

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Charles and Anna Bates House

other names/site number _____

name of related multiple property listing N/A

Location

street & number 126 Center Street

city or town Greenport

state NY code NY county Suffolk code 103 zip code 11944

not for publication

vicinity

3. State/Federal Agency Certification

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

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide X local

Signature of certifying official/Title Michael P. Lynch Deputy SHPO Date 19 JUNE 2017

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

☒	private
☐	public - Local
☐	public - State
☐	public - Federal

Category of Property

(Check only **one** box.)

☒	building(s)
☐	district
☐	site
☐	structure
☐	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / Single Dwelling

DOMESTIC / Boarding House

Current Functions

(Enter categories from instructions.)

Work in Progress

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19th CENTURY / Greek Revival

LATE VICTORIAN / Italianate

Materials

(Enter categories from instructions.)

foundation: Granite

walls: Clapboard

roof: Asphalt

other:

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Narrative Description

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

Summary Paragraph

The Charles and Anna Bates House at 126 Center Street, Greenport, NY (Suffolk County) is a wood-framed, two-story, three-bay dwelling that preserves architectural features of the Greek Revival style (1830-55) with significant additions and alterations made by the owners in the Italianate Revival style (1840-85). The house faces south at the northeast corner of Center and Second Streets, within two blocks of the main business district, which stretches along Front Street to the south and Main Road to the east. The neighborhood of gridded and numbered streets dates from the village's expansion in the late 1830s, anticipating the arrival of the Long Island Railroad in 1844, a transformative event for Greenport and Long Island history in general.

Narrative Description

The rectilinear footprint of the structure is 22' wide and nearly 55' long, the front or southerly half being covered with a gable roof while the rear portion employs a shallow, pitched hipped roof that is barely visible from the street. The house is supported on a low foundation of coursed granite or gneiss laid in soft white mortar. Cladding is clapboard (front façade) and non-historic vinyl siding. The fenestration of the front or main block is uniform, whereas that of the back lacks the symmetry of the front. Original window sash have been removed from the structure although the window openings appear intact. A covered, one-story porch stretches across the front façade (restored). A single, narrow brick chimney rises within the east gable to the north of the roof ridge.

The front door, which is positioned to the left of center and aligns with the side hall plan inside, is a deeply articulated single-panel door that employs recessed center panels with molded surrounds typical of Greek Revival design. The door is flanked by narrow, rectangular openings that once held sidelights (now removed) and is surmounted by a denticulated frieze. A front porch which protects the entryway, which is recently restored, preserves architectural elements that survived from the original porch of Italianate design. The stoop is supported on wooden piers which are bracketed beneath a shallow, pitched roof. Paired and scrolled wooden brackets, also Italianate in style, embellish the frieze board which carries across the façade directly above the second story windows. The brackets support a projecting roof line on the front façade and continue to the peak of the roof on both the east and west facades.

Interior architectural features, like those of the exterior, are characteristic of both the Greek Revival and Italianate periods. This is true of both applied finishes and elements such as baseboards, trim and doors as well as the structural components of the frame, which reveal a subtle shift in technology from the original c. 1845 house to when it was enlarged c. 1870. The floor plan of the original dwelling was preserved to a great extent in the alteration: the side hall with its staircase rising in a single run to an upstairs hallway that leads back to the front of the house; front and back parlors, with a smaller room tucked behind the stairs, and service rooms in the back, including kitchen, pantries and a back stair; and front and back bed chambers, all surviving largely as built

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c. 1845 as well. Window openings retain their paneled detailing on the first floor; the mahogany newel post, balusters and railing are typical of the Greek Revival period; and much of the applied trim employs a distinct molding profile associated with the period.

The remodeling of the house c. 1870 in the Italianate Revival style had a profound effect on its appearance and its interior functioning, as revealed in architectural fabric that survives today. Exterior features – e.g., bracketed and overhanging roofline, front porch – have been noted. These may be considered “surface” improvements, intended primarily to announce the house as architecturally up-to-date. Interior features introduced c. 1875, on the other hand, made practical improvements on the way the former single-family dwelling adapted to its quasi-public function as a boardinghouse. Rooms were opened up to gain floor space, doorways were modified or re-positioned, and features such as parlor and chamber stoves were introduced. The most sweeping change to the house, however, was in the expansion to two full stories across its entire length. What had formerly been a half story extending behind the front block gained additional height, and architectural evidence reveals that the back half of the house gained length and width over the original back wing as well. These improvements were undertaken, inside and out, to enable the owners to begin the boardinghouse business, as the following architectural evidence will show. In this respect, the Charles and Anna Bates house is a unusual and significant architectural resource in the Village of Greenport.

Exterior Façades

The foundation, which is composed of coursed granite or gneiss blocks laid in white lime mortar, appears to be original. Close inspection of the foundation toward the north end of the west façade reveals a subtle change in the size and coursing of the stone material, suggesting that the original house was extended approximately 7 feet further to the back (north) c. 1870. Interior structural evidence confirms this observation (see: Structural Frame).

Each elevation, at first glance, appears to be of mid- to late 19th century construction and preserves vernacular detailing associated for the most part with the Italianate style. The one notable exception, the front door and door surround, are clearly older and preserve the style and arrangement of the Greek Revival. This one element, with its deeply articulated door panel, sidelights above recessed panels, and denticulation of the entablature above is the most obvious architectural feature that survives from an earlier period, but it is not the only one.

Despite the removal of original window sash, analysis of the window openings reveals them to be intact as built and that the 6-over-6 sash shown in a historic photograph of the late 19th century dated from the Greek Revival period. A typical window opening provides for a pair of sash, each measuring 31 inches wide by 29 inches high; upper sash were fixed in place, while lower were operable but not counterweighted. Evidence of spring-loaded catches was observed; these secured the lower sash in an upright position when lifted. A strip of wood separated the upper and lower sash; an innovation of the early 19th century, this enabled the lower sash to be lifted without rubbing against the upper, and the “meeting rails” of each sash were increased in thickness and beveled in order to make a weathertight fit. This technological improvement is typical of the Greek Revival. Given the outside dimension of the window openings, it appears that the window panes measured 8 inches wide by 12 inches, allowing for muntins of 1 inch width and rails and stiles of 2½ inches each.

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The visual effect of the elevations is that they display the simple decorative elements of the Italianate style: the overhanging roof on the main block, which flares out across the front façade; the paired and scrolled brackets that carry across the front and to the peak of the roof on both the east and west elevations; the front stoop, now a surviving portion of the porch, supported on piers and preserving fret-sawn brackets; and the narrow brick chimney tucked within the east façade and set on the back roof slope behind the peak of the roof.

Fenestration is symmetrical on the front (south) façade, where the three-bay configuration substitutes a doorway for one of the windows on the first floor. The west façade is also somewhat regular in its window placement; as expected, there are few windows in the front block where the staircase rises two stories. Single windows are centered on both the east and west elevations beneath the roof peak, providing the only light to the attic of the main block. The windows at the back of the west façade are evenly spaced and symmetrical (the pair of windows on the second story is a 20th century alteration). Similarly, the east façade preserves a relatively symmetrical window arrangement. The small lean-to extension, a non-historic addition, disturbs the symmetry. And oddly, there are no window openings at present on the north façade, owing only in part to the placement of the back stair against this wall. The wall dates from the Italianate period when the house was extended to the back; inside, the narrow stair that reaches the second story is set against it, although sufficient space exists for a window on the second story and at the foot of the stairs.

While the form and pitch of the main roof is original to the Greek Revival period, its embellishment with wide frieze boards punctuated with paired brackets and its deep overhang beyond the walls of the house are features of the Italianate Revival. The back wing, two full stories high as a result of its enlargement c. 1870, continues the overhanging roof feature although the brackets have been lost, evidently resulting from the deterioration of the frieze boards. The pitch of the back roof is characteristic of Italianate design, with its virtually flat, hipped form that is invisible from the street below. Interior investigation of the area in which the back roof overlaps the base of the front reveals that the original front roof was covered with wood shingles. The later, flatter roof cannot have supported such a roof covering and would have been covered with either terne metal or a canvas membrane impregnated with waterproofing material. The investigation has not revealed evidence of this early roof covering.

Interior Floorplan & Architectural Finishes

The interior of the Bates house preserves a wealth of architectural fabric from both the Greek and Italianate Revival periods and sufficient evidence to support the conclusion that the original single-family house was updated and enlarged specifically to serve the owners as a boardinghouse. Changes to both the floor plan as well as features such as doors and heating apparatus provide clear evidence for the unusual alteration of the house that created “public” areas for paying guests and modest quarters for the innkeeper(s). Architectural features that did not require replacement, such as the front staircase with preserved mahogany newel post, balusters and stair railing, were left unchanged from the Greek Revival period, whereas the massive central chimney, which had occupied a large area of the floor at the center of the main block and, from a heating perspective, may have been

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considered inefficient and outdated, was taken down and replaced with a smaller chimney in the rear parlor adequate for venting coal-burning stoves.

The plan of the first floor is organized around a side stair hall with flanking front parlor, a rear parlor behind it with a small adjoining room beneath the stairs, and rooms at the back that served as cooking, food preparation and dining. The first floor rooms remain largely as planned c. 1845, except that the front and rear parlors were joined in the Italianate period and are now separated only by a wide, square opening. A patch in the floor boards beneath the archway measuring 5 inches wide and 69 inches deep reveals the dimensions of the original, central chimney and fireplaces that faced each of the parlors and was centered on the ridge of the roof. Taking its place is a narrow brick chimney measuring 12 inches deep by 20 ½ inches wide set against the east wall of the back parlor. Two holes for venting stove pipes are clearly visible. Two advantages were gained by this significant architectural project: the parlors were joined as public or social spaces, which the original house plan did not provide, and a new heating system was introduced that was not only more efficient, but also aesthetically up-to-date.

Evidence for a door to the back room is visible in the northwest corner of the rear parlor. Baseboards and related framing suggest that this was infilled c. 1870, leaving the only access to the back of the house via the sliding parlor doors on the west wall. This pair of doors measures 7 inches wide and 7 feet, 4 inches high; they are paneled and retain moldings and hardware associated with the Italianate period. Their installation, moreover, was accomplished by framing out an additional partition that forms the pockets into which they slide. The original partition, one side now concealed within the pockets, preserves the evidence of lath and plaster from the Greek Revival period. Construction of this large, imposing feature which leads to a relatively narrow space behind the front staircase begs the question: Why? The answer may lie in the use of the back room, which was most likely a dining room for boarders. After assembling in the parlors, the announcement of mealtime would bring guests through this new entrance, made grander with the construction of pocket doors and which had become the only access to the back of the house.

Two other features on the first floor are indicative of the c. 1870 alteration. A floor joist at ceiling level situated roughly at the center of the back room preserves mortise pockets for wall studs that have been removed. This appears to have been the original back (north) wall of the house, which was enlarged to the north. This structural evidence corresponds to the change in masonry of the foundation. The second feature of interest is the back stair, a narrow enclosed flight of steps that rises from the northeast corner of the back room. Inasmuch as this section of the house was built c. 1870, the back stair was a feature of the new house and provided access to private bed chambers that were not accessible to guests. The stair preserves worn treads and risers and a bead board enclosure, all original to its construction.

The second floor is organized around a side hall and stair, with front and back bed chambers corresponding to the parlors of the first floor and smaller bedrooms at the back. Fewer alterations were necessary on the second floor to convert the former private house into one suitable for receiving guests. The upper stair hall remains unchanged with its mahogany railing reaching toward the front, where it terminates at the attic door. A single

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window aligning with the front door below lights the hall. The baseboard that rises against the west wall of the staircase and elsewhere in the hall is original, preserving its distinctive Greek Revival molding. The door and doorway that lead from the hall into the front parlor bed chamber appear unaltered. The pair of narrow doors at the head of the stairs which lead to the back parlor chamber, however, are unusual. Typically, a single door occupies this position and leads to the chamber, providing for its privacy. The substitution of a pair of doors suggests that this middle room was converted for use as second floor communal space for guests. The doors preserve the moldings associated with the Italianate style. Significantly, only one hole exists in the chimney on this story, suggesting that a single stove was situated in this middle room which all could share.

Both front and back second story rooms of the main block preserve the window openings, trim, baseboards and floorboards of the original period. Like the first floor, a large patch in the center of the floor between the two rooms is visible where the original chimney was removed. The pair of closets appears to date from the c. 1870 conversion. The large back room, a step down from the level of the front block, also dates from this period although much of its interior fabric has been replaced and is not historic. It is worth noting that there is no access from this room to either of the two smaller rooms that occupy the back of the house. The unusual height of this large back room is due to the change in floor level; originally a low space tucked beneath the roof of the Greek Revival wing, the room gained considerably in height with the conversion c. 1870. Considerable reworking of architectural trim and the apparent reconfiguring of the areas against the east wall now prevent a full assessment of this space.

Structural Frame

Construction of the original, c. 1845 Greek Revival style house and the alterations that enlarged and modernized it in the Italianate style c. 1870 took place within a relatively short period of time, although elements of the structural frame can provide insight into the evolution of the house from a private home to a boardinghouse. The original structure displays some of the characteristics of “balloon framing” which signifies the use of lighter weight, dimensional lumber joined with nails and a departure from the pegged, mortise-and-tenon joinery associated with traditional framing. Exceptions occur. Pegged joints may be observed in several places throughout the house (see discussion below), but they are not universal and a reliance on nailed joints is equally represented. The beams and boards appear to be “Albany” boards, typically sawn fir imported from upstate saw mills that preserve the parallel kerf marks produced by a reciprocal saw.

The framing of the original house is characteristic of the mid-19th century construction period. Its move toward “balloon frame” technology can be observed in part in the dimension of the boards employed as wall studs. The second story floor framing – perimeter girts and floor joists – is secured to perimeter girts in the traditional manner. The posts that define the corners of the house frame are more substantial in section than the wall “studs” and additional posts of this size are spaced periodically within the wall, as if to provide additional support to a framing technology then in its infancy. The roof rafters, also dimensional lumber of sawn fir, are overlapped at the ridge and secured with nails whereas the end rafter pair (south gable) preserve a traditional, pegged mortise-and-tenon joint. The ends of the rafters are cut at an angle to rest on top of the rafter plate where they are secured with nails.

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One noteworthy exception to the introduction of nails for securing structural joints may be observed in the ceiling of the front and back parlors, where the manner in which the ceiling joists which surrounded the original center chimney has been exposed. In this unique situation, two headers equal in section to the floor joists and running perpendicular to them were inserted to frame out the chimney opening, and were secured at each end with traditional mortise-and-tenon joints. With the removal of the chimney c. 1870, the void was infilled with lighter framing elements to support the new plaster ceiling patch.

Another area of framing that documents the alteration and extension of the house c. 1870 is preserved in the west wall of the large back room that lies directly beyond the rear parlor chamber. This room, which is original to the house, was formerly a loft in which the side walls were only 5 feet high and extended approximately 18 feet from the main block of the house to the north gable, or 7 feet less than the present frame. The former northeast corner post is preserved in its original position, and the way in which new studs and posts were nailed into the tops of the old wall frame has also been exposed with the removal of wall plaster. This “window” into the structural framing of the original house reveals the method and approximate period in which it was increased in length and height and provides a valuable insight into the creation of the Bates’s remodeled boardinghouse.

Conclusion

The massing, detailing, structural framing and other architectural features of the Charles and Anna Bates house confirm its construction date to be c. 1845, with alterations dating c. 1870. Both periods are well represented by either the structure or its applied architectural elements, or both. The original Greek Revival style house retains an exceptional paneled front door with sidelights and a denticulated entablature, an interior floor plan encompassing front and back parlors and bed chambers, and a side stair hall that is largely unchanged. Detailing such as the mahogany newel post, balusters and stair railing, and paneled doors, trim and baseboards that preserve the molding types distinctive of the Greek Revival period are also well preserved.

The alterations and additions of the c. 1870 Italianate Revival style are equally apparent and significant, and had as their unifying purpose the transformation of a previously private dwelling into a quasi-public boardinghouse. Thus, the original center chimney which stood between the parlors was taken down and replaced with a wide, open archway uniting the front and back rooms. A new, smaller chimney was built against the outside wall of the back parlor to vent heating stoves on both stories; while the stoves are now gone, their round venting holes are plainly visible. New doors were introduced: a large pair of sliding parlor doors on the first floor, perhaps as a way of making the announcement of mealtime more dramatic, and a smaller pair on the second story landing, evidence that the back chamber of the original house became a communal area in the newly fashioned boardinghouse.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Entertainment and Recreation

Period of Significance

ca. 1845 - ca. 1908

Significant Dates

ca. 1870

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Period of Significance (justification)

The Period of Significance, c. 1845 – c. 1908, reflects the construction of the original, Greek Revival house, includes its alteration in the Italianate Revival style to attract summer boarders during the Victorian era, and ends with the death of Anna Bates, who ran the boarding house.

Criteria Considerations (explanation, if necessary)

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

The Charles and Anna Bates House, located at 126 Center Street in Greenport, New York, is named for its early grocer/owner Charles (1818-1885) and his wife, Anna S. Bates (1829-1908). The house is significant under Criterion C for its distinctive architectural design and construction technology, which reflect two significant chapters in the history of American architecture: the Greek and Italianate Revivals. It is an intact, Greek Revival style dwelling with important Italianate Revival style additions, each associated with periods of local economic prosperity (Period of Significance: ca. 1845 ca. 1908). The Bates house preserves the architectural design and construction technology of a c. 1845 Greek Revival period house including the structural form, massing and detailing typical of the style. Despite its transformation as a seasonal boardinghouse c. 1870, the front door and door surround remain classic examples of Greek Revival design and reveal the sophistication of a style which was firmly implanted on eastern Long Island by the early 1840s. The architectural context for the Bates house is illustrated by numerous high-style, architect-designed houses and churches designed in the Greek Revival mode in nearby communities. Coastal villages such as Greenport, which enjoyed easy access to New York City via Long Island Sound, were especially influenced by emerging urban building styles and practices throughout the 18th and 19th century. For example, Minard Lafever's celebrated c. 1844 Whalers' Church in Sag Harbor (NR listed) and his nearby Benjamin Hunting house of c. 1845 (NR listed) are well known eastern Long Island examples. Greenport, the first incorporated village in Southold Town (1832), was the first community on Long Island's North Fork to emerge as a full-fledged urban center, and with prosperity came the urge to emulate the success of other villages by building in the latest styles; the Bates house reflects this trend. One of the most significant aspects of the Bates house is its transformation from a private residence of the 1840s into a small boardinghouse c. 1870, a period that corresponded with the popularity of summer travel to many coastal Long Island communities. Sensing economic opportunity, Charles and Anna Bates improved their house to welcome summer guests. The alterations to the Bates house that date from c. 1870 are clearly associated with the owners' decision to enlarge their dwelling and make it attractive to "city people" by updating its exterior architectural detailing (e.g., by extending the roof eaves supported on paired brackets, and building a front porch), and by modernizing interior spaces (e.g., by removing the center chimney and replacing it with parlor doors to create a large social area with a "central" heating system). With only one of Greenport's original inns surviving today (now relocated to Orient), the Bates house is significant in the village as a private dwelling converted for use as a seasonal boardinghouse, which is representative of this important aspect of local, regional and national history. The house survives today with architectural features significant of both periods of design and construction.¹

The Bates house is additionally significant under Criterion A in the area of entertainment and recreation for its association with the broad cultural patterns of travel and recreation in 19th century America and especially for their influence on the development of eastern Long Island's resort communities. Greenport, which became an important destination on the transportation route from New York to New England after the arrival of the Long Island Railroad in 1844, had already met the need to accommodate travelers. But by the 1870s, that need

¹ For general historical background, see: William S. Pelletreau, "The Town of Southold," *History of Suffolk County* (New York: W.W. Munsell & Co. 1882).

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expanded due to national trends that inevitably impacted local communities. Charles Bates and his wife, Anna, participated in this historical moment by establishing their household and business in Greenport at this time, and again decades later by taking advantage of national and regional trends by modernizing their house to accommodate travelers and vacationers in the 1870s. Anticipating this trend, shared seasonal housing was common in eastern Long Island communities like Greenport by the mid-19th century. But in a larger, regional and national context, taking in boarders was not limited to the summer season although it was unquestionably accelerated by it. The practice had become socially acceptable earlier in the 19th century, due in large part to the rapid growth and influx of immigrants into large urban centers like New York City. In smaller hamlets and remote farming villages, where inns or “ordinaries” were less available to occasional travelers, enterprising home owners extended rooms for temporary lodging. One important East End example is the Village House in Orient, historian Augustus Griffing’s modest, early 19th century period dwelling, which grew incrementally into a large boardinghouse over a period of several decades. This was in response to the increasing need to accommodate travelers passing through the area on their way to ships plying Long Island Sound. Like Griffing, Charles and Anna Bates seized the opportunity to accommodate temporary boarders, especially urban summer guests who “discovered” the advantages of eastern Long Island’s rural and unspoiled setting. Oftentimes, the need for informal “guest houses” like theirs was created by the success of nearby hotels, as space in the larger establishments was sometimes unavailable. Such was likely the case in Greenport, which offered travelers a range of accommodations and lodging alternatives during peak seasons. After Charles’ death in 1885, Anna Bates continued to operate the boarding house, with the assistance of her children until her own death in 1908.

Criterion A: Travel & recreation

Historical context

The Village of Greenport, incorporated in 1832, was unlike any other community on eastern Long Island. Aside from a few large farms, no settlement existed in the locality until well after the American Revolution. Southold Town had been founded in 1640, nearly two centuries beforehand, and the town’s scattered farming communities developed on early land allotments that relied on a subsistence economy based primarily on agriculture. Greenport’s history was different. Writing in 1882, Long Island historian William S. Pelletreau credits the sale and break-up of Captain David Webb’s farm in 1820 as the turning point.² A large amount of property that later became Greenport village was surveyed, divided into lots, and sold at auction. The purchasers were Daniel T. Terry, Silas Webb and Joshua Tuthill; the price bid was \$2,300.

Captain David Webb, son of innkeeper Orange Webb, had inherited his father’s farm. Orange Webb’s inn, originally located on the waterfront in what was then called “Stirling,” was a post-Revolutionary period inn of two stories that was later removed from the village and eventually restored in Orient by the Oysterponds Historical Society.³ This early inn was only one of a handful of structures in the original community, built to accommodate the seafaring trades which used the harbor. The port was known as Winter Harbor, owing to the fact that it was rarely frozen, and thus accessible when ‘Town Harbor’ and other landings were closed by ice.

² Pelletreau, Op. cit.

³ Zachary N. Studenroth, *Orange Webb House. Historic Structure Report*. 1985. Ms.

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Following the acquisition of the Webb property, Main Street was laid out in 1827 and a wharf soon followed. According to Pelletreau:

Previous to and after the revolution there had been some trade carried on with the West Indies, and cargoes of molasses and rum were landed at the old wharf on Stirling Creek; but in 1831 commenced a new enterprise, which was destined to be of far greater importance.⁴

The “new enterprise” was the “whale fishery,” an enormous economic driver for eastern Long Island during the first half of the 19th century. While nearby Sag Harbor to the south (Town of Southampton) claimed supremacy in the industry, Greenport and other natural harbors – e.g., Port Jefferson – competed for “market share.” Greenport’s successful ship-building and whaling expeditions lasted for about 30 years, until the late 1850s, when the industry as a whole succumbed to factors beyond its control: a natural resource that was “overfished,” skyrocketing prices for a commodity whose delivery was time-consuming and unpredictable, and the discovery of petroleum in western Pennsylvania, which furnished cheaper illuminants and lubricants. The last whaleship to leave Greenport was the “Italy” in 1860. But the impact of the industry on Greenport was permanent; built on a boom-or-bust economy, the residential streets, commercial stores, public and religious institutions and general infrastructure reflected a prosperous economy, albeit one that was largely based on one industry.

The village recovered. In a relatively short period of time, sailing vessels that explored the farthest reaches of the globe were repurposed and augmented with steamships serving a new industry: the menhaden fishery.⁵ Menhaden (also known as alewife, bunker, poggy or fat back) is a small oily, inedible fish that was known to the Native Americans as a good fertilizer. Its role in the food chain as a filter fish and prey for larger species was equally important. The menhaden industry had emerged in New England in the early 1800s when the fish was discovered as an alternative to whale oil for illumination and other commodities, including soap and paint. Following the Indians’ lead, the fish was also processed for fertilizer. The species was so abundant in Long Island waters that its prevalence resulted in a new enterprise, one that employed hundreds of local sailing vessels and steamers, generating immense profits. By one account, 400,000,000 of the fish were caught in the bays around Greenport alone in 1881, with a market value of \$975,000.

In addition to the menhaden fishery, Greenport benefited from a revolution in maritime transportation at mid-century: the invention of steamships, which competed with traditional sailing vessels throughout much of the century until their reliability and safety were proven to a doubting public. At first confined to inland waters, the novel “steamboats” of the 1820s ventured farther and farther out to sea, and by the 1860s were dubbed “steamships” capable of plying open waters such as Long Island Sound and the Atlantic Ocean. These revolutionary watercraft transformed the shipping industry and opened up new applications; travelers, once dependent on the wind, could book their passage with printed timetables and predict their arrival and departure times with relative confidence. The emerging tourism industry, which had first found reliable and predictable transportation in the railroad, was quick to exploit the revolution. By the third quarter of the 19th century, regular

⁴ Pelletreau, Op. cit.

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steamships connected travelers between New York City and eastern Long Island, as well as to ports along the coast of New England.

Greenport responded to these economic opportunities in part through speculative land development. The J. Chace *Map of Suffolk County, LI, NY* (1858) shows the basic contours of the village as it had been laid out some twenty-five years before. A grid of streets running north-to-south and east-to-west created Front Street facing the waterfront and Main Street running perpendicular to the north, along which a majority of the commercial establishments were located. The primary residential zone lay north of Front and west of Main; numbered streets ran parallel north-to-south, while South, Center and North Streets ran parallel to Front in that sequence. Even as late as 1858, many of the residential lots were sparsely developed, although many of the corner lots were improved.

The houses, none larger than the Bates house, were either widely scattered or closely grouped. Charles and Anna Bates acquired the property for \$900 on November 12, 1853 from John Nicholas Genin (1819-1878) and his wife, Mary Jane (1822-1889), “being the same property conveyed to said Genin by Mortgage Sale.”⁶ In addition, “said Bates [was] to receive the rents of said premises from November 1, 1853.” Genin and his wife were residents of New York City; he was said to be a flamboyant hat maker, successful merchant and associate of P. T. Barnum.⁷ Their ownership of the Bates house, a rental at the time of sale, reveals that real estate speculation was in part responsible for the early development of downtown Greenport. Fifteen years later, as documented on Beers, Comstock & Clines’s *Atlas of Suffolk County* (1873), many of the residential lots had filled in, consistent with the prosperity that Greenport village was experiencing in the aftermath of the “whale fishery” and the emergence of the menhaden and tourism industries.⁸

Significantly, Charles and Anna Bates’s property had changed by 1873; in addition to the house having gained a longer rectangular footprint, a small accessory building appeared in the back yard to the north of the house. Its function is unidentified on the map, and its juxtaposition to Second Street suggests it may have served as a carriage house. But a review of neighboring houses reveals that few of them had outbuildings, especially carriage houses, which would be typically associated with the homes of more wealthy residents than those who lived north of Front and west of Main Street in this period. It may be surmised therefore that the accessory structure was a kitchen or a laundry, or both, essential to the functioning of a small boardinghouse which the Bates house had become by this time.

By 1880, or about the time that Charles and Anna Bates enlarged and adapted their home as a boardinghouse, the population of Greenport was estimated at 2,370 with 651 families and 581 houses. Among the working male population, 236 were engaged in “fisheries,” 81 were mariners, and 230 were in the mechanical trades and

⁵ Stephen A. Titus, *History of Suffolk County* (Babylon, New York. 1885).

⁶ *Suffolk County Clerk, Deed Liber.*

⁷ [Http://longislandsurnames.com](http://longislandsurnames.com).

⁸ Beers, Comstock & Cline, *Atlas of Suffolk County*. (1873).

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professions. This represented explosive growth for a village that only counted one general store in 1828! Charles and Anna Bates were attracted to this place in which one could “get ahead”; he with experience as a grocer, and she with housekeeping abilities that would later produce, with considerable industry and effort, a household profit, too.

Charles and Anna had five children, the first of three whom died in infancy, two before the family reached Greenport. Two more daughters were born – Annie V. (1863-1939) and Estelle (1866-1942) – and as they grew older, their mother, Anna, may have relied upon them to assist in her boardinghouse chores.⁹ Census records suggest that the Bates Family created a stable income from their boardinghouse by taking in both seasonal guests and longer-term boarders. In 1880, Dr. George Mears, a 26-year-old doctor, was boarding with the family. After Charles’ death in 1885 and the closure of his grocery business, the boardinghouse allowed Anna to continue to support herself effectively by taking advantage of seasonal tourism in Greenport. Although her advancing age likely made the job more difficult, it appears that Anna continued to run the boardinghouse until her death in 1908. In 1900, Anna was described as a “landlady” and was living at the house with her daughter, a dressmaker, and son, a fisherman, who were able to contribute to the operation of the boardinghouse and the financial operation of the household.¹⁰

The Chace map of 1858 previously cited identifies only one “boardinghouse” as distinguished from the large formal hotels near the waterfront. It was located on Henry Street, with H. Booth as proprietor. It seems likely that as the village population grew and as prosperity expanded due to the menhaden fishery and tourism – its two economic engines – the need for temporary, overnight accommodations increased as well. Charles and Anna Bates’s house was well situated for such an enterprise, two blocks north and west of Front and Main Streets, respectively. By introducing exterior architectural embellishments designed to signal a modern establishment to paying guests and interior improvements calculated for their comfort, the Bates’s boardinghouse was poised to take advantage of Greenport’s success as the fastest growing village in eastern Long Island.

Travel and recreation

A new age of tourism dawned on Long Island in the mid-19th century, one that had profound social and cultural effects on coastal villages such as Greenport and other communities that had remained relatively isolated from other urban centers until that time. The impact of the railroad on Greenport and later on many other Long Island communities is responsible for the phenomenon. The Long Island Railroad reached Greenport village on August 5, 1844. Ironically, it was not planned at first to benefit either year-round residents or summer visitors to Long Island, but rather to connect travelers between New York and Boston.¹¹ Beginning with its incorporation as the Brooklyn and Jamaica Rail Road in 1832, the first leg connected Brooklyn residents between the East River and

⁹ The birth and death dates of Charles and Anna S. Bates and their children are preserved on granite monuments erected to their memory in the Stirling Cemetery, Greenport, NY. US Census records confirm the relative ages of the family members living within the household.

¹⁰ Federal Census, New York, 1880, 1900.

¹¹ Pelletreau. *Op. cit.*

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Jamaica, Queens. But the railroad's chief engineer, Major D.B. Douglass, soon planned a continuation of the line and visualized an eleven-hour rail-and-steamship combination that would connect the two major eastern cities. The all-land route through Connecticut was considered impassable at the time due to the hilly countryside and river valleys. Douglass attracted wealthy New Yorkers and Bostonians to invest in the scheme and received a charter for the Long-Island Rail-Road Company in 1834. Because the line was not meant to serve local Long Island communities, it avoided the existing population centers along the north and south shores and was built on the spine of the island instead, where the island was largely free of inhabitants and enjoyed a relatively flat grade. The exception, of course, was Greenport which would serve as its eastern terminus.

The potential success of establishing a boardinghouse in Greenport after the arrival of the railroad in 1844 was therefore additionally assured by the fact that travelers making their way across the island to Boston (or down the Atlantic coast and across Long Island Sound, bound from Boston for New York), required lodging in Greenport at a crucial juncture in their journey. While several hotels near the waterfront no doubt took up a large share of the business, more modest and affordable boardinghouses likely sprung up within a short distance of the docks and provided affordable and homey alternatives. Furthermore, travelers heading in either direction got to know Greenport and might, at a future date, choose it for their own personal summer destination as well. Later in the 19th century, when Charles and Anna Bates reconfigured their home for use as a seasonal boardinghouse, Greenport had become a thriving commercial center again with only one real rival on eastern Long Island: Sag Harbor. Each was a bustling seaport in its own right; each had supported ship-building and commerce associated with the whaling trades after the American Revolution until the decline of that industry in the late 1840s and early 1850s, and each survived the economic blow that the end of the era dealt them by developing alternative industries and employment associated with summer tourism.

By the 1870s, customers looking for a small, family-run boardinghouse in Greenport included not only travelers making their way between New York and Boston, and families escaping the summer heat, but also seamen who might find themselves in port for short periods of time as well as traveling businessmen such as insurance agents, wholesale merchants, and the like. Whether a smaller establishment like the Bates's, which is thought to have catered to summer tourists, was inclined to taking in such travelers remains unknown; in all likelihood, the Bates's boardinghouse functioned as their own private family home as well. After the summer season, life for the family would return to normal in the house and everyone could move out of the cramped quarters arranged for use during the summer months and back into the main rooms of the house. Such is likely the pattern of the Bates's household.

The Bates house is remarkable for the extent of architectural fabric which clearly indicates a thorough remodeling c. 1870 for use as a guest or boardinghouse. This re-purposing of a private residence to take in boarders was not unusual, even in a booming port town such as Greenport, but research indicates that it was only a select few who went to the trouble – and the expense – of converting their homes and updating them in such a way that they could provide the comforts that would attract more sophisticated urban visitors.¹² Much of

¹² Zachary N. Studenroth, *Village House: Orient, New York. Historic Structure Report*. August, 2009. Ms.

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the day-to-day work fell on women family members: wives, daughters, and foreign domestics were sometimes employed. Answering to the needs of bedding, meals, entertainment, house cleaning, and a multitude of other chores would have certainly qualified the daily, weekly or monthly fees as “earned income.” In some households, if the male head was deceased or absent for long periods of time (e.g., out to sea), it might have been the only practical way that the female head of the household could apply her skills and eke out a modest living. This does not appear to be the case in the Bates house, whose male head appears to have continued his livelihood as a grocer.

Boardinghouses: origins and evolution

The development of the 19th century boardinghouse in America provides the historical context for establishing the significance of the Bates house.¹³ The concept was actually a relic of earlier stages in labor relations and how these were addressed in large eastern cities. The boardinghouse can be traced to the system of apprenticeship or indentured servitude that predominated throughout the American colonies. This connection between labor and housing was first organized around shared professions. When the nation was settled, craft workers coming to the New World from England and other countries brought the practice of indenture and a system of master-apprentice relationships with them. Under the apprenticeship system, the master of a shop took in young trainees and in exchange for their work they were paid in the form of “room and board” which was customarily supplied by the master’s wife. While this early system of indenture was anything but “recreational” it set the scene for a later evolution in shared housing that became socially acceptable and expedient, not only in large cities, but in small ones and in country villages, too.

Such apprenticeships thrived throughout the colonies, wherever a concentration of the population demanded the skills of young workers (primarily male) who were willing to obligate themselves to a labor-for-housing contract. With the expansion of industry following the Industrial Revolution (1760-1840), however, the apprenticeship system evolved and adapted to the new Machine Age. The earlier system of “domestic apprenticeship” in which an apprentice lived with a single master and depended upon him and his wife for food, clothing and shelter was fast disappearing. Compensation in the modern age was changed by employers to the payment of wages that were graduated in accordance with a predetermined scale. Although the term “master” persisted in some trades, a need for new and different forms of housing persisted among young, unmarried wage-earners. This need was heightened in urban settings by two primary factors: the premium on land values often exacerbated by a shortage of dwellings, which made the acquisition of a home lot all but impossible for young workers; and immigration, which flooded American cities with unending waves of willing workers with few resources other than a quest for better opportunities in the New World.

Ultimately, the age-old system of apprenticeship gave way to a new form of shared housing which served primarily young, single men and women who sought employment out of the homes. Particularly in rural Long Island such as Suffolk’s North Fork, which saw increasing numbers of young people leaving farms and looking

¹³ Wendy Gamber, *The Boardinghouse in Nineteenth-Century America* (Baltimore: Johns Hopkins University Press, 2007). *Passim*.

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for better paid city jobs, the urban boardinghouse offered an affordable solution. For a reasonable rate, one could find room, board (i.e., food) and often laundry and other household services. In addition, the boardinghouse keeper might indoctrinate his or her charge into the manners and methods of city life, take him to church with the family, and exert a moral influence on him. This system of transitional housing, which enabled young men and women a chance to “get on their feet” in a socially and morally acceptable context persisted until well into the early 20th century, by which time single family housing had become so entrenched as an American cultural ideal that it cast a dimmer light on old-fashioned modes of shared housing. While some exceptions continued – young “genteel” couples unprepared for housekeeping and lonely widows seeking companionship being among them – the successful ethic of 19th boardinghouses gave way for the most part to the less desirable and socially acceptable rooming houses of the early 20th century. Meanwhile, a select type of boardinghouse continued to serve a viable purpose elsewhere throughout the latter decades of the 19th century and even into the early years of the 20th; this was the summer boardinghouse, which the Bates house appears to have become c. 1870.

The summer boardinghouse did not offer year-round accommodations. The clientele did not include the indigent, uncultivated or factory hands but rather a more affluent class of visitors seeking respite from the city’s summer heat. Entire families could enjoy temporary residence at the seashore or, in the case of inland destinations and resorts, even in the mountains, and thus partake of either seaside or bucolic pleasures. Long Island’s eastern and coastal villages provided urban New Yorkers with endless choices of scenery and proximity to the sea, ancient farmsteads, and recreational activities such as fishing and hunting, boating, outdoor sports, and more. Whenever possible, non-working mothers and their children vacationed all summer while their husbands joined them on the weekend. Those of lesser means vacationed for a shorter duration, perhaps for only a week or two. Some of these pioneering vacationers returned to the same boardinghouses each summer to enjoy the continuity and social contact with the keeper’s family and community. More affluent vacationers, having found the right spot, were also likely to build their own summer get-away.

The typical boardinghouse keeper ran the kitchen herself and supervised the laundry, which was possibly handled by either a daughter or servant girl. Her husband might maintain a fruit or vegetable garden (and a barnyard in rural settings), which provided food for the table, all simply gathered, baked and prepared. Charles Bates, although not a farmer and constrained to a village lot, was able to supply his guest’s tables from his own grocery, making him an ideal boardinghouse owner. Together, many keepers would also organize and facilitate amusements for their guests, including berry-picking expeditions, fishing trips, and ice cream parties that filled the summer afternoons. These summer boardinghouses proliferated across Long Island. The phenomenon was driven largely by geography; as the urban populations of New York and Brooklyn exploded, the number of city dwellers with the desire and means for escaping the summer heat to seaside or rural destinations increased dramatically. The trend was reinforced by the Long Island Railroad, which met this need by building branch lines that catered to the destinations of these new riders.

Criterion C: Architecture

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The Bates house combines two distinct styles of 19th century residential design – Greek and Italianate Revival – which also represent two important periods in the function and evolution of the building. They are two architectural styles that were prevalent in the village, the first representing the earlier period of prosperity, when ship-building and the whaling trades established a thriving local economy, and the second associated with the later 19th century, after the arrival of the railroad, and with the emergence of new business and commercial interests, including tourism. The Greek Revival style (1825-55) was employed throughout Long Island primarily in the country homes of wealthy landowners and in the civic, religious and commercial structures with which they were associated. Residential work in smaller coastal villages, such as Greenport and Sag Harbor, which had easy access via Long Island Sound to the trends and fashions of metropolitan New York, also reflects the style. The Italianate Revival style (1840-85) found a foothold on Long Island as well, both in residential and commercial work, and reflects the influence of the Picturesque movement on American design. Examples of both architectural styles may be found in Greenport village and its environs and were likely to have influenced the design, construction and remodeling of the Center Street home which Charles and Anna Bates acquired in 1853.

The Greek Revival is regarded by scholars as America's first national style, and although it originated in England with the publication of Stuart and Revett's *The Antiquities of Athens* in 1762, its neo-classical forms found new inspiration after the Revolution in a young Republic that sympathized with the Greeks' struggle for democracy and independence from the Turks (1821-30). As one historian has observed:

The American Greek Revival was not an expression of the founding fathers; it did not arise from any desire on their part to emulate the institutions of Greece or Rome... it arose as many Americans sensed the nation to be adrift after its revolutionary accomplishments, feared its centrifugal disorder, but at the same time celebrated triumphs of their own.¹⁴

The style spread from the urban design centers of the Eastern seaboard (e.g., New York, Philadelphia, Boston) to the mid-Atlantic, South and mid- to far West in part through the publication of builders' guides and pattern books. One of the most prolific architects of the period, whose designs and construction methodology were transported in this way, was Minard Lafever (1798-1854), an upstate New York carpenter who enjoyed a successful career in New York City as "architect" from 1830 until his death. In addition to his five publications, the most influential of which was *The Beauties of Modern Architecture* (1835), Lafever designed numerous churches in Brooklyn and Packer Collegiate Institute, as well as churches and other structures as far from New York as Richmond, Virginia. Two of his most celebrated commissions – the Old Whalers' Church (1844) and the Benjamin Huntting house (1845) – were constructed in Sag Harbor and survive today.¹⁵ Each served as an inspiration to local builders and helped to spread the style to buildings of more modest scale. Today, dozens of Greek Revival style residences line the side streets of Sag Harbor, many of them similar to the Bates house of the same period.

¹⁴ Roger G. Kennedy, *Greek Revival America* (New York: Stewart, Tabori & Chang. 1989), 3.

¹⁵ Jacob Landy, *The Architecture of Minard Lafever* (New York: Columbia University Press. 1970). *Passim*.

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In Greenport, the largest and most imposing Greek Revival style building was the Peconic House (1845), a large hotel that catered to travelers and one that was well situated near the wharf. Its imposing, three-story block-like massing with wrap-around porches and dome-topped cupola greeted visitors arriving from land or sea. Now long gone, the Peconic House was the epitome of travel in its time. Its rival hotel, the nearby Wyandank House of about the same period, was also three stories high and boasted an integral veranda with balconies on each floor. Smaller examples of the Greek Revival style survive in Greenport today, many of them vernacular versions that incorporate corner pilasters, doorways and other architectural features that distinguish them. While the original Greek Revival design of the Bates house is largely covered up or replaced by improvements of the later period, it is still visible in the main door and door surround, a defining feature of the front façade. The six-over-six window sash are original as well, and the Greek Revival style of the house survives in significant ways within the interior: the turned mahogany newel post, rail and balusters of the front staircase are original, for example, as are many of the door and window casings, baseboards and trim. Most significant for understanding and dating the house, however, is its structural frame, which preserves the methodology of joinery and fabrication of individual building elements associated with mid- to late 19th century house building.

A clear departure from traditional post-and-beam construction is visible throughout the house; mortise-and-tenon joinery is minimal, while nailed joints predominate. This so-called “balloon frame” technology, a revolutionary method of preparing and assembling house frames, is thought to have its origins in Chicago in the late 1830s or early 1840s. While not fully expressed in the Bates house, its effect may be seen in framing elements, many sawn from fir, that are smaller in dimension than what was typical of an earlier era and secured with nails rather than with traditional pegged joints. The alterations and additions associated with the boardinghouse conversion are typical of their later construction period, c. 1870. Similar in dimensional size and weight to those of the original house, the framing elements of the later period display the full effect of balloon frame technology.¹⁶

The Italianate Revival style (1840-85) employed to enlarge and modernize the Bates house is plainly visible on the exterior, where flaring roof eaves, scrolled and paired brackets, and a front porch effectively disguise but do not entirely replace the original Greek Revival dwelling. The Italianate Revival style, one of many Victorian modes that counteracted the classic Greek Revival in the mid- to late 19th century, was part of a Picturesque movement that looked to the romantic past for inspiration. The style was especially well adapted to both residential and commercial structures, with its distinctive roof brackets and projecting roof. The more modest style of the original house lacked the exuberance of the architectural detailing of the Italianate style, with its new front porch supported on piers embellished with moldings and supporting a shallow hipped roof, and an upper roof with exaggerated eaves that flare out from the facades on scrolled brackets. The exterior of the remodeled house matches its updated interior, which not only employs elements characteristic of the Italianate style but also retains features that were designed to improve its functionality for paying guests. This is reflected in the more open floor plan, the removal of the old center chimney and its replacement with a wide open archway, and

¹⁶ Dr. Paul E. Sprague, “Chicago Balloon Frame,” 1983.

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the introduction of a new pair of large sliding parlor doors. On the second floor, a single door at the head of the stairs was replaced with a narrow pair of doors, suggesting the conversion of this former bed chamber into an upstairs sitting room.

After the removal of the original chimney, which was centered between the front and back principal rooms and had originally taken up a large floor area, a new heating source was needed. This was provided in the form of a small brick chimney constructed within the house against the side wall of the back parlor and chamber, into which heating stoves were then vented on both floors. The chimney was framed over and plastered, concealing it from view. More efficient than the open fireboxes of the earlier period, freestanding iron stoves emitted an even heat and were more easily managed. They were also coal burning and, from a social perspective, were more useful in that they could be used to warm beverages. In the new room arrangement, in which it seems likely that the rear parlor doubled as a dining room, an iron stove was a practical feature for both heating and warming purposes.

One of the more interesting features of the main floor, a pair of sliding or rolling parlor doors that separate the back parlor from the narrow space behind the front staircase, appear at first to serve little purpose. They were clearly added in the boardinghouse period; the interior walls were rebuilt to provide pockets for the doors to slide into, and their molded panels and hardware are consistent with 1870s installation. Traditionally, a pair of “pocket” doors separates two similar rooms and enables them to convert and function as one. The front and back parlors of the house, with the removal of the old central chimney, adhere to the tradition. It may be theorized that this second pair of sliding doors gave the back room a greater sense of scale, as if there is another room of comparable size adjoining it. Constrained to a large extent by the domestic scale of his Greek Revival residence, it appears that Bates employed every device available to transform his house into an up-to-date and roomy establishment.

While the scale and massing of the front block remained as built, the back portion of the house was enlarged to serve its new boardinghouse function. The traditional kitchen ell of one story, a characteristic of both village and country houses from the Colonial era into the early 1830s, would not have served the needs of the expanded program. As enlarged, the rear of the house provided more space for cooking and food storage, as well as a back stair that rises to private quarters newly constructed for the keeper’s family. This modest “apartment” accommodated the family while guests occupied the front rooms of the house. Significantly, the back portion was not accessible from the more prominent front on the upper floor to ensure the privacy of both parties. Had the house been enlarged for the exclusive use of a growing family, this would not have been the case. Absent written documentation or corroborating evidence, it is the architectural program of the house – its additions and alterations – that confirms its conversion from a private residence to a boardinghouse c. 1870.

Conclusion

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The Bates house is located within a city block of the boundary of the Greenport Village Historic District (1984) and preserves architectural features that represent important historical trends of the mid- to late 19th century. The house is an amalgam of two distinct 19th century architectural styles – the Greek and Italianate Revivals – which reveal a fundamental change in the way the house functioned after its remodeling c. 1870. It is significant under Criterion A for its association with local, regional and national trends in travel and recreation, and under Criterion C for embodying the distinctive features of contemporary architectural styles and construction methods. The house reflects Greenport's two major periods of settlement and economic prosperity – the first brought on by the Whaling Era and the second by the menhaden fishery and tourism – each represented in a house that was adapted by its owners to take advantage of economic trends and opportunities.

Founded by Southold Town descendants who had established farming hamlets at Southold, Cutchogue and Mattituck beginning in the mid-17th century, the later Greenport settlement was encouraged largely by its access to a deep water harbor. It was originally named Stirling, and in addition to its several large farms, offered several inns for overnight accommodation to travelers to and from Connecticut. Characteristic of the town, Greenport remained primarily agricultural until the 19th century, despite its proximity to a protected inlet. The 1820 sale and subdivision of the Captain David Webb farm appears to have stimulated a surge in land speculation, however, and the arrival of the Long Island Railroad in 1844 provided not only a terminus for the “road” but an economic boon to the village. Anticipation of the railroad's arrival undoubtedly encouraged the orderly expansion of residential and commercial streets, which were largely in place in Greenport by the late 1830s.

The arrival of Charles Bates and his family to the village at this time does not appear to be coincidental. After the extension of Stirling's old Main Street to the harbor, ship-building for whaling and other seafaring trades flourished. With that came the need to supply and outfit not only the crews and their families, but also a village that was burgeoning with newcomers such as ship owners, importers and factors, and a myriad of tradesmen connected to the seafaring and building trades (e.g., coopers, rope makers, sail makers, carpenters, blacksmiths, etc.). While much of the fresh produce, meat and poultry, and other foods were grown or raised locally, village residents required more direct access in the form of commercial stores that could provide necessities. A grocery, butcher's market, “general store” for cloth and a variety of imported goods, and a tavern were among the essentials in the commercial district. The prosperity of Greenport in the mid- to late 19th century is reflected in its residential and commercial architecture, which became more exuberant as the century progressed.

The house is remarkably well preserved, retaining architectural integrity from both periods of construction that helps to determine its unique history. Built in the Greek Revival style c. 1845, the house in its original form exhibits a fine paneled door with sidelights that typified its classical style, but in other respects it was vernacular in form, massing and finishes. Additional surviving fabric of the original period includes a coursed stone foundation of imported gneiss or granite; six-over-six window sash; interior panel and batten doors; a fine mahogany newel post, balusters and stair rail; baseboards and interior door and window frames; and wide pine

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floor boards. These features are consistent with a construction date of c. 1845, when the Greek Revival style was at its height of popularity on eastern Long Island and in Greenport.

Not the original builders of the house, Charles and Anna Bates acquired the single-family property from a New York investor in 1853. At a subsequent date, c. 1870, they made substantial improvements to the dwelling, converting it for use as a seasonal boardinghouse. Surviving architectural features of the Italianate Revival style, including a new roof overhang supported on scrolled and paired brackets, a decorative front porch, an open floor plan heated with coal-burning stoves, and “public” rooms intended for the assembly of guests that differed markedly in their features from the traditional parlors and bed chambers of the original dwelling.

The house is also significant as a contributing element in Greenport’s important tourism industry, which defined the locality as distinct from other eastern Long Island villages in the second half of the 19th century. Increased travel and summer recreation as a national pastime emerged after the Civil War as the number of people who could afford to travel and enjoy vacations increased and as metropolitan areas, like New York City, swelled in population.¹⁷ Long Island, with its seaside villages, fishing and hunting, and country air was ideally suited to provide a needed refuge. Construction of the Long Island Railroad to Greenport in 1844 was fortuitous; intended as a combined rail and sail route between New York City and Boston, it brought weary travelers to Greenport who, judging by the size of the hotels that sprung up, delayed their departures in favor of spending time in this prosperous waterfront village. Charles and Anna Bates evidently took advantage of the national trend, modernizing and outfitting their home to serve as a boardinghouse during the summer months. The architectural fabric of the house preserves its transformation from private to public dwelling and is therefore additionally significant in the evolution of Greenport village.

¹⁷ Cindy Sondik Aron, *Working at Play: A History of Vacations in the United States* (New York: Oxford University Press, 1999).

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Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

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Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

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Charles and Anna Bates House

Name of Property

Suffolk County, NY

County and State

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned):

Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

10. Geographical Data

Acreage of Property .09 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 721459 4553746
Zone Easting Northing

3
Zone Easting Northing

2
Zone Easting Northing

4
Zone Easting Northing

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

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

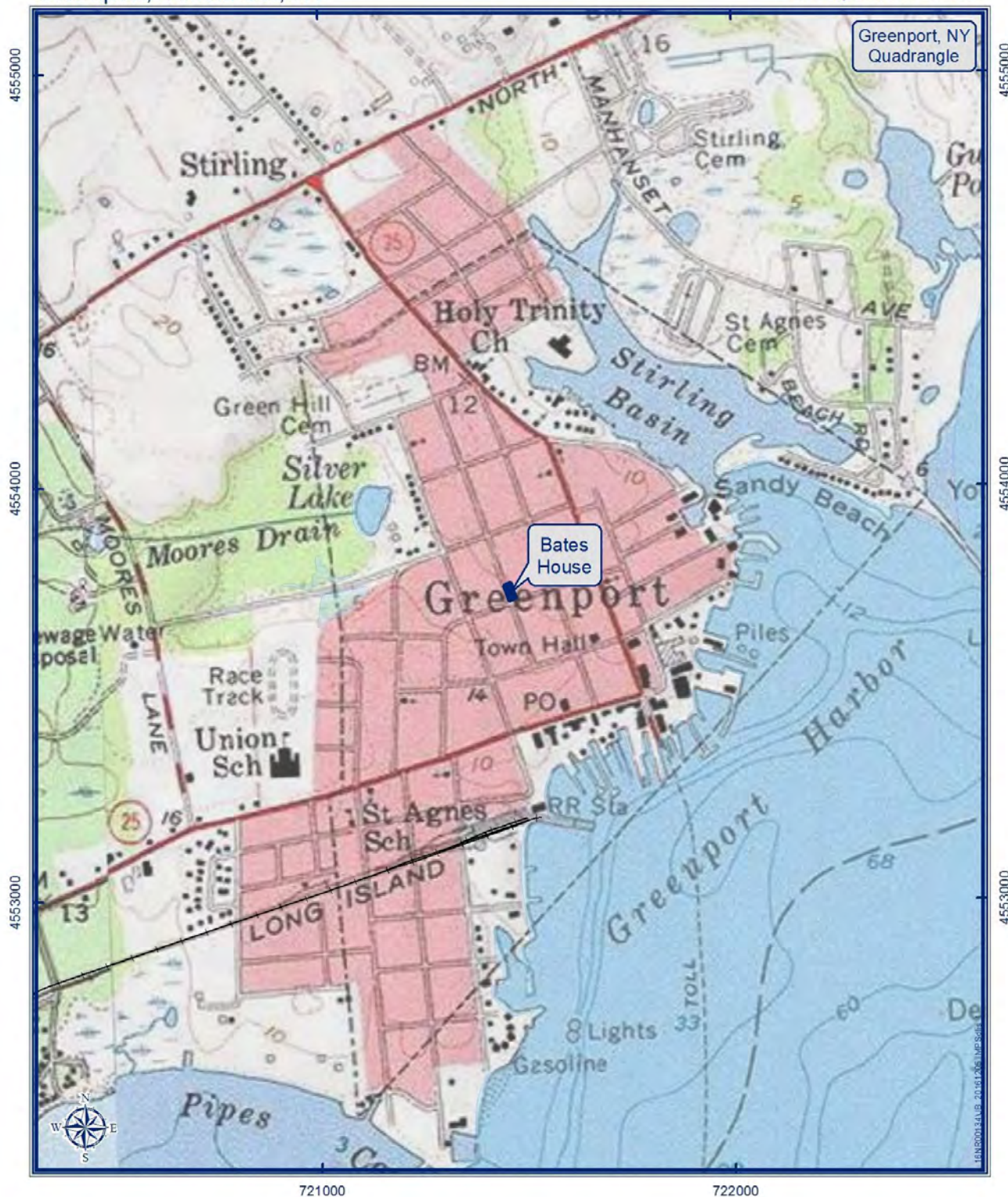
The boundary was drawn to include the parcel historically associated with the Charles and Anna Bates House.

Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

Bates House
Greenport, Suffolk Co., NY

126 Center Street
Greenport, NY 11944



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

1:12,000
1 in = 1,000 ft

0 330 660 1,320 Feet

 Bates House

 Parks, Recreation
and Historic Preservation

Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

Bates House
Greenport, Suffolk Co., NY

126 Center Street
Greenport, NY 11944



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

1:3,000
1 in = 250 ft

0 80 160 320 Feet

Bates House

NEW YORK
State
Parks, Recreation
and Historic Preservation

Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State

11. Form Prepared By

name/title Zachary N. Studenroth
organization _____ date _____
street & number P.O. Box 2492 telephone _____
city or town Sag Harbor state NY zip code 11963
e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Charles and Anna Bates House

City or Vicinity: Greenport

County: Suffolk State: NY

Photographer: Walter Foote

Date Photographed: April 14, 2017

Description of Photograph(s) and number:

NY_Suffolk Co_Charles and Anna Bates House_0001

Exterior view. Front (south) façade, facing northwest.

NY_Suffolk Co_Charles and Anna Bates House_0002

Exterior view. Front (south) & west façades, facing northeast.

NY_Suffolk Co_Charles and Anna Bates House_0003

Exterior view. Front (south) façades, porch detail facing northeast.

Charles and Anna Bates House

Name of Property

Suffolk County, NY

County and State

NY_Suffolk Co_Charles and Anna Bates House_0004

Exterior view. Rear (north) and east façades, facing southwest.

NY_Suffolk Co_Charles and Anna Bates House_0005

Interior view. Entrance hall and staircase, view facing west from front parlor.

NY_Suffolk Co_Charles and Anna Bates House_0006

Interior view. Front parlor, view facing south.

NY_Suffolk Co_Charles and Anna Bates House_0007

Interior view. Front parlor, stair hall (left) and rear parlor (right), view facing northwest.

NY_Suffolk Co_Charles and Anna Bates House_0008

Interior view. Second floor stair hall, balusters and stair railing, view facing south.

Property Owner:

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

name Walter Foote

street & number 22 Broad Street

telephone _____

city or town Greenport

state NY

zip code 11944

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Charles and Anna Bates House
Name of Property

Suffolk County, NY
County and State



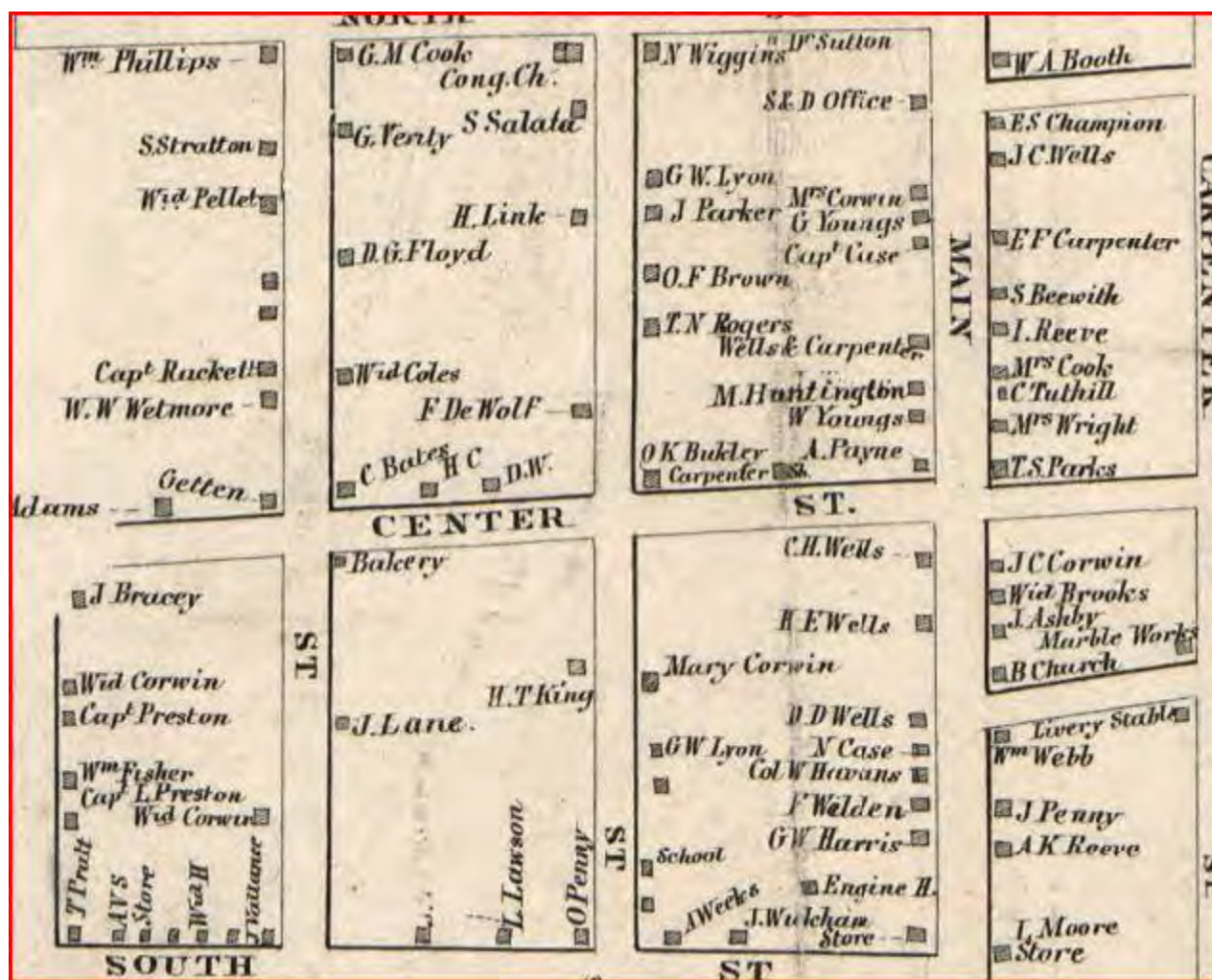
Historic photograph, ca. 1890, front (south) & west facades, view facing northeast. Collection of Walter Foote.

Charles and Anna Bates House

Name of Property

Suffolk County, NY

County and State



J. Chase, Map of Suffolk County (1858), detail.





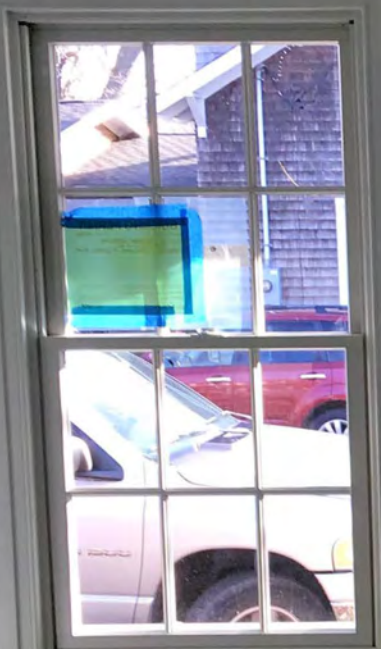
STEVEN
SCHROEDER
HOME
IMPROVEMENT
631-765-5140



126











NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

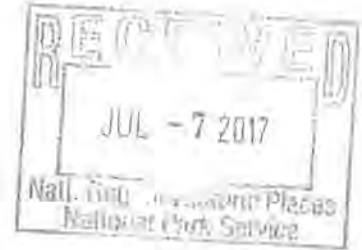
If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



23 June 2017

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following nine nominations, all on disc, to be considered for listing by the Keeper of the National Register:

International Paper Administration Building and Time Office, Saratoga County
Potter Historic District, Monroe County
Second and Ostrander Historic District, Suffolk County
Charles and Anna Bates House, Suffolk County
Swan River Schoolhouse, Suffolk County
Congregation Ohab Zedek, New York County
George Sumner Kellogg House, Nassau County
West High School, Cayuga County
Morgan Dunne House (Ward Wellington Ward in Syracuse MPDF), Onondaga County

Please feel free to call me at 518.268.2165 if you any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

22 September 2017

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following twelve nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Holy Cross African Orthodox Pro-Cathedral, New York County
Bethel Christian Avenue Historic District, Suffolk County
Old Bethel Cemetery, Suffolk County
Spear and Company Factory, Queens County
Saugerties and New York Steamboat Company Warehouses, Ulster County
Lefferts Manor Historic District (Boundary Increase), Kings County
Ellis Squires Jr, House, Suffolk County
William A. Farnum Boathouse, Suffolk County
Warren-Benham House, Ontario County
Oswego & Syracuse Railroad Freight House, Oswego County
Forest Hill Cemetery, Oneida County
Caffe Cino, New York County

Please note that the last nomination, Caff  Cino, is the fourth of five nominations submitted under our Underrepresented Communities grant for LGBT sites in New York City. The fifth is scheduled for review at our next board meeting in December.

In addition, I am also enclosing a CD with better photos of the Charles and Anna Bates House, Suffolk County, as requested. Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office

