factory on the Village's waterfront, employing 150. This era also saw the growth of a small banking sector in Ossining: the Ossining National Bank purchased and remodeled part of the Barlow Block for its offices in 1906, and the Ossining Bank for Savings was built at the intersection of Main Street and Highland Avenue in 1908. The First National Bank, which had been in existence in the Village since 1850, built a new and expanded facility on its site at the corner of Croton Avenue and Highland Avenue in 1930.

Sparta would undergo its own set of dramatic changes in the early twentieth century. By this point, the hamlet had become a working-class neighborhood with a local economy built around the limestone and marble quarrying industry located on its waterfront. In 1906, the new Village of Ossining revised its charter and annexed Sparta, transforming it into a neighborhood of the expanded Village. The connection of Sparta to Sing Sing Village's trolley system in 1893 had already begun the process of a de facto integration of the two municipalities, and the records of the time showed that a majority of Sparta residents favored the annexation for its potential to bring the community the modern-day resources it still lacked, such as gas, electricity, paved streets, and effective policing. The arrival of new Italian immigrants who had worked on the construction of the New Croton Dam in Cortlandt would provide the neighborhood with an influx of new population growth, and many of the former dam laborers sought employment at Sparta's quarry. In 1919, Frank A. Vanderlip, the founder of CitiBank and owner of the estate *Beechwood* in nearby Scarborough, purchased nearly the entire neighborhood as an attempt at a wholesale redevelopment of the community. He purchased several dozen homes, demolishing those in a state of disrepair and remodeling the rest over a period of three years to suit his vision of a revived, gentrified Sparta whose properties would be marketed to middle-class urbanites seeking additional space and greenery outside of New York City's confines. The quarry, incompatible with Vanderlip's plan, was closed down in 1920.

Other parts of Ossining would see new development as well. Portions of the Village that had been out of walking distance from the trolley line and the railroad would become accessible as newly paved roads in the Village now allowed the easy use of private automobiles, and these would soon become a staple within affluent households. The Macy family estate, a three hundred acre property located on the eastern border with Briarcliff Manor, was subdivided for development in 1925 as the upscale Chilmark Park neighborhood. The early 20th century saw a similar set of events transpire at the former Ryder and McCord farms, both of which were opened for construction of private homes. The increasing share of population who now occupied homes along the Village's outer reaches, coupled with increased car ownership among those living within the community's interior led to the demise and replacement of the trolley system in 1924 with a bus system that would allow service to the new neighborhoods without the need to lay new track that an expansion to the trolley system would require.

Much of Ossining's architecture during this era reflected the newly popular styles of the early 20th century, particularly the institutional and commercial structures built in this era. The Renaissance Revival and Beaux Arts styles in vogue across the United States in the first decade of the 20th century were employed on structures such as the 1906 Ossining National Bank, the 1907 Washington School, the 1908 Ossining Bank for Savings, and the 1915 Municipal Building, among others. Gothic architecture, still used at times for institutional and religious structures, was utilized for the 1914 Ossining Gospel Assembly Church and the 1929 Ossining High School. The American Craftsman style, borne of the England-based Arts and Crafts movement, was used in the 1914 I.R. Williams House. Later years would see the streamlined Art Deco style used for the 1930 First National Bank and the 1939 Park School. Sears-Roebuck and Montgomery Ward kit homes, built in numerous styles, were also popular at the time, with over one hundred built within the Village.

Cynthard Building



IDENTIFICATION

Property Name: Cynthard Building

Street Address: 26 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 4, Lot 50

Historic District: Downtown Ossining Historic District

Architect/Builder: Unknown.

Date of Construction: 1929

Architectural Style: Renaissance Revival (1890-1935)

The Renaissance Revival architecture of the last decade of the 19th century and early years of the 20th century represented a new wave of interest in the classical forms of renaissance-era Italy. This style, which was more faithful to the original Italian designs than the preceding Italianate (1840-1885) style, typically utilized low-pitched clay tile roofs, arched window openings and entryways, and bracketed eaves and employed a symmetrical aesthetic in the design configuration.

The Cynthard Building is one story in height, four and one half bays wide, and two and one half bays deep. The structure's most prominent exterior feature is the two-part cornice extending across the upper facing of both the Main Street and Church Street façades. The upper part of the cornice features a repeating motif consisting of a pair of seahorses, while the lower portion has a series of repeating Mediterranean arches with a lion's head at the base of each arch. The northeast corner contains a pediment with a decorative motif called a swan's neck pediment, a type of design in which the pediment is open in the middle and is flanked by two S-shaped curved pieces. The pediment also contains a coat of arms in its center with Classical-style urns. The structure has a flat roof and is constructed with terra cotta.

Significance: Historical and Architectural

The Cynthard Building is historically significant as the site of the former Union Hotel, which stood in this location from 1800 to 1890. It is also architecturally significant for the original classical-styled features on the façade, which have been preserved in good condition since its construction in 1929. The building is listed as a contributing structure within the Village's National Register of Historic Places-listed Downtown Historic District.

Narrative:

The Cynthard Building, constructed in 1929 and located at the corner of Main Street and Church Street, is a commercial structure consisting of retail storefronts for small businesses. This site was originally the home of the Union Hotel, a popular stopover on the Old Albany Post Road during the 19th Century. The Hotel was in operation from approximately 1800 to 1890. Following the demolition of the hotel, the site was subdivided and a Romanesque-Revival masonry structure that served as the offices for a local doctor named William Sherwood stood on the northern portion of the site, where the Cynthard Building now resides. This structure was demolished during the first decades of the 20th century. The southern portion of the site was first home to a large Victorian home until the former Ossining Post Office (see entry) was built on the site in 1935. On March 14th, 2003, a fire damaged the Cynthard Building, causing its closure for repair and restoration until 2006.

Documented Sources of Information:

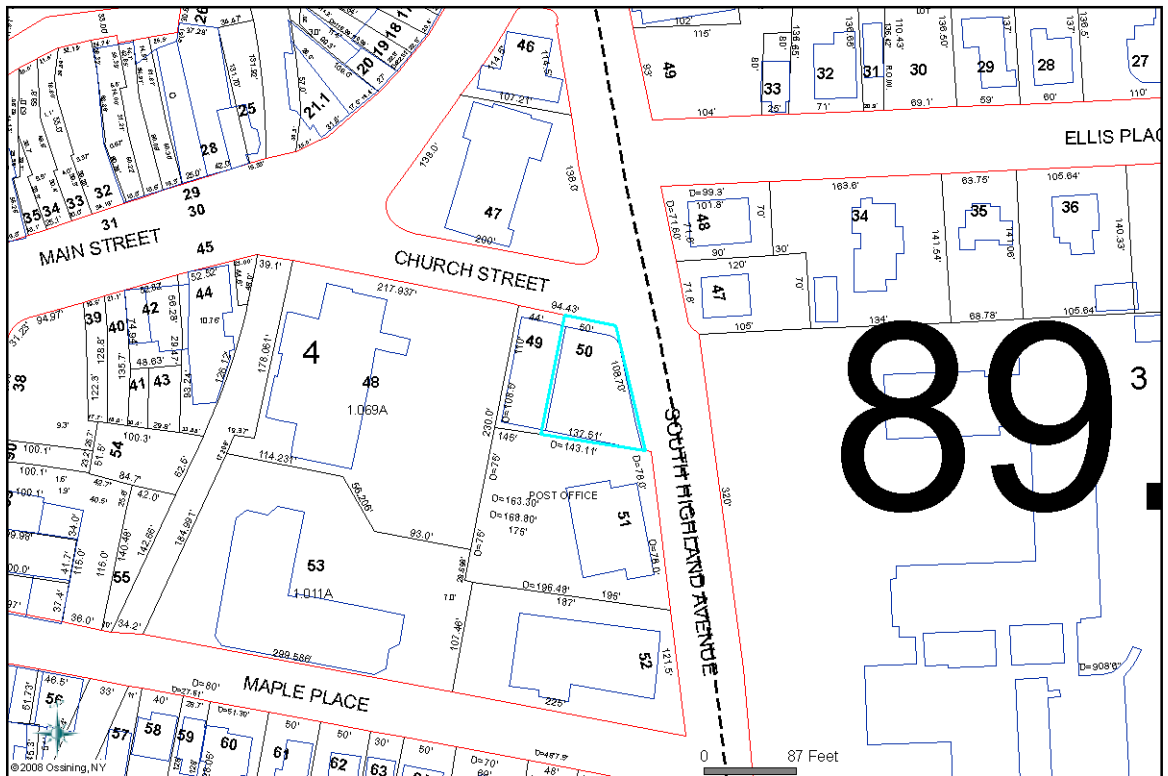
1. New York State Historic Preservation Office. *"Structure Inventory Form: Cynthard Building"*. New York: 1975.
2. New York State Historic Preservation Office. *"Structure Inventory Form: Cynthard Building"*. New York: 1983.
3. New York State Historic Preservation Office. *"Structure Inventory Form: Cynthard Building"*. New York: 1984.

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Other Photos of Property:



Property Location Map:



First National Bank and Trust Company



IDENTIFICATION

Property Name: First National Bank and Trust Company

Street Address: 13 Croton Avenue

Section, Block, and Lot: Section 89.19, Block 2, Lot 66

Historic District: Downtown Ossining Historic District

Architect/Builder: Hoggson Brothers, Architects and Builders

Date of Construction: 1930

Architectural Style: Art Deco (1920s-1930s)

Art Deco architecture, which originated in France, was a style that came into vogue between the World Wars and was heavily influenced by the architecture of ancient, Egypt, Greece and Rome as well as the streamlined forms of the modern, industrial age.

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The First National Bank and Trust Company structure has a stepped design, with a four story, hexagonal-shaped main wing and a one story northern secondary wing. The upper three stories of each of the four facings contains four bays of one over one metal sash casement windows, with carved stone detailing between each window bay, carved gargoyle sculptures at each façade's corner, and additional ornamentation along the upper frieze. The front façade also contains a raised parapet inscribed with the founding date for the First National Bank and Trust and the bank's construction date, along with a flagpole on the horizontal portion of the parapet just behind the façade. The front entryway draws slightly from classical styles with its fluted columns, and it is set back from the street by a series of steps on Croton Avenue. The lintel above the doorway was originally inscribed with *First National Bank and Trust Company*, but is now inscribed with *Emigrant Savings Bank* to reflect the current owner. The Bank's exterior walls are made of limestone.

Significance: Architectural

The First National Bank and Trust Company Building is listed on National Register of Historic Places as part of the Downtown Ossining Historic District. It is architecturally significant as the best example of 1930s Art Deco architecture within the Village.

Narrative:

The First National Bank and Trust Company Building was constructed in 1930 by the bank of the same name, the most prominent commercial bank in Ossining at the time. The company's previous building at the site (see photo on next page), constructed circa 1850, was demolished to construct a new bank in the popular Art Deco style. The architectural firm Hoggson Brothers of New York City designed the structure, which is singular as the sole Art Deco structure within the Downtown Ossining Historic District. Following the closure of First National Bank and Trust Company, the building hosted a branch of Barclays Bank of New York for a period of time. After a number of years of vacancy, it was purchased by Emigrant Savings Bank, who now own and operate the building.

Documented Sources of Information:

1. Nomination Application for National Register of Historic Places, "*Downtown Ossining Historic District*", 1978, Ossining Historical Society Archives.
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 50.
3. Westchester County Division of Housing and Community Development, "*Structure Inventory Form: Barclay's Bank of New York*", 1983, New York State Historic Preservation Office Archives.
4. Williams, Gray, "*Picturing Our Past: National Register Sites in Westchester County*", (Canada: 2003), 432-433.

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Hudson Wire Mill



IDENTIFICATION

Property Name: Hudson Wire Mill

Street Address: 62 Water Street

Section, Block, and Lot: Section 89.15, Block 5, Lot 1

Architect/Builder: Unknown

Date of Construction: 1904

Architectural Style: Manufacturing Mill Complex of undefined style

Many structures, designed purely for utilitarian purposes, are constructed in a practical, vernacular style bereft of exterior design features or ornamentation that would allow classification into a specific architectural style. These can include residential buildings, such as single family houses, multifamily housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

The Hudson Wire Mill is roughly rectangular in configuration, with a one story northern and southern wing and a two story center wing. The building is approximately 700 feet long and 300 feet in depth and is constructed with red brick.

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Significance: Historical

Hudson Wire Mill is historically significant for the innovations in wiremaking practice pioneered by Hudson Wire Company at the facility. These innovations went on to become best industry practices in the field of wire production.

Narrative:

Hudson Wire Company, founded in 1902 and originally known as Royle and Akin, was originally located in Newark, NJ and later moved to the Ossining facility in 1904. Prior to the construction of the building, a small street ran through this site, and evidence of the previous existence of a street in this location can still be seen inside the structure. The name was changed to the Hudson Wire Company in 1906. The company pioneered many techniques that later became standard wiremaking industry practice, such as the plating of silver onto copper wire in 1910. Activities conducted at the plant included plating wire, drawing and stranding, and production of magnet wire beginning in 1931. The facility conducted in-house research and development, testing, and manufacturing of conductor materials. The company later acquired several smaller competitors and changed its name to Hudson International, until it was purchased by a series of multinational conglomerates that absorbed the company into their corporate structure. Today, the structure serves as a commercial and self-storage warehouse.

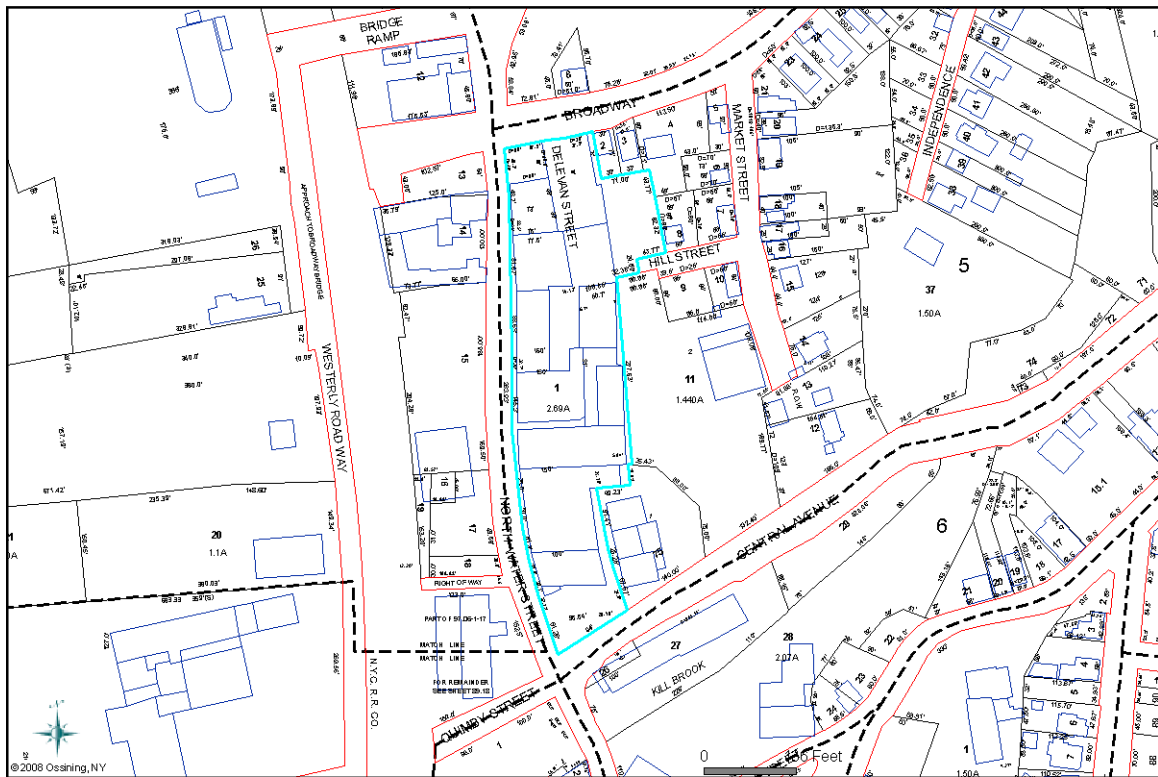
Documented Sources of Information:

1. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 124.
2. Ossining 150 Anniversary Booklet, 40-41.

Other Photos of Property:



Property Location Map:



I.R. Williams House



IDENTIFICATION

Property Name: I.R. Williams House

Other Name(s): Stickley House

Street Address: 49 Stone Avenue

Section, Block, and Lot: Section 90.13, Block 1, Lot 7

Architect/Builder: Gustav Stickley, Architect

Date of Construction: 1914

Architectural Style: American Craftsman (1880s-1916)

American Craftsman architecture, popular in the late 19th and early 20th century, was an American adaptation of the England-based Arts and Crafts design movement of the late 19th century. This style is distinguished by exterior elements such as shallow-pitched roofs with deep overhanging eaves, hand crafted woodwork, and square columns supporting the main roof. Notable interior features include open floor plans, extensive use of groups of windows to maximize the amount of natural light entering the house, and exposed structural elements.

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The I.R. Williams House is a bungalow constructed in the American Craftsman style. It is one story in height and is approximately three bays wide and six bays deep. The house was built using a set of plans taken from another Craftsman home that was built elsewhere and altered by architect Gustav Stickley. The plans were updated to add a cross-gabled roof, reduce the size of the front porch, and add an additional bedroom and bath. The house is clad in wood shingles.

Significance: Architectural

The I.R. Williams House is architecturally significant as the sole example of an American Craftsman style home designed by architect Gustav Stickley in Ossining.

Narrative:

The I.R Williams house, built in 1914 when Stone Avenue was opened for development, is an American Craftsman-style home whose plans were taken from the then-popular magazine *The Craftsman*. The specific design chosen, Craftsman design #116 from May 1911, was a smaller and plainer house than the house to later be built at Stone Ave. Following selection and purchase of the Stone Avenue site, Mrs. Williams decided that the #116 plans were not completely to her liking and commissioned architect Gustav Stickley to revise the plans to expand the size of the house. Stickley's redesign was heavily influenced by the design of bungalows built in California during the early 20th century.

Architect Gustav Stickley (1858-1942) was the foremost practitioner of the American Craftsman School of architectural design. Stickley founded the journal *The Craftsman*, a periodical containing monthly features that included house plans for Craftsman houses. Stickley created over 200 plans for the journal over the course of his career and designed at least 241 homes for clients across the United States.

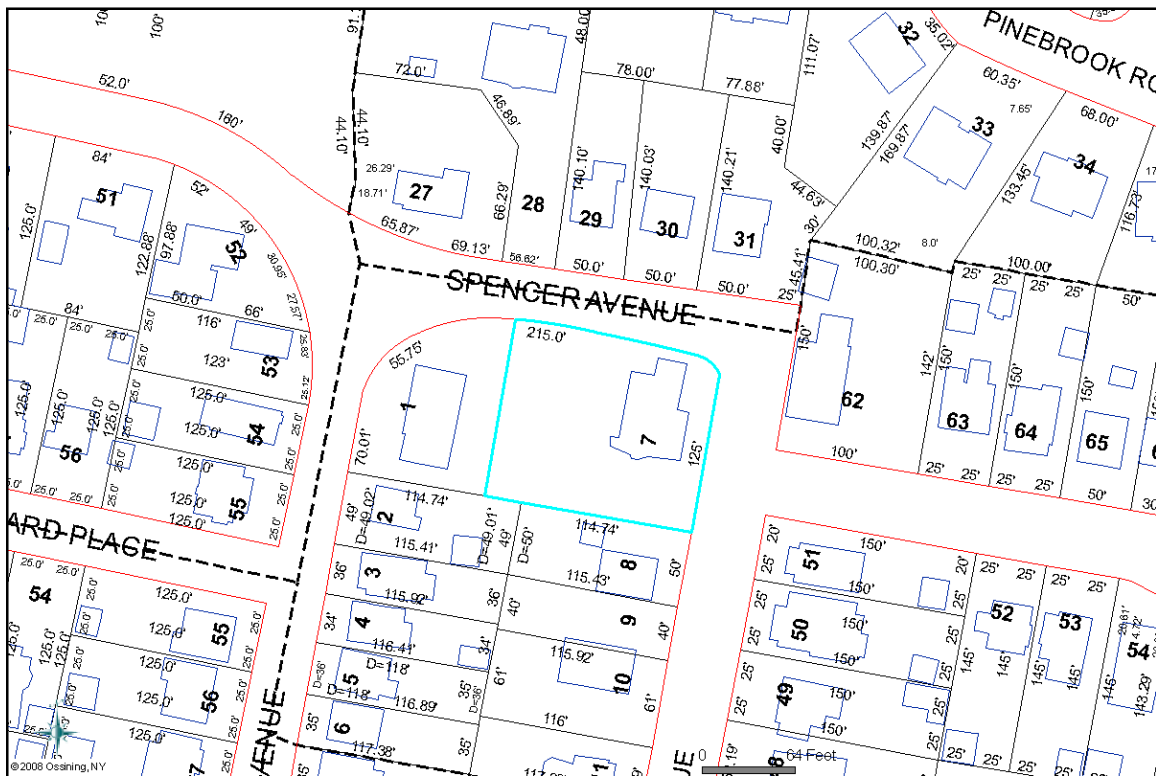
Documented Sources of Information:

1. Stubblebine, Ray, *Stickley's Craftsman Homes : Plans, Drawings, Photographs*, (Layton, UT:2006), 397, 495.
2. Stubblebine, Ray and Craftsman Farms, *Gustav Stickley and the Craftsman Home*, <http://www.ragtime.org/arch/rs/> (accessed June 3, 2009).

Other Photos of Property:



Property Location Map:



Ossining Bank for Savings



IDENTIFICATION

Property Name: Ossining Bank for Savings

Street Address: 200 Main Street

Section, Block, and Lot: Section 89.19, Block 4, Lot 46

Historic District: Downtown Ossining Historic District

Architect/Builder: Lansing C. Holden, Architect

Date of Construction: 1908

Architectural Style: Beaux Arts (1880-1920s)

Beaux Arts architecture was an ostentatious style that incorporated elements of Federal and Greek Revival styles as well as the architecture of the High Renaissance and Baroque eras. The style is named after the Ecole des Beaux-Arts, the Parisian fine arts school where the greatest practitioners of the style learned their trade. The style came about as a result of the World's Columbian Exposition in Chicago in 1893, a centerpiece of which was a large group of classical styled buildings known as the *The White City* constructed by the renowned architect Daniel Burnham (1846-1912). Beaux Arts architecture was characterized by the eclectic use of classical

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detailing, employing arched window openings and entryways along with elaborate cornices. The style was typically usually utilized in buildings such as banks, schools, post offices, libraries, and other government structures.

The Bank for Savings contains much of the elaborate decorative detailing that exemplifies the Beaux Arts style. Fluted Ionic columns flank the main entryway and the windows on the east and west façades, along with arches over the window openings. The building is capped with a pyramidal roof. The roofline is surrounded with a molded cornice enriched with copper detailing and a full entablature with cartouches. The small rectangular windows located on the lower portions of the east, west, and north façades contain bracketed sills and triangular pediments above each window. A one-story addition was constructed on the rear of the building in 1949.. The Bank for Savings was constructed from limestone.

Significance: Architectural

The Ossining Bank for Savings is architecturally significant as one of the best preserved examples of Beaux Arts architecture in Westchester County. It is also the only commercial example of Beaux Arts architecture in Ossining and is listed on the National Register as a contributing structure within the Downtown Ossining Historic District.

Narrative:

The Ossining Bank for Savings, was constructed in 1908 to serve as the bank's headquarters. The Bank closed in 1983 and has been vacant since. With its location at the intersections of Highland Avenue, Croton Avenue, and Main Street, the building is a well-known Ossining landmark.

Architect Lansing C. Holden of New York City, who designed the Bank for Savings, was a past president of both the Architectural League as well as the New York Chapter of the AIA and was an AIA Fellow, a title bestowed upon eminent architects who have made outstanding contributions to the profession. Holden was also responsible for writing a large part of the AIA's ethics code.

Documented Sources of Information:

1. Nomination Application for National Register of Historic Places, "*Downtown Ossining Historic District*", 1978, Ossining Historical Society Archives.
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 53.
3. Williams, Gray, "*Picturing Our Past: National Register Sites in Westchester County*", Westchester County Historical Society, (Canada: 2003), 374-375.

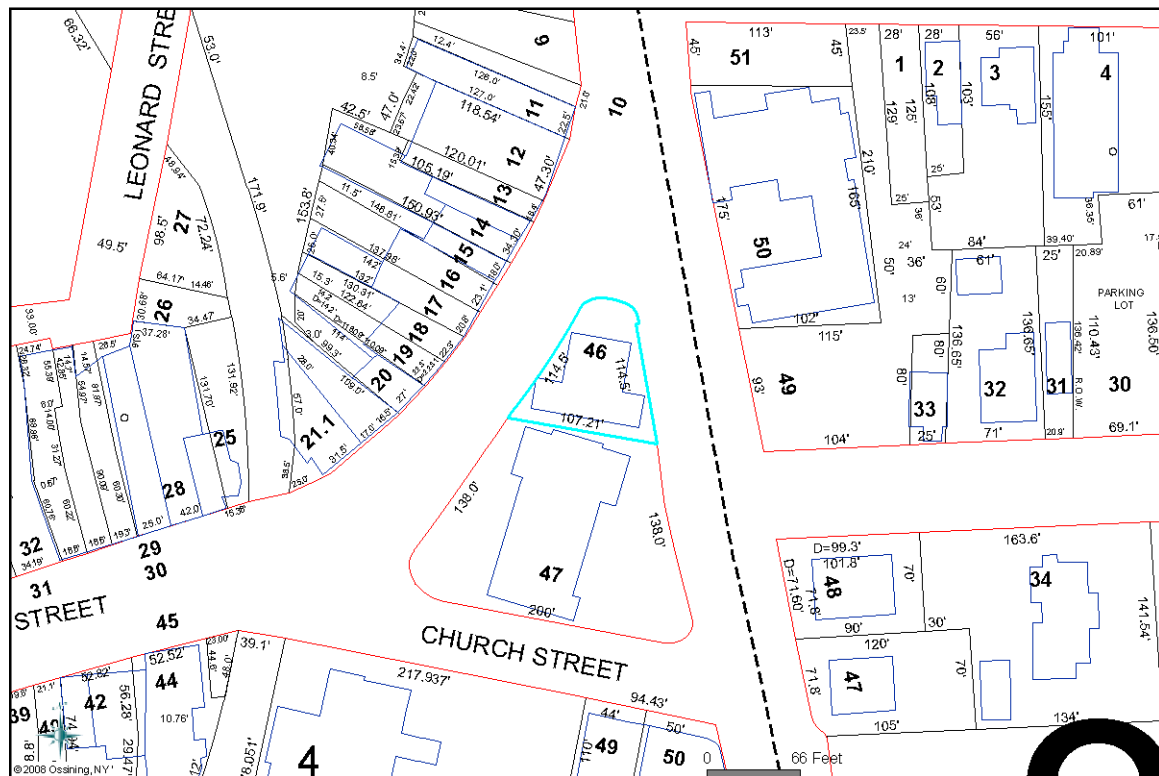
Other Photos of Property:

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Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Ossining Gospel Assembly Church



IDENTIFICATION

Property Name: Ossining Gospel Assembly Church

Street Address: 199 Croton Avenue

Section, Block, and Lot: Section 90.13, Block 1, Lot 96

Architect/Builder: Michael Delfino, Builder

Date of Construction: 1914

Architectural Style: Neo Gothic (1890s-mid 20th century)

Neo-Gothic architecture, popular from the close of the 19th century until the mid 20th century, represented a revival of interest in the Gothic structures of England over the polychrome High Victorian Gothic variants favored over the preceding decades. These structures were less ornate and tended toward a monochrome color scheme, often utilizing rough faced stone cladding, arched windows, and prominent towers with castellated parapets.

The Ossining Gospel Assembly Church is two stories in height and approximately four bays in width, with a cross-gabled roof configuration. The main façade is defined by a steeply pitched roof gable, below which lie a large pointed arch stained glass window flanked by a pair of

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rectangular stained glass windows. The structure is built with rough-faced stone construction that was quarried in Westchester County. The decorative stone coursing as well as the window sills and lintels and the keystone and springers surrounding the main arched window were built from granite quarried in Barre, Vermont.

Significance: Architectural

The Ossining Gospel Assembly Church is architecturally significant as a late example of the Gothic Revival architectural style in Ossining.

Narrative:

The Ossining Gospel Assembly Church, built in 1914 and located at 199 Croton Avenue, was funded by the family of Sumner Stone (1828-1909), a vice president of First National Bank in New York City who owned a summer house on an adjacent parcel. Stone was a trustee of the First Presbyterian Church (see entry) and Stone Avenue is named in his honor. The church was built to serve a Presbyterian congregation and was dedicated in February of 1914. Today, the church serves a local Pentecostal congregation.

Documented Sources of Information:

1. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 104.

Other Photos of Property:





Ossining High School



IDENTIFICATION

Property Name: Ossining High School

Street Address: 29 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 3, Lot 43

Historic District: Downtown Ossining Historic District

Architect/Builder: James Gamble Rogers, Architect; Louis Keil, Builder

Date of Construction: 1929

Architectural Style: Collegiate Gothic (Late 1800s-1950s)

Collegiate Gothic architecture, a subset of the Gothic Revival style, was primarily used for campus buildings at educational institutions. This style, which drew upon the medieval architecture of English universities such as Oxford and Cambridge, was intended to provide a visual link between the history and standards of achievement embodied in these two ancient institutions with elite schools in the United States. Collegiate Gothic buildings often include imposing towers and spires, arched openings, flying buttresses, and landscaping that utilizes the large quadrangles typical of university campuses.

Ossining High School consists of two wings: the original 1929 northern wing and a 1957 expansion wing to the south. The Collegiate Gothic-styled 1929 structure is three and one half

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stories in height and three bays wide, with a C-shaped plan surrounding a landscaped central quadrangle. The structure's main façade contains a mixture of one over one and three over three double hung sash windows, along with use of polychrome brick and stone decoration around window openings and between window bays. Other notable features on the original structure include a five story tower containing arched windows and corner parapets in the southeastern corner of the building; a central cupola, and use of brick buttresses with stone caps. The building's slate cross gable roof continues the polychrome theme with its multi-hued shingles. The 1957 wing consists of a series of utilitarian rectangle and square shaped buildings with polychrome brickwork designed to in accordance with the appearance of the 1929 structure. A stone retaining wall made from Sing Sing marble extends the length of the western property line (see entry). This wall contains Old Albany Post Road Milemarker #31.

Significance: Architectural

The Ossining High School is listed on the National Register of Historic Places as a contributing structure within the Downtown Ossining Historic District, which was added to the National Register in 1989. The structure is significant as the sole example of Collegiate Gothic architecture in Ossining.

Narrative:

Ossining High School, built in 1929 for a cost of \$750,000, was built to replace the Washington School (see entry) when it became clear that it could not adequately serve the needs of the Village's growing student body. Two series of public meetings were held to gauge public support for the construction of a new school, but the measures failed each time. A year later, the proposed new high school was approved for construction following the donation of a portion of the funds necessary to cover the construction cost by the Mount Pleasant Academy, a private high school that was located at the corner of State Street and Academy Place.

The site chosen for the new high school was formerly that of a property known as Careswell, a sprawling Greek Revival estate owned by local financier Henry J. Baker (1818-1878), builder of Highland Cottage (see entry) and benefactor of the United Methodist Church (see entry). The design process for the school went through several iterations prior to construction. Originally, the five story tower was not part of the design; the location where the tower now stands was proposed to house an indoor swimming pool, a use desired by a number of nearby residents who would have used the facility. Instead of a pool, the design that was finally chosen for the tower contained extra classrooms in order to accommodate anticipated growth in the student population over time. When first built, the structure was originally built as a junior and senior high school with a capacity of 900 students.

Following a year of construction, the school opened its doors in 1929. By 1937, enrollment at the school had exceeded 1,300. Steadily rising enrollments led to the construction of a new wing in 1957 that was used for junior high school students at the time. Today, the entire facility is used exclusively as a high school.

Today, Ossining High School has a student body of 1,300 and serves as the public high school for the Village and Town of Ossining as well as portions of the Towns of New Castle and Yorktown and the Village of Briarcliff Manor that lie within the Ossining Union Free School District.

Architect James Gamble Rogers (1867-1947) of New York City specialized in architecture for higher education and designed a number of Neo-Gothic structures at Yale University, his alma

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mater, including Yale's largest library and a number of residential dormitories on campus. Rogers also built structures for New York University, Columbia University, and Northwestern University, among others.

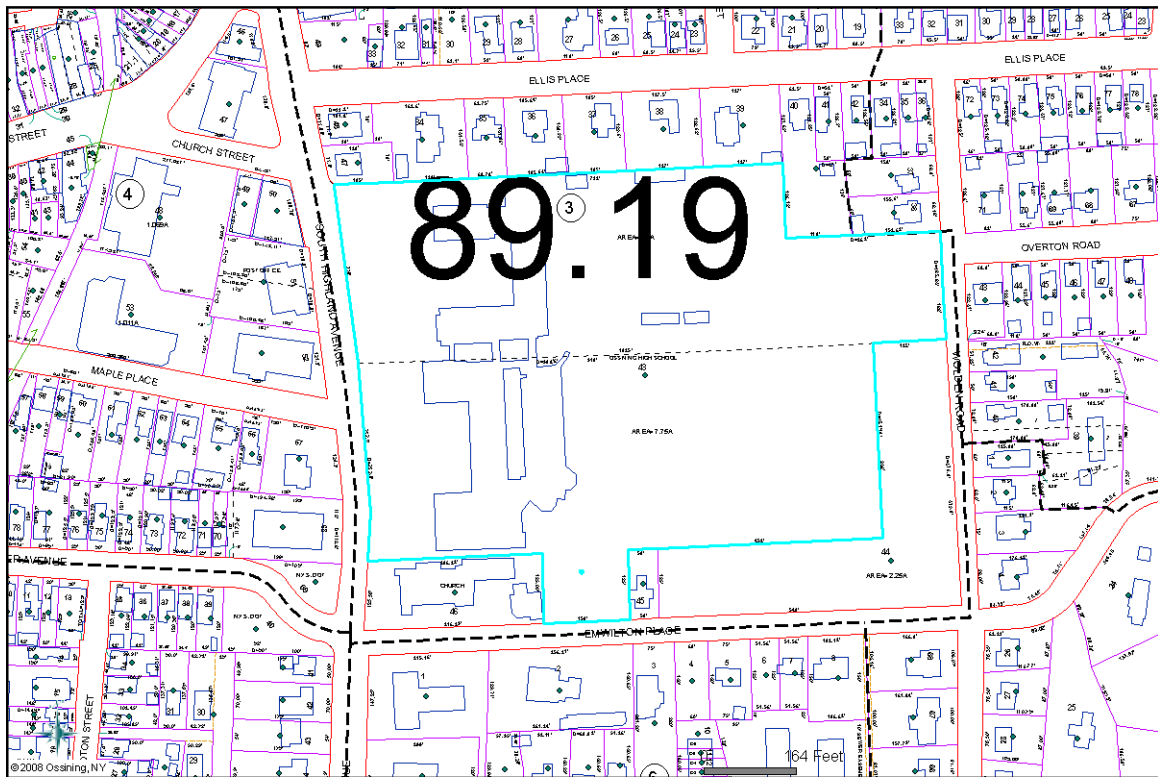
Documented Sources of Information:

1. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 92.
2. Westchester County Division of Housing and Community Development, "*Structure Inventory Form: Ossining High School*", 1983, New York State Historic Preservation Office Archives.

Other Photos of Property:



Property Location Map:



Ossining Municipal Building



IDENTIFICATION

Property Name: Ossining Municipal Building

Street Address: 16 Croton Avenue

Section, Block, and Lot: Section 89.19, Block 2, Lot 49

Historic District: Downtown Ossining Historic District

Architect/Builder: Donn Barber, Architect

Date of Construction: 1915

Architectural Style: Beaux Arts (1880-1920)

Beaux Arts architecture was an ostentatious style that incorporated elements of Federal and Greek Revival styles as well as the architecture of the High Renaissance and Baroque eras. The style is named after the Ecole des Beaux-Arts, the Parisian fine arts school where the greatest practitioners of the style learned their trade. . The style came about as a result of the World's Columbian Exposition in Chicago in 1893, a centerpiece of which was a large group of classical styled buildings known as the *The White City* constructed by the renowned architect Daniel Burnham (1846-1912). Beaux Arts architecture was characterized by the eclectic use of classical

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detailing, employing arched window openings and entryways along with elaborate cornices. The style was typically usually utilized in buildings such as banks, schools, post offices, libraries, and other government structures.

The Ossining Municipal Building is three stories in height, five bays wide, and four bays deep. The main façade features Doric pilasters on the second and third floors, along with a full entablature. All windows are double hung with a four over four pattern, with pediments over the second story window. The architectural detailing on the main façade is constructed in stone, including the main entrance, which is surrounded with quoins and cartouches. The side elevations are red brick on the second and third floor and stucco on first floor. The rear façade is beige brick and contains double hung windows, the center three of which have transoms. Five dormers are located along the rear roofline. A one story addition containing a conference room was added to the rear of the Municipal Building in 2008.

Significance: Architectural

The Ossining Municipal Building is National Register listed as a contributing structure within the Downtown Ossining Historic District. It is architecturally significant as one of three Beaux Arts-styled buildings within the Village of Ossining.

Narrative:

The Ossining Municipal Building, located at 16 Croton Avenue and constructed from 1913 to 1915, was built to provide government offices for the Village. The decision to build a new municipal building was the result of a renewed sense of civic pride following the renaming of the Village of Sing Sing to Ossining. Originally, the structure contained the Village's courts, police, and government administration offices, and the McKinley Elementary School occupied the top floor until 1930. In 1935, government offices for the Town of Ossining moved into the building. Today, the building continues to serve as the municipal administration building for the Town and Village of Ossining.

Architect Donn Barber (1871-1925) of New York City, a member of the Architectural League of New York, was trained at the Ecole des Beaux Arts in Paris.

Documented Sources of Information:

1. Gray Williams, *"Picturing Our Past: National Register Sites in Westchester County"*, Westchester County Historical Society, (Canada: 2003), 374-375.

Ossining National Bank (Revised 10/11/23)



IDENTIFICATION

Property Name: Ossining National Bank Building

Street Address: 135-139 Main Street

Section, Block, and Lot: Section 89.19, Block 6, Lot 1

Neighborhood or Historic District: Downtown Ossining Historic District

Architect/Builder: George Barlow, original builder; William H. Rahman, architect, 1907 renovation

Date of Construction: 1873

Architectural Style: Renaissance Revival (1890-1935)

The Renaissance Revival architecture of the last decade of the 19th century and early years of the 20th century represented a new wave of interest in the classical forms of renaissance-era Italy. This style, which was more faithful to the original Italian designs than the preceding Italianate (1840-1885) style, typically utilized low-pitched clay tile roofs, arched window openings and entryways, and bracketed eaves and employed a symmetrical aesthetic in the design configuration.

The Ossining National Bank building consists of two distinct portions: 135 and 139 Main Street. 139 Main Street is three and one half stories in height, six bays wide, and three bays deep, while 135 Main Street is three stories in height and otherwise has the same dimensions. 135-139 Main Street was originally designed in the same High Victorian Italianate style as the rest of the Barlow Block (129 through 139 Main Street) when first constructed in 1873. In 1907, the façade of 139 Main Street was extensively remodeled in the Renaissance Revival style to accommodate the new tenant, Ossining National Bank. The remodeling, which was designed to emulate St. Mark's Library in Venice, Italy, added a hipped Spanish Tile roof, Doric and Ionic columns on the main façade, and extensively modified the original cornice with *modillions*, which are ornamental brackets located on the bottom of the cornice. An entablature was added below the roof line, and arched iron lintels surround the upper story two over two windows. The renovation also added a layer of pink granite cladding quarried from Crotch Island, Maine over the original brick, with glazed terra cotta detailing. 135 Main Street, the western portion, received alterations to its 1st floor in 1909 to update its appearance to that of 139 Main Street. The upper floors of 135 Main Street's main facade contain two over two windows with segmental molded hood lintels and similar stonework to 139 Main Street, with a slightly lighter shade of stone. This portion of the structure utilizes a flat roof with a metal cornice, modillions, dentils and brackets.

Significance: Historical, Architectural, and Cultural

The Ossining National Bank is listed on the National Register of Historic Places as a contributing structure within the Downtown Ossining Historic District. It is historically significant as part of the Barlow Block, a group of buildings that formed the anchor of the Village's downtown business district during the late 19th century. It is also architecturally significant as one of a handful of Renaissance Revival-styled structures in the Village, and is culturally significant for its association with William and George Barlow, two prominent local entrepreneurs in late 19th Century Ossining.

Narrative:

The Ossining National Bank building was originally constructed as part of the Barlow Block, a row of buildings which also includes 129 and 131-133 Main Street. Eminent local entrepreneurs William and George Barlow, who founded the Barlow & Co. Hardware Store on Main Street in 1844, purchased the row of buildings following the fire of 1872 that burnt down a large number of buildings on Main Street. They demolished the existing structures, erecting the Barlow Block on the site the following year in the High Victorian Italianate style that was popular in the late 19th century. The Ossining Post Office occupied the portion of the block that now contains the bank building until 1906, at which time they moved to a new site. The new owner, Ossining National Bank, extensively remodeled the façade in the Renaissance Revival style to set it apart from the rest of the Barlow Block and provide a more contemporary appearance. The site was vacated in the mid 1970's and had a number of owners for the following thirty years until its purchase in 2006 for conversion into condominiums.

Documented Sources of Information:

1. Benepe, Barry, and Sample, Deborah "*Architectural Lifelines: Working with Historic Buildings in Ossining, New York*", 1978, Village of Ossining Community Development Department.
2. Nomination Application for National Register of Historic Places, "*Downtown Ossining Historic District*", 1978, Ossining Historical Society Archives.

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3. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 22 - 23.

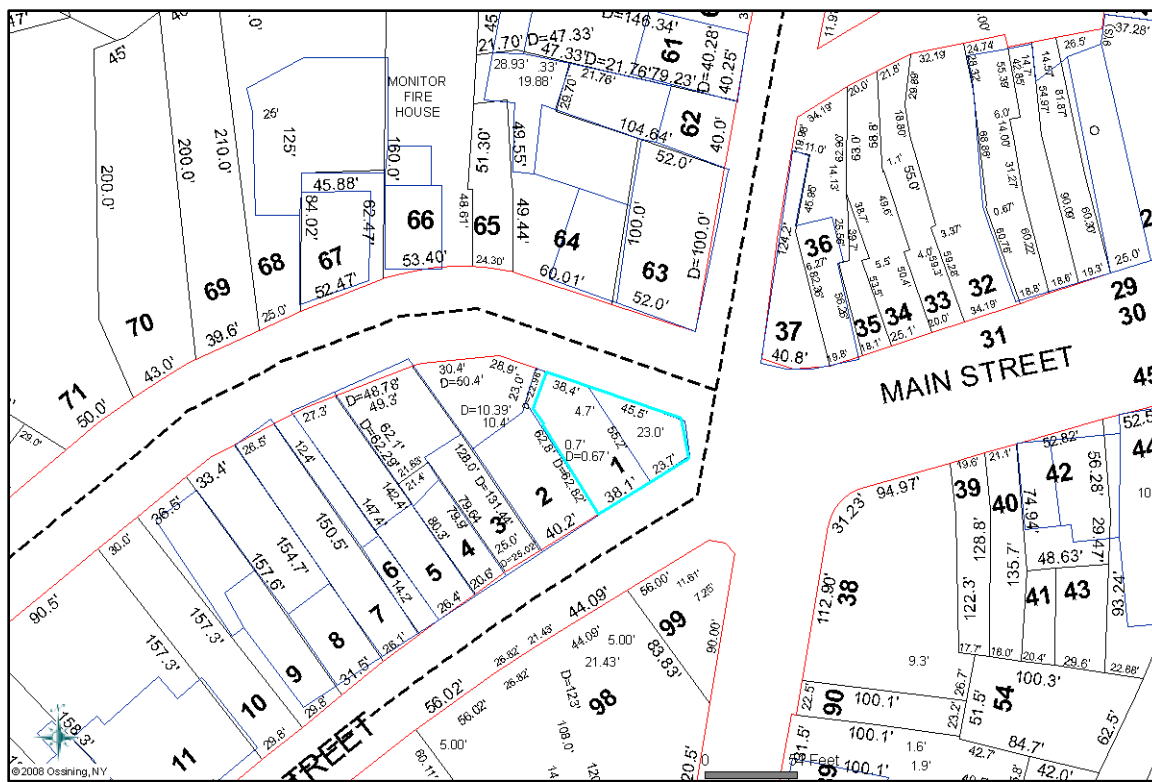
Other Photos of Property:



Upper image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Upper photo circa 1907 after initial renovation for the Ossining National Bank. Lower photo circa 2008 prior to restoration and conversion to condominiums

Property Location Map:



Ossining Post Office (Former)



IDENTIFICATION

Property Name: Ossining Post Office (Former)

Street Address: 30 South Highland Avenue

Section, Block, and Lot: Section 89.19, Block 4, Lot 51

Historic District: Downtown Ossining Historic District

Architect/Builder: Arthur B. Ware, Architect

Date of Construction: 1935

Architectural Style: Neoclassical Revival (1890s-1930s)

Many structures, designed for utilitarian purposes, are constructed in a practical, vernacular style bereft of the combination of exterior design features or ornamentation that would allow classification into a specific architectural style. These structures are often constructed using rugged and locally available materials and built using either traditional techniques handed down over time. Vernacular structures can include residential buildings, such as single family houses,

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multifamily housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

The Neoclassical Revival style, popular from the turn of the 20th century until World War Two, represented a renewed phase of interest in the architecture of ancient Greece and Rome. The style came about as a result of the World's Columbian Exposition in Chicago in 1893, a centerpiece of which was a large group of classical styled buildings known as *The White City* constructed by the renowned architect Daniel Burnham (1846-1912). The style was most often employed on monumental public and institutional buildings.

The former Ossining Post Office building is one story in height, five bays wide and three bays deep. The main façade features six over six and one over one aluminum frame double hung windows, with decorative brick surrounds and stone lintels and sills. The Neoclassical Revival touches include decorative pilasters and a transom window with a stone lintel above and a stone course running just above the basement level on the north side elevation. A stone cornice runs just below the building's flat roof. The building was constructed with red brick.

Significance: Architectural

The Ossining Post Office site is architecturally significant as a Depression-era public structure designed by architect Arthur B. Ware. The building is listed as a contributing structure within the Village's National Register of Historic Places-listed Downtown Historic District.

Narrative:

The former Ossining Post Office, located at 30 South Highland Avenue and built in 1935, was one of several dozen constructed by the Federal government during the Great Depression as part of the New Deal relief program known as the Public Buildings Act. In New York State, 141 post offices were constructed between 1932 and 1942 under the Act, the purpose of which was to both update the mostly outdated post office building stock in the state as well as to provide employment for architects, engineers, and contractors during this crisis period.

The structure is sited on what was once part of the Union Hotel property, a popular stopover on the Old Albany Post Road during the 19th Century that was in operation from 1800 to 1890. The portion of the site on which the Post Office building sits originally contained the carriage house and stables for the hotel. After the hotel was closed, the site was subdivided and the new owner built a Romanesque Revival-styled masonry structure containing doctor's office on the northern portion of the site, while the southern portion contained an opulent Victorian house. This house was demolished in the early 1930's to make way for this post office, which was in service until the current post office on Main Street was constructed in 1995. Today, the post office building is used for commercial purposes.

The Ossining Post Office was designed by New York City-based architect Arthur B. Ware (1876-1939), a graduate of the Parisian architectural school Ecole des Beaux Arts and the Columbia School of Architecture, built a number of other institutional structures in New York State, including Marymount College in Tarrytown, Colgate University's Huntington Gymnasium and Grace Church in Utica. Ware designed the project under the oversight of the US Treasury Department agency known as the Office of the Supervising Architect, an organization that directed the construction of thousands of Works Progress Administration (WPA) projects during the Depression. .

Documented Sources of Information:

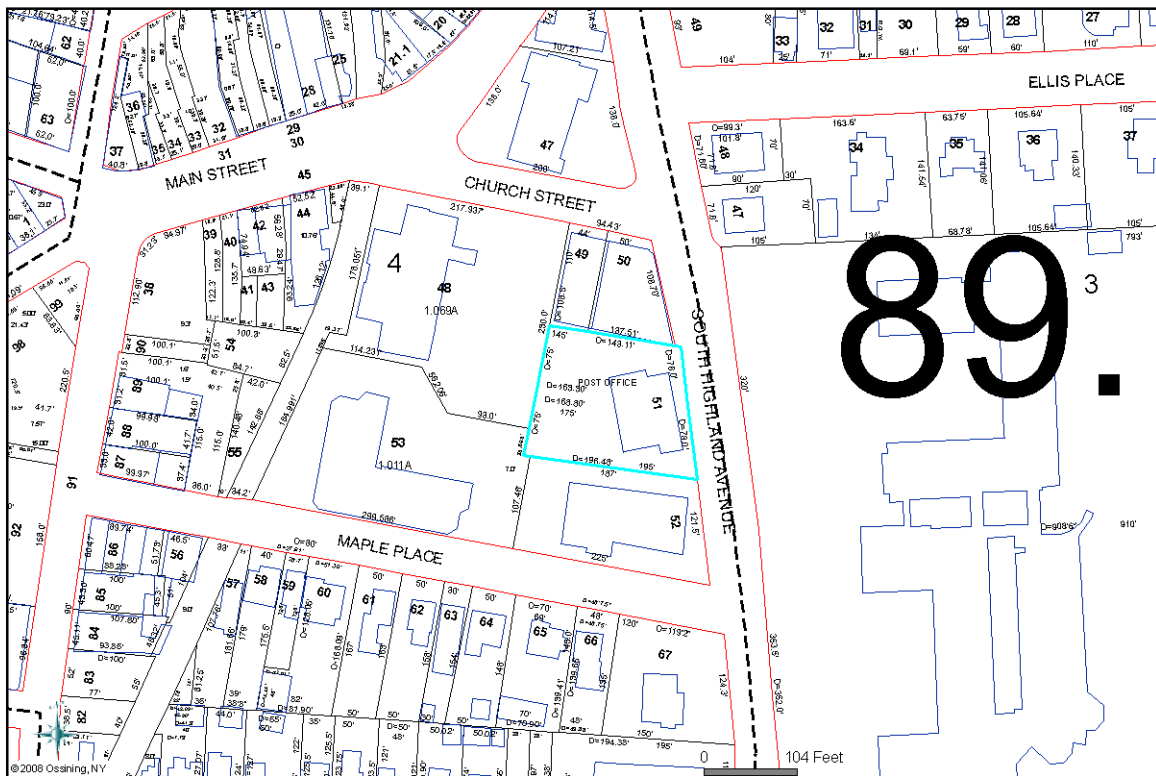
1. New York State Historic Preservation Office. *"Structure Inventory Form: Ossining Post Office"*. New York: 1975.
2. New York State Historic Preservation Office. *"Structure Inventory Form: Ossining US Post Office 10562"*. New York: 1983.
3. Nomination Application for National Register of Historic Places, *"Downtown Ossining Historic District"*, 1978, Ossining Historical Society Archives.
4. Nomination Application for National Register of Historic Places, *"United States Post Offices in New York State – 1858 -1943 – Thematic Resources"*, 1988. (Accessed January 27, 2010 from <http://www.nps.gov/multiples/64000597.pdf>)

Other Photos of Property:



Property Location Map:

Village of Ossining Significant Sites and Structures Guide



Ossining Railroad Station



IDENTIFICATION

Property Name: Ossining Railroad Station

Street Address: 1 Main Street and Westerly Road

Section, Block, and Lot: Section 97.06, Block 1, Lot 17

Architect/Builder: New York Central and Hudson River Railroad

Date of Construction: 1914

Architectural Style: Renaissance Revival (1890-1935)

The Renaissance Revival architecture of the last decade of the 19th century and early years of the 20th century represented a new wave of interest in the classical forms of renaissance-era Italy. This style, which was more faithful to the original Italian designs than the preceding Italianate (1840-1885) style, typically employed low-pitched clay tile roofs, arched window openings and entryways, and bracketed eaves and utilized a symmetrical aesthetic in the design configuration.

The Ossining Railroad Station is six bays wide, three bays deep, and is one story in height. The main façade contains a mix of two over eight and four over eight windows, with a set of transom windows over the main entryway. The side elevations feature a large arched center window

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flanked by six over six sash windows. The structure features a hipped Spanish Tile roof with a bracketed canopy extension is constructed with red brick.

Significance: Historical

The Ossining Railroad Station was found to be National Register eligible by the New York State Historic Preservation Office (SHPO). It is one of the few surviving examples of an early 20th century Hudson Line railroad station.

Narrative:

The Ossining Railroad Station, constructed in 1914, replaced the original Hudson Line station that was built when the railroad was extended to the Village in 1851. Unlike the original station, which was located at-grade, the new station was built on metal stilts to allow Main Street to pass over the tracks and eliminate the need for a grade crossing. The station is sited above the tracks, spanning east to west, and is similar to stations that were built in Yonkers, Ludlow, Glenwood, and Hastings in the same time period.

Documented Sources of Information:

1. McAlester, Virginia and Lee *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003).
2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 125.

Other Photos of Property:



Village of Ossining Significant Sites and Structures Guide

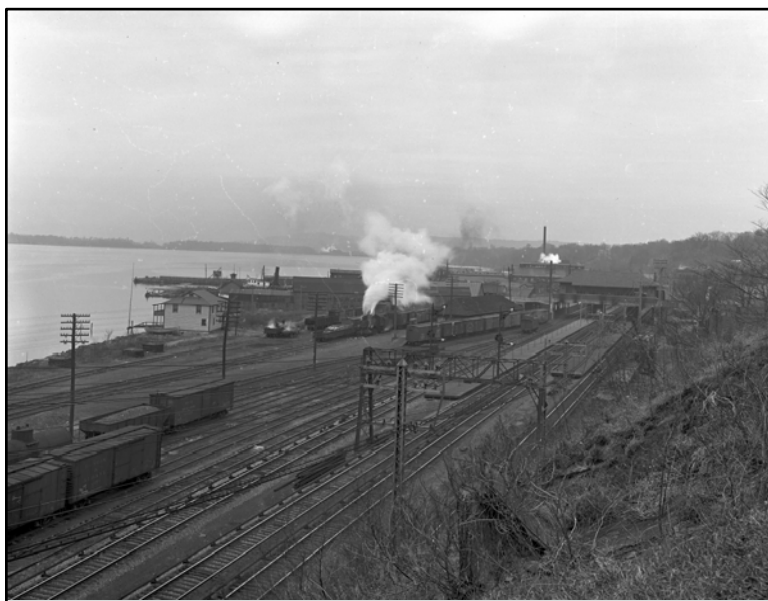
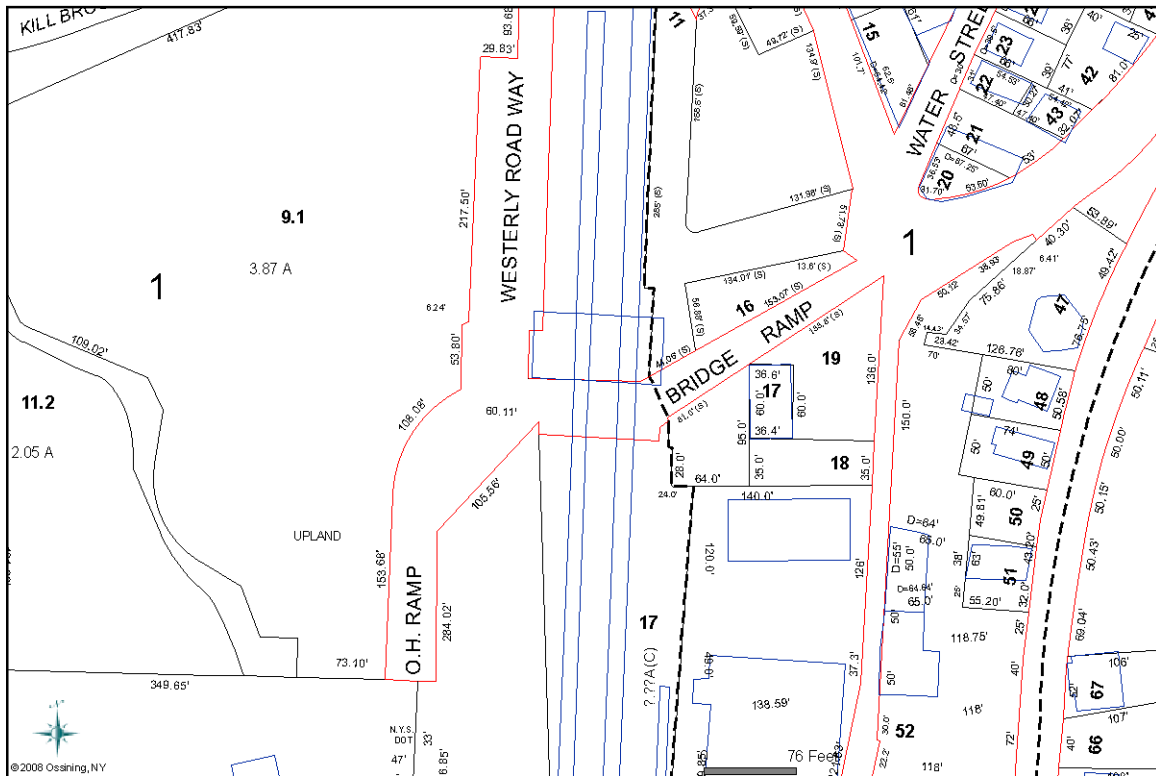


Image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection



Image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Park School



IDENTIFICATION

Property Name: Park Early Childhood Center

Other Name(s): Park School

Street Address: 22 Edward Street

Section, Block, and Lot: Section 97.07, Block 5, Lot 49

Architect/Builder: Unknown

Date of Construction: 1939

Architectural Style: Art Deco (1920s-1930s)

Art Deco architecture, which originated in France, was a style that came into vogue between the two World Wars and was heavily influenced by the architecture of ancient Egypt, Greece and Rome as well as the streamlined forms of the modern, industrial age.

The Park Early Childhood Center's design consists of a rectangle-shaped center portion flanked by two T-shaped wings on either side. Two three-story columns flank the front façade's main entryway. The main façade also features Art Deco-styled spirals and chevrons as well as a mix of

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six over three and four over two aluminum frame windows; the bottom row of each set are operable awning windows. The school is constructed from brick, with the exception of stone on the center portion of the main façade, on roof caps, and on the belt courses on the side elevations. A southwestern addition was constructed at an unknown date.

Significance: Architectural

The Park Early Childhood Center is a National Register-eligible structure. It is the sole example of an Art Deco-styled public building within the Village.

Narrative:

The Park Early Childhood Center, known as the Park School when first built, replaced a previous structure that existed on the same site. The school serves students in pre-kindergarten and kindergarten within the Ossining Union Free School District, which includes the Village and Town of Ossining as well as portions of the Towns of New Castle and Yorktown and the Village of Briarcliff Manor that lie within the Ossining Union Free School District.

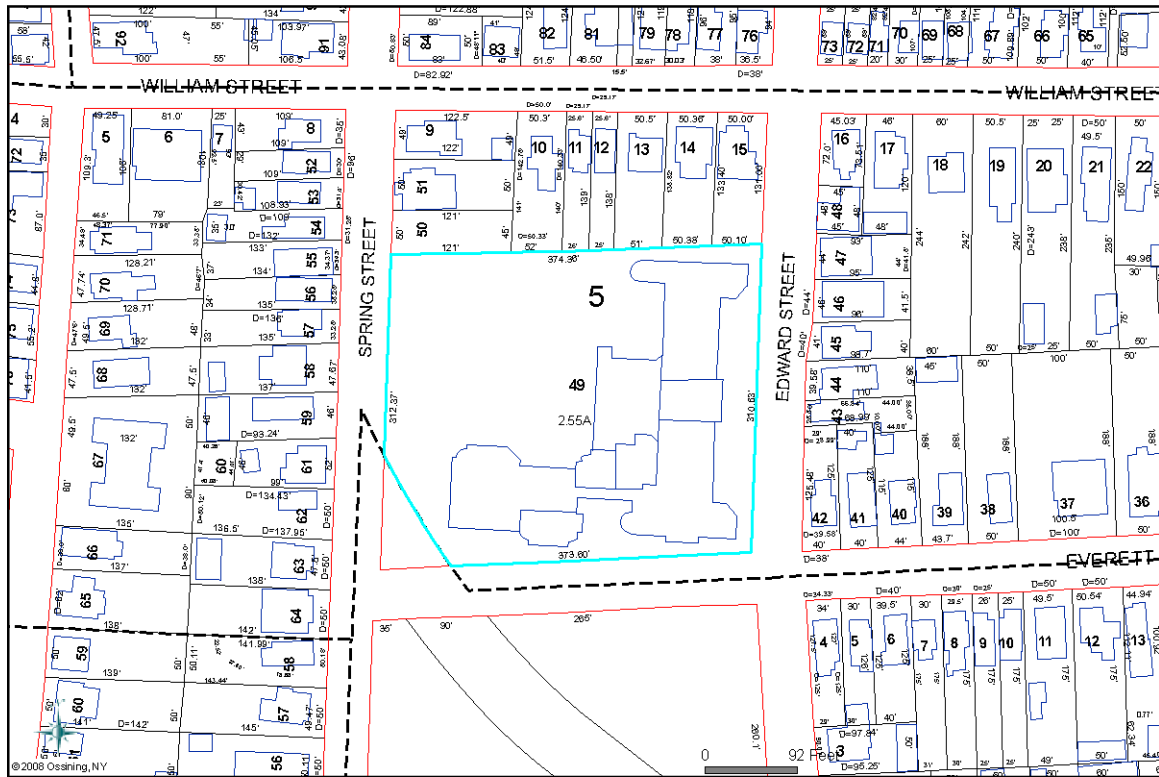
Documented Sources of Information:

1. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 93.

Other Photos of Property:



Property Location Map:



Saint Ann's Church



IDENTIFICATION

Property Name: Saint Ann's Church

Street Address: 25 Eastern Avenue

Section, Block, and Lot: Section 89.19, Block 3, Lot 4

Architect/Builder: Unknown

Date of Construction: 1928

Architectural Style: Neoclassical Revival (1890s-1930s)

The Neoclassical Revival style, popular from the turn of the 20th century until World War II, represented a renewed phase of interest in the architecture of ancient Greece and Rome. As was the case with the Beaux Arts style, Neoclassical Revival architecture came to prominence a result of the World's Columbian Exposition in Chicago in 1893. This style was most often employed on monumental public and institutional buildings and was very similar in appearance to the earlier Greek Revival style popular in the United States for much of the 19th century.

Saint Ann's Church is five bays wide and two stories in height. In keeping with the Neoclassical architectural theme, the Church's main façade has what is known as a *temple front* design, with a

large triangular pediment as the dominant feature. The fluted Corinthian columns have a tetrastyle, or four-column layout. Located above the columns is a large triangular pediment with a dentil cornice and the words *Church of Saint Ann* on the frieze. The center entryway contains an arched pediment and is flanked by two entryways with triangular pediments, each of which has a transom window located above. Two stained glass arched windows are located at each corner of the main façade. Located on the second floor of the main façade's three central bays are stained glass skylights. Along the roofline, a balustrade extends along the width of the main façade, and a gold statue of Saint Ann sits centrally located on the roof. The side elevations each contain three arched stained glass windows with beige colored keystones at the apex of each arch. Each arch is also flanked by rectangular brick columns. The Church is constructed from blend of beige and brown brick and incorporates the earlier Romanesque Revival style (1880s-1900) in its use of horizontal belt courses between floors and the arched window openings at the corners of the main façade and on the side elevations.

Significance: Architectural and Historical

Saint Ann's Church is architecturally significant as the sole example of early 20th century Neoclassical Revival architecture within Ossining. It is also historically significant for its role as an important religious institution for newly arrived immigrants of Roman Catholic faith within the Village over the last 81 years.

Narrative:

Saint Ann's Church, serving a local Roman Catholic parish, was built to accommodate the influx of Italian immigrants who arrived in Ossining and the surrounding communities to work on the New Croton Aqueduct and New Croton Dam at the turn of the 20th Century. In the latter years of the 20th Century, Ossining and the surrounding area saw an influx of immigrants from southern Italy who arrived here to work on the New Croton Dam, the successor to the original Croton Aqueduct system. Many of these men were professional masons who were lured to the New World by the promise of steady employment and a better life. A large portion of these men joined Saint Ann's Parish upon arrival in this area. The parish's earliest services, which were conducted exclusively in Italian, were held at a store on the corner of Central Ave and Brandreth St beginning in 1927. A year later, the Church was constructed. Following a flood caused by the neighbor's swimming pool in 1984, the structure underwent repairs and re-opened the following year. Today, the Church is still home to this diverse parish and services are conducted in Spanish, Portuguese, English, and occasionally other languages.

Documented Sources of Information:

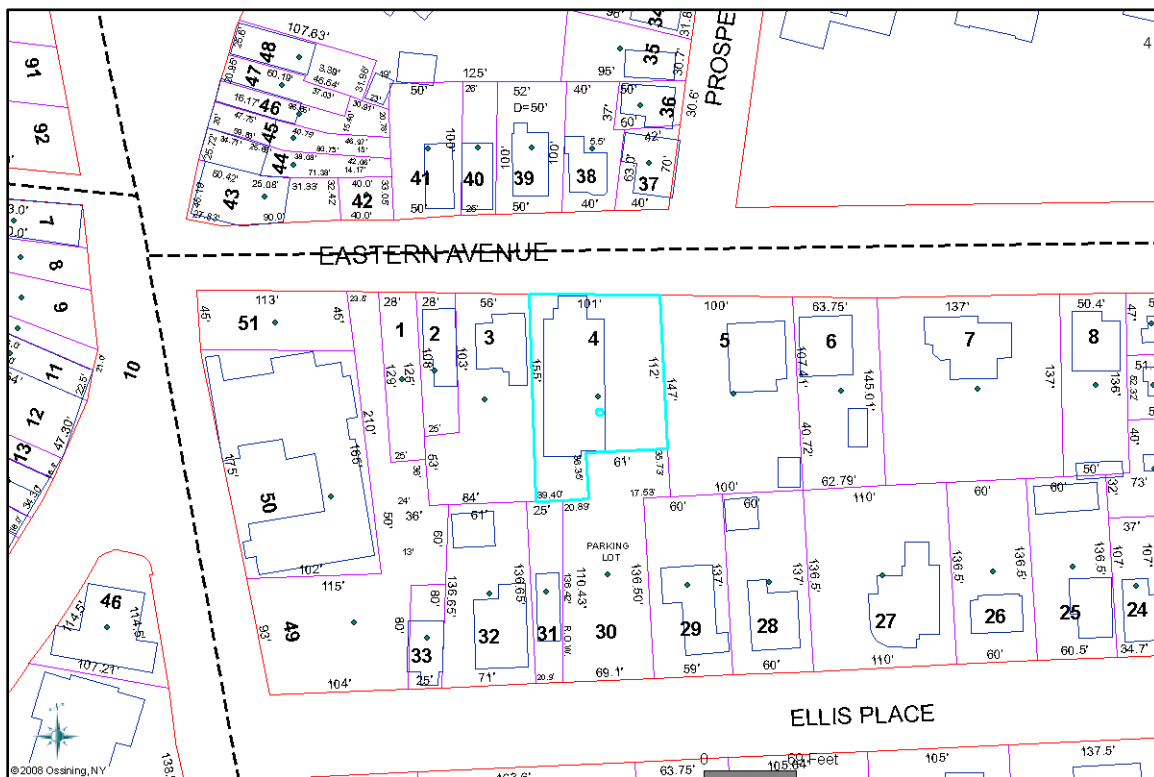
1. McAlester, Virginia and Lee, *"A Field Guide to American Houses"*, (New York, NY: Knopf: 2003), 342-346
2. Ossining Historical Society, *"Images of America: Ossining Remembered"*, (Charleston, SC: 1999), 103.

Village of Ossining Significant Sites and Structures Guide

Other Photos of Property:



Property Location Map:



Sears Modern Homes



IDENTIFICATION

Property Name: Sears Modern Homes

Architect/Builder: Plans by Sears, Roebuck, and Co; constructed by various local contractors

Date of Construction: 1908-1939

Architectural Style: Varied

Sears Modern Homes were built in several traditional American architectural styles. Sears, Roebuck and Co. took a conservative approach to the design of the homes, interpreting American house styles that had been used in countless dwellings over US history rather than creating wholly new designs of their own. Styles used for Sears Modern Homes included:

- Colonial Revival
- Dutch Colonial
- Tudor Revival
- English Cottage
- Spanish Mission
- Cape Cod

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- California Bungalow
- American Four-Square

Significance: Historical

The Sears Modern Homes in Ossining are historically significant as local examples of the mail-order home purchasing era in the United States during the first three decades of the twentieth century. These houses, while not individually architecturally significant, provided thousands of middle class American families with affordable, well-crafted, and visually pleasing homes.

Narrative:

Sears Modern Homes were prefabricated single-family houses produced to order by the national retailer Sears, Roebuck and Co. between 1908 and 1939. Over this three decade span, Sears sold more than 100,000 houses across the United States, all of which were based on 447 house designs produced by the corporation's in-house architectural staff. The designs, which were based upon popular American house styles, were featured in a mail order catalog updated annually by Sears.

The business model used for the Modern Homes combined 20th century mass production techniques with the type of customizability that had previously been solely the purview of small-scale local artisans. The model worked as follows: customers would identify a particular house design that they wished to purchase. Next, they were then given the option of customizing the design with various interior and exterior schemes such as choices of cabinetry, countertops, siding, roofing materials, window designs, and other elements. Sears would then manufacture the house components to the customer's specifications and ship them cross-country via boxcars to the closest rail depot. Upon arrival at the depot, Sears would arrange for a truck to pick up the kit from the depot for delivery to the construction site.

Since the house kits could contain as many as 30,000 individual pieces, the shipped materials would include a 75 page bound instruction manual designed to be user friendly enough for an average person with moderate mechanical aptitude to be able to assemble the house with minimal assistance. Sears' use of mass production techniques allowed the production of houses at a cost as much as 40% below that of a typical house built from scratch by a hired architect and contractor. As Sears encouraged customers to customize the plans to their own liking, Modern Homes of a given plan can differ greatly in the amenities and features. Customers also had the option of designing their own home with the help of a local architect, sending the plans to Sears, and then receiving all the materials necessary to construct the home from Sears.

The company offered financing to buyers at a 6% interest rate, with most loans running for 5 years. Following the arrival of the Great Depression 1929, many of the loan holders were not able to pay back the loans for their homes and this caused financial difficulties for Sears, leading the company to begin phasing out the program by the mid 1930s.

The Village of Ossining contains 102 Sears Roebuck Houses. Most were built in the neighborhoods located adjacent to Croton Avenue, areas which saw a steady growth in population during the first decades of the 20th century. A full list of Sears Modern Homes in Ossining can be found in Appendix D. A partial list is featured below:

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The Alhambra



Style: Spanish Mission
Original Cost: \$1,969-\$3,134
Ossining example: 15 Brookville Ave

The Cape Cod



Style: Cape Cod
Original Cost: \$885-\$1,097
Ossining example: 28 Terrace Ave
Other information:

The Carlin



Style: Bungalow
Original Cost: \$1,172
Ossining example: 28 Hudson St
Other information: Available in 1918 only

The Cedars



Style: Tudor
Original Cost: \$2,236
Ossining example: 9 Mohegan Rd
Other information: Available 1928-1931. These houses were distinguished by their Cedar shingled roof.

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The Chelsea



Style: American Four Square
Original Cost: \$1,023-\$2,035
Ossining example: 46 Eastern Ave
Other information: Available 1929-1933

The Dayton



Style: Bungalow
Original Cost: \$1,247
Ossining example: 17 Calam Ave
Other information: Introduced in 1937

The Hampton



Style: Bungalow
Original Cost: \$1,569
Ossining example: 32 Campwoods Rd

The Langston



Style: American Four-Square
Ossining example: 9 Calam Ave
Other information: Available 1920-1929

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The Nantucket



Style: Cape Cod
Original Cost: \$1,360-\$1,546
Ossining example: 22 Calam Ave
Other information: Available 1939 only

The Norwich



Style: Colonial Revival
Original Cost: \$1,667
Ossining example: 12 Brookville Ave
Other information: Available 1932-1937

The Sheridan



Style: Bungalow
Original Cost: \$2,095
Ossining example: 57 Eastern Ave
Other information: Available 1925-1929

The Van Dorn



Style: Dutch Colonial
Original Cost: \$1,576-\$2,249
Ossining example: 59 Upper Croton Ave
Other information: Available 1926-1933

The Warren



Style: Cape Cod
Original Cost: \$1,506
Ossining example: 26 Calam Ave
Other information: Available in 1939 only

Documented Sources of Information:

1. Sears Archives. "*Historic Homes*" (Accessed September 14th, 2009 from www.searsarchives.com/homes/byimage.htm)
2. Sears, Robuck and Co. "*Small Houses of the Twenties: The Sears Roebuck 1926 House Catalog*." (New York: 1991), 33, 36, 40-41,
3. Sears, Robuck and Co. "*1918 Modern Homes Catalog*", 47
4. Scott, Robert, Correspondence on Sears houses in Ossining, Ossining Historical Society Archives, August 28th 2000.

Washington School



IDENTIFICATION

Property Name: Washington School

Street Address: 81 Croton Avenue

Section, Block, and Lot: Section 89.15, Block 3, Lot 34

Architect/Builder: Wilson Potter, Architect

Date of Construction: 1907

Architectural Style: Beaux Arts (1880-1920)

Beaux Arts architecture was an ostentatious style that incorporated elements of Federal and Greek Revival styles as well as the architecture of the High Renaissance and Baroque eras. The style is named after the Ecole des Beaux-Arts, the Parisian fine arts school where the greatest practitioners of the style learned their trade. . The style came about as a result of the World's Columbian Exposition in Chicago in 1893, a centerpiece of which was a large group of classical styled buildings known as the *The White City* constructed by the renowned architect Daniel Burnham (1846-1912). Beaux Arts architecture was characterized by the eclectic use of classical

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detailing, employing arched window openings and entryways along with elaborate cornices. The style was typically usually utilized in buildings such as banks, schools, post offices, libraries, and other government structures.

Washington School, while Beaux Arts in style, is a more modest interpretation of the style than the Ossining Bank for Savings, another structure of the same style of this document. The structure is two stories in height over a raised basement story and is rectangle-shaped. The front façade's dominant features are the three large window bays; each contains two sets of 6 three-over-three double hung sash windows flanked by pairs of brick pilasters. Each of the three bays contains a spandrel between the upper and lower windows that are inscribed with the words read "*Science*", "*Languages*", and "*History*", respectively. The arched main entryway, centered between the middle bay of windows, features terra cotta surrounds and classical detailing. The side elevations feature a treatment similar to that of the front, utilizing banks of five-over-five windows. The building is capped with a partially hipped roof that contains a sky lit attic story and a large skylight in center. A smaller rectangle-shaped wing on the rear of the building contains an auditorium. The exterior walls of the school are made of brick and terra cotta.

Significance: Architectural

The Washington School was added to the National Register of Historic Places in 1987. It is architecturally significant as an intact and unaltered example of Beaux Arts architecture utilized in a school design context.

Narrative:

The Washington School, built in 1907, was a state of the art building at the time of its construction. Architect Wilson Potter of New York City (1868-1936), a specialist in school architecture, incorporated numerous elements that were considered cutting edge for a public school of its time: operable classroom windows, central heating, and a centralized ventilation system are among building's features. The floor plan was designed to maximize efficiency, with the heavy use of skylights to allow natural light to filter into the building. Washington School served as the Village's high school from 1909 to 1929, at which point the current Ossining High School structure (see entry) was built and Washington School was converted into an elementary school, a role it served in until the early 1970s. By this point in time, the school was considered obsolete, and the Ossining Union Free School District began using the building for its administrative offices from 1974-1982 until moving their offices to the Roosevelt School building. The structure was then sold for use as an office building, a use it retains today.

Documented Sources of Information:

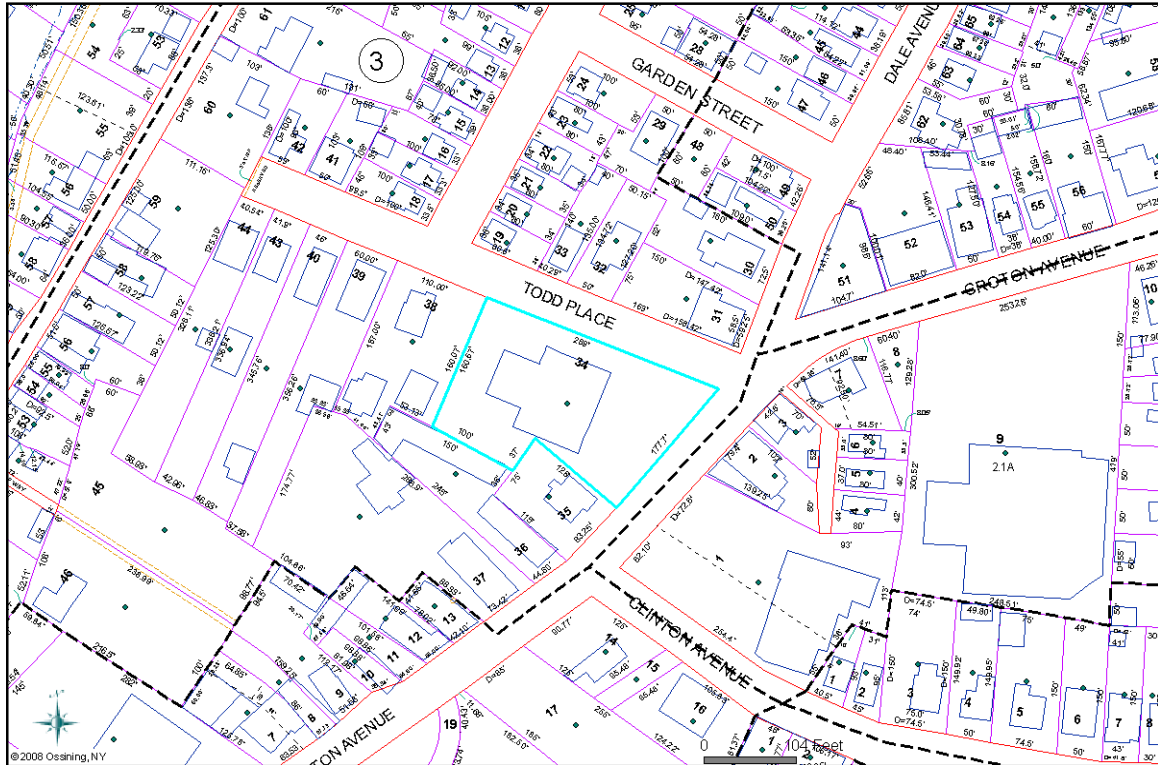
1. Gray Williams, "*Picturing Our Past: National Register Sites in Westchester County*", Westchester County Historical Society, (Canada: 2003), 398-399.
2. Ossining Historical Society, "*Images of America: Ossining Remembered*", (Charleston, SC: 1999), 91.
3. Nomination Application for National Register of Historic Places, "*Washington School*", 1987, Ossining Historical Society Archives.

Other Photos of Property:



Bottom image courtesy Ossining Historical Society Museum, W.A. Slater Glass Plate Negative Collection

Property Location Map:



Chilmark Park



IDENTIFICATION

Name: Chilmark Park

Location: Underhill Road and adjacent neighborhood streets

Characteristics: Romantic Suburb (1850s-1920s)

Romantic Suburban developments were first created in the mid 19th century as a way to escape the overcrowding and pollution in the ever growing and expanding cities by developing new communities on the metropolitan fringe that would provide affluent residents with the tranquility and easy access to nature of a rural environment while still allowing a commute into the city for employment purposes. Common characteristics within romantic suburbs often included carefully landscaped, winding roads designed to blend in with the local topography, access to transportation options such as a commuter rail line or automobile parkway, and upscale homes built in various Revival styles such as Tudor Revival, Colonial Revival, and Gothic Revival, among others. The earliest generation of Romantic Suburbs grew up around rail lines, while versions developed during the early 20th century were often created in more remote locations due to the widespread adoption of the automobile. In some cases, entire new municipalities were incorporated and then built using the Romantic Suburban concept. In older communities, new

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residential subdivisions on the outskirts of an existing municipality would often utilize romantic design elements within a single neighborhood or group of neighborhoods.

Chilmark is a Romantic Suburban development of roughly 300 acres in size. It was laid out with Underhill Road as the main thoroughfare, running north-south through the neighborhood. This road was planted with large trees on each side in the early 1920s to enhance the picturesque character of the development. The subdivision was originally laid out with a minimum lot size of ¼ acre for all new homes and the southeastern border of the development was originally Noel Drive, though subsequent residential development to the east in Briarcliff Manor eventually blended in with new homes along Underhill Road and the adjacent streets until all parcels were gradually purchased and improved with homes over time.

Date of Establishment: Established in 1925

Significance: Architectural and Cultural

Chilmark Park is architecturally significant as an example of the romantic suburban design concept as practiced in the first decades of the 20th century. It is also culturally significant for its association with the Macy family, members of which played an active role in the social and institutional life of Westchester County and the New York region during the 19th and early 20th century.

Narrative:

The Chilmark Park development, founded in 1925 by the philanthropist Valentine Everit (V.E.) Macy of Irvington, is a planned residential neighborhood straddling the border of the Villages of Ossining and Briarcliff Manor. The name *Chilmark* comes from Chilmark, England, a small village near Salisbury located near the home of Thomas Macy, an ancestor of V.E. Macy who arrived in the United States in 1635. The Macy family had built up sizeable wealth from their business dealings by the turn of the 20th century and V.E. Macy, descendant of one of the founders of Standard Oil, used a portion of his familial wealth to acquire a collection of adjacent parcels that consisted of small family farms located on the outskirts of Ossining in 1897. It was at this time that the property came to be known as Chilmark, and the Macy family farm was established on the site.

In the 1920s, Macy's son V.E. Macy Jr. decided to plat the land for a subdivision and allow homes to be built on the site as a real estate venture. He founded the Chilmark Park Realty Corporation in the early 1920s to market and sell the dozens of then-vacant parcels in the new development, which was 300 acres in size. Early advertisements for the development emphasized its views of the Hudson River and Palisades, marketing the properties to affluent city dwellers interested in escaping the city's confines. When Macy began marketing Chilmark, he required that several of the few homes that already existed at Chilmark Park be restored and renovated or demolished in order to lend an increased appearance of newness to the development. Macy also constructed a private 8.3 acre country club for use by Chilmark Park residents only, located between Noel Drive and Macy Road. The Village of Briarcliff Manor eventually purchased this site and now operates it as a municipal park. To complete the development, Macy planted distinctive trees along the main thoroughfare of Underhill Road to provide shade and demarcate Chilmark Park as an exclusive neighborhood.

The homes that Macy constructed in Chilmark were required to adhere to specific architectural themes in order to safeguard the property values of the other residents and provide for a pleasing,

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bucolic environment. Styles that were considered acceptable included Tudor Revival, Norman Revival, Colonial Revival, and other traditional architectural types. Since its founding, many additional homes have been constructed in and around Chilmark, expanding the size of the development beyond the original 300 acre subdivision. The boundaries of the neighborhood today can be roughly defined as Underhill Road and the streets immediately adjacent to it.

The Macy family was active in civic affairs on the local, county, and national levels. Family patriarch V.E. Macy Sr. served in President Woodrow Wilson's administration on the Council of National Defense and the War Labor Board. He also served as Westchester County's Commissioner of Charities and Correction, an agency that was an early precursor to the current Department of Social Services, from 1913-1919. Macy Sr.'s wife Edith Carpenter started a Girl Scout camp in Briarcliff Manor at a site located on Chappaqua Road, and today this is known as the Edith Carpenter Macy Conference Center.

A number of notable houses in Chilmark were featured in the document *Historic House & Garden Tour of Early Chilmark Park* by the Ossining Historical Society (2004). These include:

- 10 Underhill Rd: A Colonial-styled home located off of the steep, winding section of Underhill Road near its intersection with Wolden Road, this two-story house was built in the 1830s and was restored and remodeled by the Chilmark Park Realty Corporation in 1925. This house was used as the model home for prospective buyers and was known as the "Apple Tree House" for the two apple trees located directly in front of and behind the house.



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- 33 Underhill Rd: This house is a two story gambrel-roofed romantic cottage built in 1928.



- 52 Underhill Rd: A large house built in the early 1900s, this Colonial-style two-story house contains servants' quarters.



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- 4 Browning Drive: A two-story English cottage built in 1920, this house contains leaded glass windows and carefully landscaped gardens along the edge of the property, facing Underhill Road.



- 5 Noel Drive: A two story Tudor Revival home built in 1925, it features elaborate gardens on the western edge of the property.



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- 21 Noel Drive: Also a Tudor Revival-styled house, this two-story home bears resemblance to its neighbor at 5 Noel Drive and was built in 1929.



- 26 Noel Drive: The sole example of a Norman Revival styled house in Chilmark, this home was constructed in 1929.



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- 33 Noel Drive: A Colonial Revival-styled home, this two story house was built in 1930 and located at the end of Noel Drive.

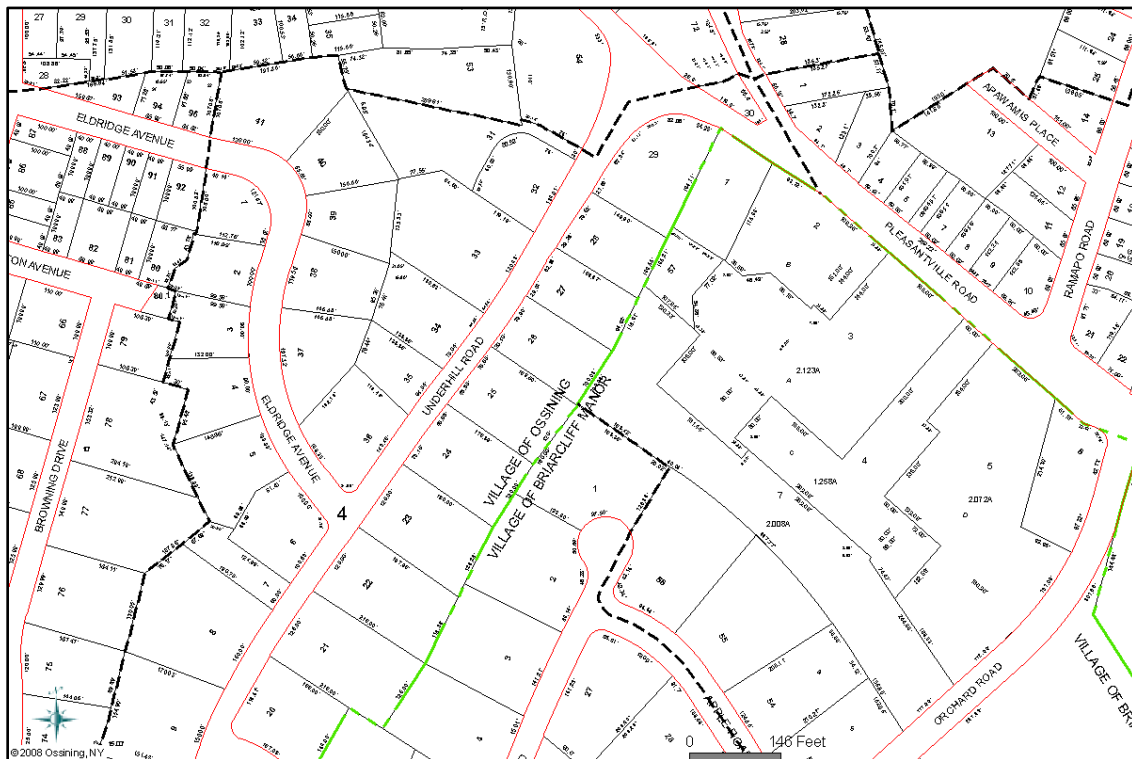


Documented Sources of Information:

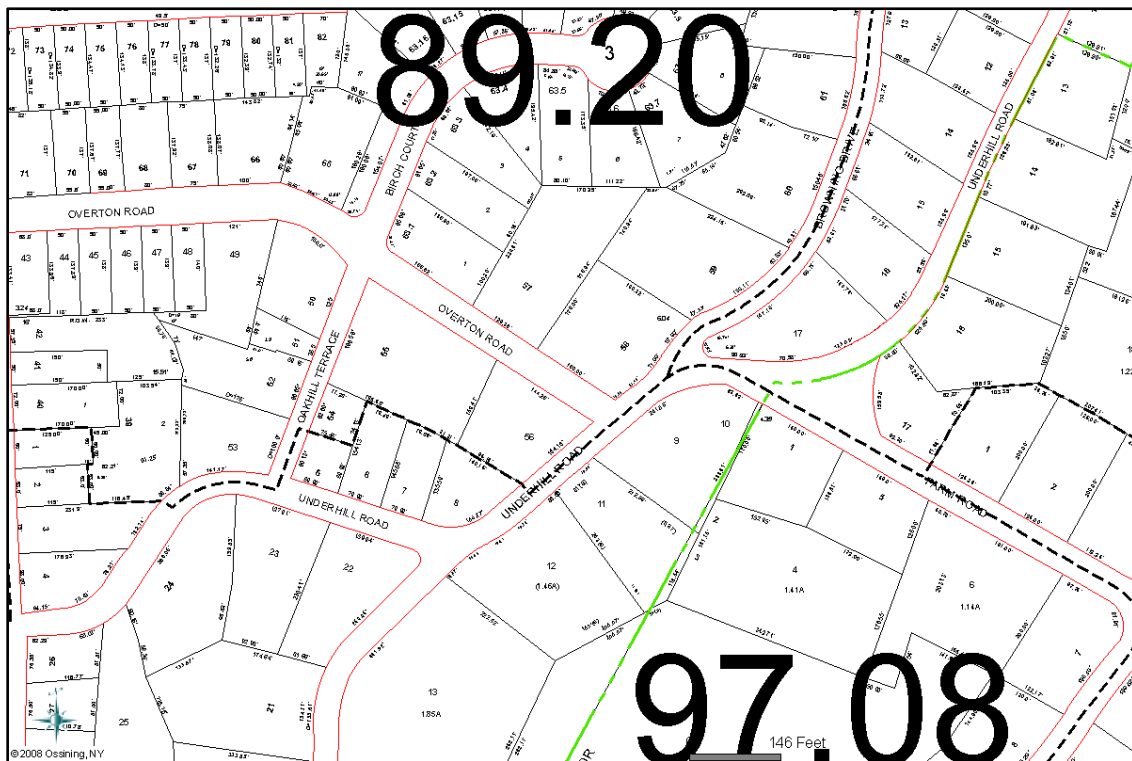
1. Ossining Restoration Committee, "A Walking Tour of Sparta", (Ossining, NY: 1976), 10.
2. McCash, William Barton and June Hall McCash. *"The Jekyll Island Club: Southern Haven for America's Millionaires"*, 140
3. Ames, David L. and Linda F. McClelland. *"Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places"*, National Parks Service (2002), 38-47
4. Ossining Historical Society Museum. *"Historic House & Garden Tour of Early Chilmark Park"*, (Ossining, NY: 2004)

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Site Location Map:



Chilmark Park - North



Chilmark Park - South

Appendix A: Catalogue of Architectural Styles of Ossining

American Craftsman (1880s-1916)

American Craftsman-style architecture, popular in the late 19th and early 20th century, was an American adaptation of the England-based Arts and Crafts design movement of the late 19th century. This style is distinguished by exterior elements such as shallow-pitched roofs with deep overhanging eaves, hand crafted woodwork, and square columns supporting the main roof. Notable interior features include open floor plans, extensive use of groups of windows to maximize the amount of natural light entering the house, and exposed structural elements.

Ossining Examples:

- I.R. Williams House

Art Deco (1920s-1930s)

Art Deco architecture, which originated in France, was a style that came into vogue between the two World Wars and was heavily influenced by the architecture of ancient Egypt, Greece and Rome as well as the streamlined forms of the modern, industrial age. Art Deco structures are typically characterized by a geometrically-based massing and a strong vertical focus.

Ossining Examples:

- First National Bank
- Park School

Arts and Crafts (1880s-1916)

The England-based Arts and Crafts style, popular during the late 1800s and early 1900s, is distinguished by exterior elements such as shallow-pitched roofs with deep overhanging eaves, hand crafted woodwork, and square columns supporting the main roof. Notable interior features include open floor plans, extensive use of groups of windows to maximize the amount of natural light entering the house, and exposed structural elements.

Ossining Examples:

- Calvary Chapel

Beaux Arts (1880-1920)

Beaux Arts architecture was an ostentatious style that incorporated elements of the earlier Federal and Greek Revival styles as well as the architecture of the High Renaissance and Baroque eras. The style is named after the Ecole des Beaux-Arts, the Parisian fine arts school where the greatest practitioners of the style learned their trade. The style came about as a result of the World's Columbian Exposition in Chicago in 1893, a centerpiece of which was a large group of classical styled buildings known as *The White City* constructed by the renowned architect Daniel Burnham

(1846-1912). This style was usually utilized in buildings such as banks, schools, post offices, libraries, and other government structures.

Ossining Examples:

- Ossining Bank for Savings
- Ossining Municipal Building
- Washington School

Carpenter Gothic (1840s-early 1900s)

Carpenter Gothic architecture, a subtype of the larger Gothic Revival movement, was a style that applied some of the forms typically associated with Gothic Revival architecture to cottage residences. This style was known for its use of board and batten siding, steeply pitched roofs, and elaborate ornamental features known as *gingerbread* that were made possible by the newly invented scroll saw, which allowed carpenters to cut wooden shapes that had been impossible previously.

Ossining Examples:

- The Three Sisters

Collegiate Gothic (Late 1800s-1950s)

Collegiate Gothic architecture, a subset of the Gothic Revival style, was primarily used for campus buildings at educational institutions. This style, which drew upon the medieval architecture of English universities such as Oxford and Cambridge, was intended to provide a visual link between the history and standards of achievement embodied in these two ancient institutions with elite schools in the United States. Collegiate Gothic buildings often include imposing towers and spires, arched openings, flying buttresses, and landscaping that utilizes the large quadrangles typical of university campuses.

Ossining Examples:

- Ossining High School

Federal - (1780s-1830s)

Federalist architecture was a style popular during the first decades of the United States' existence and contained elements derived from ancient Roman architecture as well as the earlier Georgian style, which was heavily used in the Thirteen Colonies prior to the American Revolution. Federal-styled buildings were typically characterized by rectangular massing, a symmetrical window arrangement, dentil (tooth-like) cornices, front porches, and use of a portico around the main entryway. Many early structures mixed vernacular, local architectural themes with elements of Federal structures, such as the full-length front porch and symmetrical window configuration.

Ossining Examples:

- Boxwood House

Gothic Revival - (1830s-mid 20th century)

Gothic Revival architecture, based upon the original Gothic architecture of Medieval France, utilized elements such as pointed arches, vertical-oriented massing, and steeply pitched roofs to create a striking and imposing visual effect. In America, the style has its roots in the Hudson Valley and was widely used in churches and other monumental structures from the Pre-Revolutionary era until as late as the mid 20th century. The style was also employed in residential dwellings, most of which were constructed on the rural estates of wealthy landowners between 1840 and 1880.

Ossining Examples:

- Calvary Baptist Church
- Calvary Baptist Church Annex
- Kane House
- Mount Pleasant Military Academy Library
- Ossining Gospel Assembly Church
- Richard Austin House
- Trinity Episcopal Church

Greek Revival - (1825-1860)

Greek Revival architecture came to prominence in America during the early 1800s as part of a renewed phase of interest in the architecture and culture of the ancient Mediterranean following a series of archaeological discoveries in the late 18th century. Greek Revival structures are often identifiable by the use of a *temple front* façade configuration, with a large triangular pediment and columns dominating the main façade. Some examples of the style may utilize the columns without the pediment, while others may have an appearance consisting of a blend of Greek temple features with other early 19th century styles.

Ossining Examples:

- Charles Snowden House
- James Robinson House
- Smith-Robinson House

High Victorian Gothic (1860s-1890s)

High Victorian Gothic architecture, which evolved from the older Gothic Revival style, differs from that style in its use of contrasting polychromatic bands on the exterior wall surfaces and more elaborate decorative elements. This style was usually reserved for public buildings such as schools or churches. As it is related to the Gothic Revival architecture, structures in this style also contain such elements as steeply pitched rooflines, elaborate ornamentation, and a predominantly vertical orientation.

Ossining Examples:

- First Presbyterian Church
- Highland Cottage

- United Methodist Church

High Victorian Italianate (1860s-1890s)

High Victorian Italianate architecture evolved out of the earlier Italianate style, a style that drew upon the design elements of rural Italian villas characterized by the use of flat or hipped roofs with a central cupola, bracketed roof eaves, and square massing. The High Victorian Italianate style built upon this by focusing visual attention on two elements in particular: on windows via use of segmentally arched openings, and on the roofline by use of elaborate, bracketed cornices. This style was heavily utilized in structures located in downtown areas during the late 19th century.

Ossining Examples:

- Barlow Block

Italianate - (1840-1885)

Italianate architecture, popular during the middle and late 19th century was a style based on design concepts borrowed from rural Italian farmhouses and villas. Between 1850 and 1880, Italianate architecture was used more than any other style in American homebuilding, with the majority of this type built in the Northeastern and Midwestern US. Elements typical to the style include a square shaped central cupola or tower located on a low pitched roof, with wide, bracketed roof eaves, and elaborate, decorative window crowns.

Ossining Examples:

- Brandreth Pill Factory
- Crotonville School
- Stanton House

Neoclassical Revival (1890s-1930s)

The Neoclassical Revival style, popular from the turn of the 20th century until World War II, represented a renewed phase of interest in the architecture of ancient Greece and Rome. As was the case with the Beaux Arts style, Neoclassical Revival architecture came to prominence a result of the World's Columbian Exposition in Chicago in 1893. This style was most often employed on monumental public and institutional buildings and was very similar in appearance to the earlier Greek Revival style popular in the United States for much of the early 19th century.

Ossining Examples:

- St Anne's Church

Neo-Gothic (1890s-mid 20th century)

Neo-Gothic architecture, popular from the close of the 19th century until the mid 20th century, represented a revival of interest in the Gothic structures of England over the polychrome High Victorian Gothic variants favored over the preceding decades. These structures were less ornate

and tended toward a monochrome color scheme, often utilizing rough faced stone cladding, arched windows, and prominent towers with castellated parapets.

Picturesque Vernacular (1830-1880)

The Picturesque movement of the 19th century sought to create structures designed to blend in with the natural environment. The movement, born in England, sought to bring back the architectural styles of rural Medieval Europe and was a reaction to the Classical styles that had been in favor since the Renaissance. In the United States, the movement was spearheaded by the landscape architect Andrew Jackson Downing (1815-1852) and the architect Alexander Jackson Davis (1803-1892) and was given form in the popular Gothic Revival and Italianate styles. Some structures blended elements of both of these styles in an eclectic manner and are thus classified as Picturesque Vernacular architecture.

Queen Anne (1880-early 1900s)

Queen Anne style houses, popular during the latter years of the 19th century, are considered one of the quintessential varieties of Victorian-era architecture. The unusual asymmetrical massing, turrets, and elaborate ornamentation typical of the style was made possible by the use of balloon frame construction, a technique utilizing inexpensive and sturdy 2x4 wooden boards that allowed the use of massing that had been impossible previously.

Ossining Examples:

- Hamilton Avenue Victorian Houses (5 of 8 structures)
- Victoria Home

Renaissance Revival (1890-1935)

The Renaissance Revival architecture of the last decade of the 19th century and early years of the 20th century represented a new wave of interest in the classical forms of renaissance-era Italy. This style, which was more faithful to the original Italian designs than the preceding Italianate (1840-1885) style, typically utilized low-pitched clay tile roofs, arched window openings and entryways, and bracketed eaves and employed a symmetrical aesthetic in the design configuration.

Ossining Examples:

- Ossining National Bank
- Ossining Railroad Station

Second Empire (1860s-1880s)

Second Empire-style architecture was a style that originated in France and was named for Napoleon III's campaign to modernize Paris in the mid 19th Century. This style, which is similar to the Italianate style, utilizes elements such as tall, arched window openings, columns flanking the main entryway, and cornices below the roofline. The primary distinguishing characteristic is the Mansard roof, a configuration in which the roof has a steep pitch on the lower section and a

shallower pitch on the upper portion. This style of roof was initially designed to provide extra living space while not subjecting the owner to additional taxation under French law, as the rooms located inside the roofline were not considered a full additional floor.

Ossining Examples:

- Olive Opera House
- Vireum School

Shingle (1875-early 1900s)

The Shingle style, named for the use of wooden shingles as exterior cladding and roofing that was hallmark of the style, was popular during the last several decades of the 19th century and the early years of the 20th century. The style was predominantly employed in the northeastern United States and was less extravagant and ornate than the Queen Anne style.

- Hamilton Avenue Victorian Houses (3 of 8 structures)

Tudorbethan (1870s-Present)

The Tudorbethan style, also known as Tudor Gothic and Tudor Revival, was a style popular in the late 19th century and early 20th century that harkened back to the cottages of the Elizabethan era in medieval England. This style was contemporary with Victorian architecture, including the Queen Anne and Shingle styles, and its most notable and visible characteristic was the use of *half timbering* as a form of cladding, an imitation of the original Tudor structures of the Middle Ages that used this element as a form of structural framing.

Ossining Examples:

- Grace Chapel

Vernacular

Many structures, designed for utilitarian purposes, are constructed in a practical, vernacular style bereft of the combination of exterior design features or ornamentation that would allow classification into a specific architectural style. These structures are often constructed using rugged and locally available materials and built using traditional techniques handed down over time. Vernacular structures can include residential buildings, such as single family houses, multifamily housing, and townhouses, as well as commercial buildings such as industrial plants, retail storefronts, and office parks, among others.

Ossining Examples:

- Cynthard Building
- Jug Tavern
- McCord Farmhouse
- Moorehaven
- Pugsley House
- Ryder House
- Solitude House

Appendix B: Glossary of Architectural Terms

Arch – a curved structure designed to support weight above. Arches can also be used as a decorative element on an exterior facade. Types of arches can include round, pointed, segmental, and Tudor.

Architrave – in Classical architecture, the top portion of an entablature, consisting of a decorative, engraved horizontal molding.

Baluster – a small, vertically-oriented member designed to support a handrail. A row of repeating balusters form a *balustrade*.

Bay – a vertical opening on the exterior façade of a structure. This term is commonly used to describe a building's exterior dimensions. For example: *4 bays wide, 5 bays deep*.

Bay Window – a type of window in which the opening projects outward from the structure's wall.

Clapboard – a type of house siding consisting of beveled pieces of wood that are thinner at the top than the bottom.

Column – a vertically-oriented structural support. In Classical architecture, the appearance and configuration of columns on a given structure was based upon one three schools of design known as *Doric*, *Ionian*, and *Corinthian*.

Corbel – a Classical architectural element consisting of a decorative molding extending from a wall for structural support, decorative purposes, or both.

Cornice – the uppermost and most prominent part of a Classical entablature, projecting from the top of a wall near the roof's edge.

Course – a horizontal band of decorative brick, usually of a different color than the surrounding.

Crenellation – a decorative roof element designed to lend the appearance of a Medieval castle that consists of a series of vertical cutouts made into a parapet. Utilized at times in Gothic Revival architecture and various subtypes, such as Collegiate Gothic.

Dentil – small, tooth-like moldings, usually found on a structure's cornice.

Dormer – a roofed window projecting outwards from a structure's main roof.

Double Hung Window – a window with two sashes, one of which slides over the other.

Eave – on a roof, the underside of the portion of the roof that projects beyond the edge of a wall.

Entablature – in Classical architecture, these are decorative bands located between a the upper edge of a column and the roofline on a structure's façade.

Fanlight – a semicircular window opening over a doorway. See also *Transom*.

Frieze – the central portion of a Classical entablature, located between the architrave below and the cornice above.

Gable Roof – a type of roof containing a triangle-shaped vertical surface between a roof's ridge and eaves.

Gambrel Roof – a type of roof in which each of its sides has two different slopes between the ridge and the eaves. Commonly found on Dutch Colonial structures.

Half-Timbering – the use of exposed wood framing on exterior of a structure. Originally used on Medieval-era structures in Europe, it is commonly associated with Tudor Revival structures in the United States and is purely a decorative element.

Hipped Roof – a type of roof in which all four corners of the roof slope downwards from the ridge, usually at the same pitch.

Keystone – on an arch, the stone located at the highest point, defining the position of the other stones that make up the rest of the arch.

Lancet Window – also known as a pointed arch window, these are narrow, tall windows in which the top of the opening is curved, with the two vertical sides meeting at a point. Common on Gothic Revival structures.

Lintel – a horizontal member located above a window or other opening.

Medallion – a decorative circular or oval shaped ornament.

Modillion – a projecting bracket within a cornice.

Oculus - a circular window or opening, often placed in a central location on a structure's façade.

Parapet – a wall at the edge of a roofline that defines the end of the structure's façade and the beginning of the roof.

Pediment – the triangular surface of a gable roof, or a similarly-styled triangular molding surrounding a window or entryway.

Pilaster – a column projecting from the exterior wall of a structure, usually square in shape and ornamented like a traditional detached column.

Portico – a porch surrounding a structure's entryway.

Quoins – decorative brickwork or stonework utilized at the corners of a structure's exterior walls.

Ridge – the highest point of a roof.

Sash – a frame that encloses a window's glass surface.

Side Light – small windows flanking a door, usually utilized on the structure's main entryway.

Sill – the lowest horizontal component of a window opening

Springer – the lowest stone on each side of an arch.

Transom – a long, horizontal window located above a doorway or other opening.

Voussoir – a wedge-shaped stone used in the construction of an arch.

Appendix C: National Register of Historic Places- Listed Landmarks in Ossining

- Brandreth Pill Factory
- Calvary Baptist Church & Annex
- Downtown Ossining Historic District
- First Baptist Church
- Highland Cottage
- Jug Tavern
- Old Croton Aqueduct National Landmark
- Richard Austin House
- Washington School

Appendix D: Sears-Roebuck Houses in Ossining

Street Name	House Number(s)
Agate Avenue	9,10,19
Belleview Avenue	5, 7, 20, 28
Broad Avenue	22, 23
Brookville Avenue	10, 11, 12 14, 15
Butler Place	4
Calam Avenue	9,11,17,19,20,21,22,24,26,31,50
Campwoods Road	30,32
Charles Place	3
Clinton Avenue	42,51
Eastern Avenue	46,50,53,55,56,57,59
Edward Street	27
Eldridge Avenue	4,6
Elizabeth Street	33,38,40,46
Ellis Place	39,41
Forest Avenue	18
Hudson Street	28
Linden Avenue	10
Mohegan Road	9,10,11
Narragansett Avenue	51
Nelson Avenue	9,11,12,16,17
Oak Hill Terrace	3
Overton Road	5,7,8,14
Park Avenue	22,27,33,37
Prospect Avenue	14,26,38,57,61,73
Ramapo Road	18
Seneca Road	18
Sherwood Road	40
South Highland Avenue	67,68,69,180
Stone Avenue	5,11,37,41,42
Sutton Place	17
Terrace Avenue	28
Tompkins Avenue	16
Upper Croton Avenue	49,59
Ward Place	30
Washington Avenue	25,29,31
Wolden Road	15,21

Appendix E: Sites & Structures for Further Research

Black Horse Tavern

- Location: Old Albany Post Road, Crotonville
- Description: The Black Horse Tavern was one of the original rest stops on the Old Albany Post Road. It is believed to be one of the oldest structures still standing in Ossining.

Madden House

- Location: 7 Lincoln Place
- Description: This building, also known as the Marcius Cobb House, was constructed circa 1850 and was built from Sing Sing Marble (see entry).

7 Matilda St

- Location: 7 Matilda St
- Description: This Carpenter Gothic-style house was built circa 1850 as part of the Charles Snowden estate, a property which featured the house of the same name located next door at 1 Matilda St.

Ossining Water Works

- Location: Border of Village of Ossining and Village of Croton-on-Hudson
- Description: This 19th century structure, visible from Route 9 when crossing between Ossining and Croton-on-Hudson, is notable for its large brick tower.

Piping Rock Archaeological Site

- Location: Northwest Village of Ossining
- Description: A pre-contact Native American archaeological site. Numerous artifacts were recovered from this location.

Portuguese Club/Old Congregation Sons of Israel Building

- Location: 16 Waller Ave
- Description: This building, a church, was constructed circa 1924.

Sing Sing Correctional Facility

- Location: 354 Hunter Street

- Description: Built in 1825, this prison facility houses approximately 1,700 prisoners and was the impetus for much of the early growth of the Village's waterfront and downtown areas.

Smith House

- Location: 71 Upper Croton Avenue
- Description: A Federal-style house that is believed to have been constructed in the Revolutionary War era.

Solitude House

- Location: Solitude Lane
- Description: A house, constructed circa 1860, that was originally constructed as the carriage house for Boxwood House (see entry) and renovated to become a home in the 1940s.

Stony Lodge

- Location: 40 Croton Dam Road
- Description: This facility, a psychiatric hospital located in the Town of Ossining, was constructed in the 19th century and was built from Sing Sing Marble (see entry).

Snowden Avenue Fire Station

- Location: 23 Snowden Ave
- Description: This fire station, believed to be the oldest still standing in Ossining, was found to be eligible for the National Register of Historic Places.

Village of Ossining Trolley Barn

- Location: 2 Sherman Place
- Description: A structure that had formerly been the northern storage building for the Village's trolley system during its years of operation (1890s-1920s). It is believed that a counterpart to this structure was located on the Village waterfront but was demolished at an unknown date.

William E. Barlow House

- Location: 20 Ellis Place
- Description: An Italianate style structure, built circa 1852. This was the home of William E. Barlow, a local businessman who ran a furniture store with his brother George and later built the Barlow Block (see entry), a centerpiece of downtown Ossining.

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