

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 REST HAVEN
other names/site number McKENDRICK, CHARLES, HOUSE
name of related multiple property listing N/A

Location

street & number 236 HIGH STREET not for publication
city or town MONROE vicinity
state NEW YORK code NY county ORANGE code 071 zip code 10950

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 X statewide local

Michael P. Lynch Deputy SHPO 5/4/2017
Signature of certifying official/Title Date

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:

- 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] 6/26/17
Signature of the Keeper Date of Action

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 Name of Property

ORANGE CO., N.Y.
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling, institutional housing

VACANT/NOT IN USE

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS:

Colonial Revival

foundation: STONE

walls: ALUMINUM SIDING

roof: METAL

other: WOOD, GLASS, BRICK

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Narrative Description

Summary Paragraph

Rest Haven is a commodious high-style Colonial Revival-style dwelling erected ca. 1903 in the Village of Monroe, Orange County, by Welch Brothers, Warwick-based contractor-builders, for Charles McKendrick and family; it was built to plans and specifications prepared by the architect Arthur C. Longyear. The name Rest Haven does not reflect this earlier period of residential development but instead relates to the property's subsequent use, beginning in the mid-1920s, as a place of seasonal retreat for blind women established by prominent Monroe resident and retired silk manufacturer Moses C. Migel. The house which was built for the McKendrick family was a large light-frame construct erected above a stone foundation, its plan and massing predicated on multiple engaged hip-roofed blocks, the roofline enlivened by intersecting gables, dormers, and prominent chimney stacks. Exterior and interior detailing is of a decidedly Colonial, and largely Georgian-inspired, nature. Inside the first-floor plan is characterized by a series of impressively scaled and finished rooms arranged in a flowing and somewhat open manner, the original dining room and parlor being disposed to either side of a long entrance hallway that provides communication with the house's two principal staircases and points of entry on the southeast and northeast elevations. Interior finish work includes the extensive use of quarter-sawn oak for mantels and wall paneling; plaster on wood lath wall and ceiling finish, in addition to areas where original plaster has been replaced with sheetrock; fireplaces with pressed brick, terra cotta, marble and glazed tile embellishment; and oak and mahogany parquet flooring. Although modified for use as Rest Haven in the 1920s under Migel's guidance, it appears that limited alterations have been made to the original McKendrick house built by Welch Brothers to Longyear's design; it survives with a relatively high degree of integrity of plan and finish to its ca. 1903 date of construction, notwithstanding minor alterations and changes. It was and remains a Late Victorian-era dwelling of considerable architectural distinction in the Monroe area of Orange County, New York.

Narrative Description

Location & Setting

The nominated property is located on the west side of High Street in the Village of Monroe, Orange County, New York; its associated street address is 236 High Street. This location places the property west of Route 17M and the mill pond that is found at the center of the village; north of Lakes Road; south of High Street's intersection with Quaker Hill Road and Gilbert Street; and east of Alden Road. The associated parcel is square in shape and contains just over two acres of land, the house being roughly centered within the parcel with its principal entrance and elevation being on the southeast side. A large paved parking area is located at the rear of the building and is accessed by means of two separate vehicular driveways which communicate with High Street, the northernmost of the two corresponding with a porte-cochere that extends from the house. At street-side are the visible remnants of a former walkway from the street; it consists of a short flight of stone steps beyond which are the remnants of two decorative stone cairns. Cairns are also positioned adjacent to each of the driveway spurs. The nominated parcel is generally flat, excepting where the grade drops off beyond the principal elevation, along the property's southeast perimeter. An expanse of manicured lawn is situated between the house and High Street and it is punctuated by a number of mature deciduous trees which provide natural screening when leafed out. Although at the time the house was built High Street was largely undeveloped, the nominated property is now bounded to the northwest by a recent residential development, and newer suburban housing is also present to the southwest and the southeast. The house nevertheless remains in a largely open context, given its two-acre landscape parcel, though it now is an independent feature, the associated outbuildings which appear on early maps having since been removed from the property.

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Exterior Overview

The house's design is predicated on an irregular, roughly rectangular-shaped plan consisting of two larger and one smaller hipped-roof blocks which were erected above a stone foundation and fully excavated basement. The two larger blocks have intersecting gable roofs and roof dormers which create a complex roof silhouette; the main block is on the south side of the plan and includes the symmetrically composed southeast-facing façade and the building's formal entrance. The smallest section is in essence a service block which accommodates the kitchen at first-floor level. Among the building's unifying stylistic features is a bold modillioned cornice which is carried around all four elevations. The exterior walls are presently covered with aluminum siding; however, the house's brick chimney stacks, ornamental wood features—among them cornices, door and window surrounds, and porches—and wood sash windows (covered by storms) remain largely in place, as does the house's porte-cochere. The metal roof shingles are not original and instead replaced a wood shingle roof which is still in situ underneath. The nominated house is two stories high with additional finished living space at attic level, the latter which is provided with ample natural light and air by means of the intersecting gables and dormers. Detailing is of a distinctive Colonial Revival nature, the design vocabulary being in large measure drawn from eighteenth-century Georgian sources.

The southeast façade consists of two outer flanking pavilions, gable fronted, which frame the recessed central entrance bay. Between these two gables rises the main block's high hipped roof, which is punctured by a prominent central dormer. Each of the gabled sections has a three-sided bay window at first-story level, above which the second-story is cantilevered or "jettied" so as to project forward beyond the wall plane below, the transition between levels marked by a prominent frieze terminated at either end by a decorative console. The entrance occupies the full width of the center bay and consists of a glazed and paneled door and full-size sidelights that are contained within a moulded Neoclassical enframing; the latter consists of compounded, fluted pilasters which sustain a deep entablature, the corresponding sections of frieze above the pilasters being treated as projecting blocks with triglyph enrichment. The entrance is approached via two runs of concrete stair, a narrow lower section and wider upper section, and is concealed beneath a portico sustained by fluted columns, this portico being part of an otherwise open porch with stone foundation that runs the full width of this elevation, and which has sections of rectilinear wood railing (historic images indicate the existing rail is not original to ca. 1903; they also reveal that the portico at one time featured a roof balustrade). Above the entrance, at second story level, is a large Palladian window with moulded wood surround, and above that, at attic level, the central dormer, which features a second glazed Palladian motif and a broken-scroll pediment. Second-story windows are treated as paired units with multi-pane upper sash and the gable fields of the outlying pavilions are punctuated by large fanlights. A heavy modillioned cornice serves as a unifying feature across the façade and additionally follows the rake of the two gables. A large clustered brick chimney rises from the roofline to the left of the dormer; it services fireplaces at first and second-floor level within.

The northeast elevation, that fronting on High Street, consists of the two-bay deep section of the main block, in addition to the three-bay wide secondary block, which on this elevation features a projecting central pavilion with corresponding intersecting gable. The main block has two large windows at first-story level corresponding with parlor ("living room" per contemporary plans) within, these having heavy moulded wood crowns with consoles; the upper portion of the windows have Gothic sash, the same treatment used for the bay windows on the adjacent elevation. The second-story windows lack the decorative hoods of those below and were treated as tripartite units consisting of a larger central unit with narrower flanking units. There are also two window openings which punctuate the stone foundation wall, located in the same vertical plane as the windows above; these have corresponding light wells and are hung with three-over-three wood sash. Above the modillioned cornice are two dormers with segmental arched roofs, these framing a large clustered brick chimney stack that services fireplaces in the parlor and bed chamber above. The secondary block's wall plane is recessed from that of the main block, and there are windows (one each at first and second-story level)

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on the section of wall of the main block where it returns to meet the other section. The fenestration of the secondary block at first-story level consists of a central entrance and flanking windows, these being shielded beneath a classically inspired porch with a denticulated and moulded wood cornice and paired Tuscan colonettes; the porte-cochere forms an extension of this porch and it features the same treatments excepting the columns, which are larger in scale and treated as pairs set on stone plinths. The entrance consists of a glazed and paneled door (situated behind a storm door) set within a Neoclassical enframing with larger flanking sidelights that have diamond-pane upper sash. At second-story level, centered within the wall of the projecting pavilion like the entrance below, is a tripartite window which has a decorative frieze above consisting of applied low-relief foliate ornament including garlands. Windows, as with most of those in the house, feature multiple-pane upper sash with single light units below. Above cornice level, and centered within the gable field, is a Palladian window which provides natural light at attic level.

The northwest side elevation is a largely utilitarian one and consists of five windows at first-story level—three of which correspond with the end wall of the secondary block—in addition to five windows at second-story level (one of which is a paired unit) in addition to a door that presumably served a fire escape at one time. There are additionally small window openings in the foundation which provided natural light to the basement and a gable-roofed dormer centered on the roof of the secondary section. Above the doorway at second-story level is a decorative frieze that indicates an earlier tripartite window arrangement. First-story windows have one-over-one sash; two windows at second-story level retain multi-pane upper sash over one-light lower sash.

On the rear, or southwest elevation, the manner in which the three principal blocks which constitute the building engage one another is most apparent. The main block presents largely as it does on the opposite elevation, with two windows at basement, first and second-story level and two segmental arched dormers corresponding with attic level. Adjacent to the main block is the smallest of the three blocks, in which the house's original kitchen was located at first-floor level; a narrow recessed area between these two sections accommodates a window at first-story level, corresponding with the pantry, and there are two windows at second-story level, the larger one being round-arched and positioned to bring natural light into the principal stairwell. Among this elevation's main character-defining features is the exterior expression of the masonry chimney, which rises thru the center of the smaller block; it is flanked at first-story level to either side by a door and additionally by windows corresponding with the kitchen and a small dining area. At second-story level are paired narrow windows that flank the chimney, these being hung with one-over-one sash. A hipped-roof porch, which engages the expressed chimney, covers the two entrances and one of the two windows at first-story level; it has Tuscan colonettes, a moulded wood frieze, and wood railing. Directly beneath the window that brings light into the small dining area is a bulk-head door that provides access to the basement.

Construction Overview

The house was erected above a mortared stone foundation with interior brick bearing walls and support piers in the basement which sustain the floors and partitions internally. The wood superstructure is of the balloon frame type and consists of circular-sawn dimensional hemlock lumber secured with wire nails; joists are cross bridged. Original plaster finish was affixed to wood lath and interior walls are of the stud type. In some areas, such as in the first floor's main hallway and parlor, failed plaster and lath has been replaced with sheetrock. Although presently covered with metal shingles the unfinished areas of the attic reveals the house's original wood shingle roof and the system of shingle lathing to which these were affixed. The house originally featured a gravity-fed indoor plumbing system made possible by means of an attic cistern. Although the dwelling boasted multiple fireplaces at first and second-floor level it was nevertheless centrally heated.

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Plan & Circulation

The floor plan of the principal floor features the original parlor and dining room, these being located to either side of the formal hallway that corresponds with the main entrance on the southeast façade. The hallway is wide and accommodates the principal staircase, beyond which is a foyer with a second staircase. Fireplaces are located in the hallway, parlor, dining room, and central foyer, and there is fifth fireplace located in the former billiard room, which is situated beyond the foyer. The remainder of the first-floor plan is given over to a kitchen; a pantry, situated between the dining room and kitchen; a small dining area next to the kitchen which probably functioned originally as a servant's area; and a service stair (in the kitchen), bathroom and closet space. The second floor has large bedrooms disposed around a hallway that communicates with all three staircases. That above the dining room is the largest and has a fireplace, as does one of the two bedrooms located above the parlor; there is one additional fireplace on this floor, located in the bedroom above the kitchen; there is additionally a decorative mantel but no corresponding fireplace in that above the former billiard room. There are a total of six bedrooms on this level, the remainder of the plan consisting of bathrooms and closets. As for attic level, it is divided between finished living quarters and unfinished space and is accessible by means of the service stair only; there are a total of four finished rooms, the balance of the space being given over to closets, storage area, and bathrooms. The basement is unfinished.

Interior Finish

The nominated house exhibits a high degree of sophistication of finish treatments and workmanship relative to the original ca. 1903 building campaign. First-floor flooring was laid in parquet with contrasting oak and mahogany in a variety of rectilinear patterns; upstairs, oak strip flooring was used in the hallway and the bedrooms. The parquet work helps to unify the house's principal first-floor public spaces, namely the main entrance hall, parlor and dining room, which present as a large related volume given that they communicate with one another by means of large door-less openings; there are two large classically inspired trabeated openings between the hall and dining room, while the opening between the hall and parlor was treated as an open Palladian screen with *in antis* Ionic columns; this same motif frames the adjacent main staircase, the *in antis* columns in this instance functioning as newel posts given that the flanking handrails of the closed-stringer staircase terminate at, and are received by, the columns. The walls in the hallway consist of plaster above high quarter-sawn oak paneled wainscot. A moulded wood cornice marks the transition to the ceiling, where plaster was replaced with sheetrock, as it was in the parlor.

The parlor features a slightly different wall treatment than the hallway, with low paneled wainscoting above which is plaster on wood lath with decorative wall panels and a struck plaster cornice. The fireplace, which is set within a projecting chimney breast and which has a glazed tile hearth extension and marble skirt framing the firebox opening, has a distinctive Neoclassical mantel fashioned from mahogany. Attenuated in proportion it consists of six slender antae which frame the opening, three each to either side; these sustain a narrow frieze embellished with a running band of anthemion ornament, and there is additionally a band of Greek fret that frames the marble skirt. Above the delicate mantel shelf, which is enriched with leaf and dart ornament, is an oval form over-mantel mirror, it being framed by carved griffins.

The fireplace in the hallway is of a different type, it being of more Romanesque inspiration with its round-arched firebox opening and recessed double-arched over-mantel treatment. Set within a projecting chimney breast, it was built with pressed brick and terra cotta and has a brick hearth extension. The firebox has a large round-arched opening formed of narrow gauged units, the extrados being treated as a moulded archivolt. Above it is the decorative paired arch, the base of which is enriched with a rope moulding and two courses of leaf-and-dart ornament; the twin arches feature narrow gauged units rendered a herringbone pattern. This expressed masonry mass is terminated by a two-part cornice consisting of a band of egg-and-dart with a band of fluting above; above it the chimney breast is finished with plaster. As for the staircase, as

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noted it has dual handrails sustained by turned balusters and it flares outward at its base, just beyond the Ionic columns, where it presents a rounded front. Heavily turned newel posts receive the handrails at the half landing, where the stair turns 180 degrees before completing its run to the second floor; a single run of railing follows the stair to the second floor and encloses the open well. The stair receives abundant natural light from a south-facing window.

The dining room receives abundant natural light from the windows on the southwest wall as well as the large bay window corresponding with the southeast façade, the three-sided configuration of which is expressed within, a deviation from the room's otherwise conventional rectangular shape. A fireplace is centered against the northeast wall and is configured so as to be part of a single chimney stack servicing the hallway fireplace (which it backs up against) and a third fireplace in the bedroom above. The fireplace, set within a projecting chimney breast, has a square-shaped studded metal firebox with a glazed tile skirt and a brick hearth extension. The mantel was fashioned from white oak and features a tripartite composition consisting of paneled pilasters above which are stout Ionic columns which give way to a frieze and bracketed cornice; within the middle part of the composition is a rectangular-shaped over-mantel mirror. A complexly profiled moulded wood cornice marks the transition between the wall and ceiling planes. The woodwork—inclusive of the mantel, paneled wainscot, the pilasters and corresponding friezes of the two openings, and the principal cornice—was lightly stained and varnished so as to present a unified appearance; it is warm in tone.

Beyond the entrance hallway, dining room and parlor is the foyer, which includes a second staircase and which corresponds with the entrance door on the High Street elevation; although less formal than the primary entrance, it is nevertheless a public one. This room also features a fireplace, which is located against the southeast wall. It is aesthetically related to the fireplace in the adjacent hallway, having been fashioned from pressed brick and terra cotta, but in this instance is of more Neoclassical nature, having a squared firebox opening and with a large decorative rectangular panel above. The outer edge of the firebox opening is moulded in such a way as to present a compounded profile, and directly above it is a band of labyrinth fret framed to either side by corbels; above the corbels is the rectangular panel, which is framed by a simple moulding and terminated by a cornice enriched with bead-and-reel and egg-and-dart ornament, this treatment being repeated for the terminal cornice where the expressed masonry gives way to plaster. The walls are treated like those in the adjacent hallway, with high paneled wainscoting with plaster above; the ceiling features a coffered treatment, with flat panels (plaster and sheetrock) situated between cased beams. Among this room's distinctive features is the built-in bench which is situated adjacent to the doorway that leads into the kitchen. Framed by a moulded architrave with corbelled frieze the bench has sawn curvilinear ends and is otherwise incorporated into the paneled wainscoting. As for the staircase it is also of a closed stringer type and rises to a low landing, turns, then rises to a second landing before completing its run. It has squared newel posts, one of which is surmounted by a small lighting fixture, and turned balusters which sustain the handrail; incorporated into it is a bench with lift-top seat.

On either side of the foyer staircase are openings that lead into the former billiard room, located on the opposite side of the plan from the parlor and dining room; the larger opening is fitted with a sliding pocket door while the other opening is hung with a conventional five-paneled wood door. This room has a fireplace and corresponding projecting chimney breast against the southwest wall, the fireplace having a tile hearth extension and skirt and a distinctive Neoclassical mantel featuring Ionic columns flanking the firebox opening and a frieze embellished with festoons. A door to one side of the fireplace provides access to a bathroom. This room has a decorative elliptical arch at its mid-point, the arch springing from decorative plaster corbels.

The kitchen and pantry round out the first-floor plan, along with the small eating area located off of the kitchen and closet space. The kitchen has narrow bead-board wainscot with plaster above and it contains a

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service stair leading to the second floor; as for the pantry, it retains original built in cabinets with shelving behind glazed doors and cabinets and drawers below.

Six large bedrooms of various size but more or less rectangular in shape constitute the house's bed quarters; during the Rest Haven period, these were used in a dormitory fashion. Three of these rooms have fireplaces (a fourth has a mantel but no corresponding fireplace) and four also have sinks (only one has both a fireplace and a sink). That above the parlor has a fireplace centered on its northeast wall, it being flanked by closets that appear to have been added later. The fireplace has a glazed tile hearth extension and skirt, and a mantel the lower portion of which (flanking columns and entablature) closely matches the design of the billiard room mantel; however, it features a complex over-mantel treatment consisting of five mirrors which are contained within a wood surround with decorative spindles and, as the terminal feature, a carved fan motif. On the adjacent wall—corresponding with the southeast façade—is a recessed settee with benches lighted by two large windows and which is flanked to either side by closets fitted with five-panel doors.

The room above the parlor also has a fireplace, it being situated in this room's northeast corner and placed at a slight angle. It has a tile hearth extension and skirt and a mantel of Adamesque inspiration with curved over-mantel with oval-form mirror. Abundant natural light is provided for by a large tripartite window corresponding with the northeast elevation, and like the room over the dining room it features a recessed settee with flanking closets; this room features both a sink and fireplace.

The remaining room with a fireplace is that which is located above the kitchen; the fireplace in this room is situated against the southwest wall, it being flanked by paired windows set within recesses to either side of the chimney breast, the recesses having corresponding elliptical arches. The mantel is aesthetically related to those in the entrance hall and foyer, being of pressed brick and terra cotta construction. As for the bedroom above the billiard room, it has a mantel against the southwest wall but lacks a corresponding fireplace.

Attic level accommodated servant's quarters and storage space, and is accessible by means of the service stair, which extends downwards to the kitchen at first-floor level. Finishes on this floor are more modest in nature than they are on the house's two principal floors.

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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

HEALTH/MEDICINE

Period of Significance

ca. 1903- 1967

Significant Dates

ca. 1903; 1923; 1967

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Longyear, Arthur C.; architect (1903)

Welch Brothers, Warwick; contractor-builders (1903)

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.

Period of Significance (justification)

The cited period of significance, ca. 1903 to 1967, begins with the construction of the house for the family of Charles McKendrick and ends at 1967, the year it last functioned as Rest Haven.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

Rest Haven, built ca. 1903 as an opulent Colonial Revival-style dwelling for Charles G. McKendrick and later operated as a retreat for blind women, is a building of considerable architectural and historical distinction located in the Village of Monroe, Orange County, New York. The house was constructed for McKendrick by Welch Brothers of Warwick, contractor-builders, to the designs of architect Arthur C. Longyear, then of New York City but later of Kingston, New York. It remains an impressive specimen of Colonial Revival-style domestic design, in terms of scale and sophistication, and representative of the finer class of dwellings erected in the Monroe area in the early years of the twentieth century, along with Moses C. Migel's estate house at Greenbraes Farm, erected a decade later. From the time of its completion until the mid-1920s, the nominated house served as a private domicile and one of Monroe's most considerable and conspicuous examples of domestic architecture. In 1923 a new epoch in the property's history was initiated with the purchase of the former McKendrick property by Moses C. Migel and his subsequent gift of the house for use by Rest Haven, Incorporated as a dedicated retreat place for blind women. A highly successful and affluent silk merchant, Migel was a pivotal figure in the history of the American Foundation for the Blind, which was organized in 1921 in New York City. Migel, who served on the organization's first board and eventually assumed the role of president, made the welfare of the blind his preeminent personal interest following his retirement from business endeavors. Helen Keller, a close collaborator of Migel's in this endeavor, visited the Migel estate in Monroe on a number of occasions and also Rest Haven following its establishment in the 1920s. Rest Haven is being nominated in association with NRHP Criterion C, in the area of Architecture, as a substantially intact example of Colonial Revival-style domestic design erected ca. 1903 to the designs of architect A.C. Longyear. It is additionally being nominated, in association with Criterion A, in the area of Health/Medicine, for its role as Rest Haven, which provided a place of retreat and respite for the blind. The house remains an impressive specimen of early twentieth century domestic architecture rendered in a distinctive Colonial Revival vein and it maintains salient historical associations with efforts to promote the welfare of the blind by the Migel family, Helen Keller, and others. It survives largely as built ca. 1903 with minimal alteration.

Historical Context

The Village of Monroe in Orange County developed from a small farming community and witnessed considerable development following a disastrous fire in March 1895 which destroyed nearly all the buildings at its commercial core. That year the village's corporate boundaries were established, this action being resultant from the need to form a volunteer fire district to protect the community from future conflagrations; it was also at this time that the village implemented its own water works system. Although the eponymously named town was incorporated in 1799, settlement in this part of Orange County was well-established by the time of the American Revolution and ethnically diverse. The location proved perfect for the development of a community, its abundant water sources and productive arable farmland being situated in the valley of the Ramapo River. Nestled in the higher elevations of the mountains yet only a short distance the Hudson River, Monroe was at times likened to the tranquil foothills of distant Scotland. The impoundment of the Ramapo River and the construction of mill operations in the mid-1700s signaled the beginnings of permanent settlement of that region. The Orange Turnpike, an important overland transportation route which connected Albany with New York City, brought stage coach service to Monroe in 1807, and the town quickly became an important stopover point on this route. Development followed the arrival of stage coach service and accelerated with the coming of the Erie Railroad in the early 1840s, at which time the former coach inns gave way to the age of the railroad hotel and the growth of tourism interests. Abundant mining and a prosperous cheese and dairy industry supported a thriving community in the nineteenth century and laid the foundations for the village in the twentieth century, which for a time boasted a track for harness racing. Monroe's charming country character and proximity to New York City made it a desirable place of retreat for some affluent families, among them the Migels and McKendricks, both of which figure prominently in this particular narrative.

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It was in Monroe, in the early twentieth century, that Moses Charles Migel (1866-1958), a wealthy silk merchant from New York City, developed Greenbraes Farm, a country estate consisting of 230 acres and described as among the finest in that part of Orange County. In 1914 Migel purchased a tract of farm land and began laying out his new estate, which incorporated existing farm and domestic buildings; around 1916 he commissioned the construction of a brick masonry Neo-Georgian estate house in addition to a large stone farm building, both of which were designed by the French-born architect Lewis Colt Albro (1876-1924), a student of Stanford White and later a partner in the nationally prominent architectural firm of McKim Mead & White. The property served as a weekend country retreat from their principal residence on Park Avenue in Manhattan; for most of their tenure it was operated as a working farm with a relatively high level of self-sufficiency.

Design and Construction of the C.G. McKendrick House

Although later used as Rest Haven, beginning in the 1920s, the nominated building was originally erected for the McKendrick family to serve as a private domicile. At the time of the 1900 census, Canadian-native Charles G. McKendrick and his family were residing in Monroe, with McKendrick noting his occupation as “hop broker.” The 1903 map of the village published by H.A. Mueller depicts the family living in the nominated house on High Street, which at that time was largely open and not as yet built out with residential development as it is today. McKendrick had purchased the land upon which the house was erected in 1901 from Elizabeth T. Swezey at a cost of \$692.50; the sale included three parcels—one of 8.85 acres, one of 1.82 acres, and a small 113 square-foot one—these lands having formerly been associated with a farm conveyed in 1852 by D.C. Knight and his wife to Jeremiah Knight.¹ Prior to residing in Orange County, McKendrick, who came to the United States in 1860, was a resident of Brooklyn, Kings County; at the time of the 1870 federal census he was residing in Brooklyn with his Scottish-born father, Quinton, and English-born mother, Jennette; Charles and two of his siblings were noted as being of Canadian birth while the youngest of the four children was born in America. By the time of the 1930 federal census McKendrick, by then retired from business dealings, was residing in Scarsdale, Westchester County, where he died.

McKendrick was the principal figure in a hops and exporting business which operated offices at 7 Bowling Green in Manhattan in the latter 1890s.² It appears his father, Quinton, had previously been involved in the grain exportation business, and thus the younger McKendrick presumably learned the rudiments of the exportation business under his father’s tutelage.³ References to the younger McKendrick and his dealings in the hop market in period newspapers include at least one which indicated he had, for a time, represented “London interests.”⁴ The passage below suggests that he was a major exporter whose very appearance could cause considerable excitement among hop sellers in rural New York:

The arrival of Charles McKendrick of New York in Cobleskill the latter part of last week caused a little excitement in the local hop market, but it has again subsided and nothing is occurring at present that is worthy of special mention. McKendrick made several purchases at 9c, either directly or through his buyer J.H. Tator, among the crops being those of Welsey Guernsey, Geo. Cain and others...⁵

It appears that J.H. Tator was long associated with McKendrick’s hop dealings and served as his principal buyer and regional contact, as recorded in countless newspaper items; “The principal buying in the last week

¹ Indenture between McKendrick and Elizabeth T. Swezey, 2 June 1901.

² *Report of the New York Produce Exchange* (New York: Jones Printing Co., 1897), 357.

³ *Annual Report of the Managers of the New York Produce Exchange* (New York: E.H. Jones, 1874), 148.

⁴ News item originally published in the *Cobleskill Times*, Sept. 19; *Waterville Times*, undated fragment ca. 1906-1909.

⁵ *Ibid*

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[in Schoharie] in the local markets has been by J.H. Tator for McKendrick for export.”⁶ John H. Tator (b. 1835) was, at the time of the 1900 federal census, a resident of Cobleskill who noted his occupation as “hop dealer,” and it appears he served as a local liaison to hop growers in a region inclusive of Schoharie County.

The house which McKendrick had erected in Monroe formed an outward symbol of his mercantile successes in the hop exportation business. Designed by Arthur C. Goodyear, it remains an excellent manifestation of Colonial Revival-style domestic design as executed on a large scale with relatively lavish finishes and grand entertaining spaces. The rigidly symmetrical southeast façade, with its boldly handled Colonial and Neoclassical features, belies the building’s otherwise irregular floor plan and asymmetrical footprint; the public face of the building is thus extremely formal, a formality which gives way inside to a sequence of impressive and handsomely appointed spaces arranged in a somewhat flowing and open manner. Colonial and Neoclassical architectural motifs and features abound, and the finish work is of the highest quality, some of it hand-carved from mahogany. This architectural style, which found considerable expression for domestic applications at the turn of the twentieth century, was born of a renewed interest in the architecture of the American Colonial past in part inspired by the sentimentality of the 1876 Philadelphia Centennial. At a time of rapid change in American society, the style provided a salient and comforting link to an earlier epoch in the nation’s history and drew freely from Colonial and Post-Colonial precedents, in some cases scrupulously, but more often times in a free and inventive manner.

The McKendrick house was clearly much admired locally following its completion; a period account of it, which appeared in a local newspaper, *The Dispatch*, provided a detailed overview of its plan and features:

COUNTRY HOME AT MONROE

Stately Mansion Built by Welch Bros. of Warwick

The house... is the residence of Charles G. McKendrick, a wealthy hop broker, which has been built recently on a sightly hill near the village of Monroe, this county.

Monroe is becoming widely known as a desirable residence place for city people. The elevation is considerably higher than the average in the county, the scenery is superb, lakes abound nearby, and the roads are excellent in every direction.

The architect who planned this fine country mansion is [A.]C. Longyear of 126 Liberty Street, New York; and the building contractors were the Welch Bros., of Warwick. As a specimen of the high qualify of their work, it is as good an endorsement as any builders could desire.

The house faces the southeast, commanding a grand view of the valley and the Skunnemunk mountains beyond. The grounds are laid out like a park, the tract including several acres of young forest through which drives and walks are being made.

The architecture of the house is of the modernized Colonial style, presenting a solid and stately appearance, with a deal of ornate finish about the porches and windows, the detail and general effect of which is effective and pleasing.⁷

This account went on to describe the house’s interior, which at first floor level measures roughly 72’ by 53.’ The plan was divided into “spacious rooms, with a wide hall and grand stairway in the center.” To the right of the hallway was a large parlor, “finished with oak and mahogany floors, mahogany mantel, and casings in

⁶ News item, *Waterville Times*, ca. 1892-95.

⁷ “Country Home at Monroe,” *The Dispatch* [Warwick], 1903 (specific date not known).

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white pine, enameled.” On the opposite side of the hall was the dining room, which similarly featured oak and mahogany floors in addition to “oak panel work on walls and ceiling.” The remaining spaces were thus described:

There is a billiard room, oriental room, kitchen, servant’s quarters, butler’s pantry, &c. on the first floor. The bedrooms above are all spacious, having separate lavatories; there are two bath rooms on this floor, the appointments all being of the first order. The house has a dozen open fireplaces and numerous cozy corners. It is richly furnished throughout, the walls and ceilings in several rooms being treated with tapestry and water colors with freehand effects.⁸

In summation, the house was touted at the time as “one of the finest homes in Orange County... [it] is especially adapted for entertaining large companies, and it is the delight of the accomplished hostess to gather about her friends from the city and village to share the joys of her beautiful home.”⁹

The architect of the McKendrick House, Arthur C. Longyear, maintained his office in New York City at the time the nominated house was erected but was later associated with the City of Kingston in New York’s mid-Hudson Valley. It was there that he maintained a residence, on Highland Avenue, and it was in a Kingston hospital that he died; his remains are also interred there, at Wiltwyck Cemetery. As noted in an obituary published in *The Kingston Daily Freeman* at the time of his passing, “Mr. Longyear for many years had been one of the leading architects in this section of the state. He was the architect who prepared the plans and supervised the construction of the Kingston High School.”¹⁰ Longyear’s body of identified work, in addition to the nominated house and Kingston High School, ca. 1915, includes designs prepared for Grace Presbyterian Chapel in Brooklyn, 1890; two houses in Bayonne City, New Jersey, ca. 1894, described as a “Colonial double house” and a “small Colonial cottage”; alterations to the First National Bank Building in the Rondout section of Kingston, ca. 1898; Public School No. 9 in Bayonne, New Jersey, ca. 1907; St. Peter’s School, Rondout, ca. 1911; St. Joseph’s Parish School, Kingston, 1913; and St. Mary’s School, Kingston, also 1913.

As for Welch Brothers, they were a major contracting outfit active in this region in the period, similar in many regards to Mead & Taft of nearby Cornwall; they executed high-end commissions, the McKendrick house being representative of the scale and sophistication of the domestic work they undertook, in addition to more mundane projects. In an advertisement published in 1903, they noted their services as encompassing the roles of architects, contractors, and builders: “We have planned and built many nice homes and buildings in Warwick the past fifteen years, and can give the best of references for high grade work.”¹¹ At the time they maintained their offices and manufacturing facilities near the railroad station in Warwick. The company’s name has been found written on the back of at least one piece of finish work in the house, presumably labeled for delivery to the site from its place of fabrication.

Moses Charles Migel, *The Welfare of the Blind in the United States, and Rest Haven*

Efforts to promote the welfare of the blind in the United States originated in the nineteenth century. America’s first residential school for the blind, the New England Asylum for the Blind, was established in 1829 in Massachusetts, and in 1831 New York established the New York Institution for the Blind; the following year, in Philadelphia, an institution was created for the education of blind children. The principal objective of these early schools was to train blind students in what were often referred to in contemporary parlance as the “blind

⁸ Ibid

⁹ Ibid

¹⁰Obituary, *The Kingston Daily Freeman*, 4 November 1929.

¹¹Welch Brothers advertisement, *Warwick Valley Dispatch*, 11 March 1903.

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trades,” among them basket and rug weaving and chair caning. This was a largely unsuccessful concept which gave way to the concept of the “sheltered shop,” which relied on the labor output of blind workers. In 1858 the American Printing House for the Blind was formed in Louisville, Kentucky, and some two decades later it became the official printer of school books used by blind students in the United States. An important milestone in the welfare of the blind in the United States was the 1871 formation of the American Association of Instructors of the Blind, noted as the first organization devoted to teachers of the blind. In 1918 Braille was accepted as the national standard for tactile reading, as previous to this date there had been several separate tactile methods and differences of opinion relative to each’s merits.¹²

The transformation of the former McKendrick house on High Street into the summer retreat that came to be known as Rest Haven was in large measure the result of the efforts of a singular individual, Moses Charles Migel, who in the latter portion of his lifetime became a tireless advocate for the blind, a cause which he fully dedicated himself to —nationally and internationally— from the 1920s onward. A native of Houston, Texas who lived most of his life in New York State, Migel enjoyed a highly successful and lucrative career as a manufacturer of silk fabrics in association with M.C. Migel & Company, of which he served as president. Early in his life and following his father’s death, Migel became the head of a family of 15 in Brooklyn, and there he gained employment as an office boy, clerk, and salesman for a number of firms before establishing himself independently as a silk merchant. By 1893 he was noted in the Brooklyn city directory as a silk merchant and a year later had moved his business interests to Manhattan; by 1900 he had become successful enough to open a second manufacturing location in Long Island City. Not long afterwards Migel established a silk mill in Providence, Rhode Island, which along with his other operations employed approximately 3,000 workers. The focus of his silk production was short-fiber spun silk, a product employed for telephone wire insulation, among other applications. His business dealings were so remarkably successful that by the time he married his wife, Elisa Parada, in 1906 at age 40, he was able to in large measure retire from day-to-day managerial responsibilities of the business.¹³

During the First World War, Moses Migel served as the president of the Allied Silk Trading Corporation, which had been formed at the request of the War Department for the manufacture of war materiel, namely silk cartridge cloth. His interest in the welfare of the blind dates to the immediate post-First World War period and his service as a major in the service of the Red Cross; at his own expense he traveled to war-ravaged France with eight nurses and there took charge of the preliminary care of all those American soldiers and sailors who had been blinded during the conflict. His efforts in this and subsequent endeavors on behalf of the blind would eventually earn him international honors, among them Chevalier of the French Legion of Honor, the Order of the Crown of Italy, the Shotwell Memorial Distinguished Service Medal for Labors for the Blind, and an honorary M.A. degree from Wesleyan University.¹⁴

In 1921 Migel was the chief founder of the American Foundation for the Blind and served as that organization’s president from the time of its establishment until 1945. The foundation was noted at the time of Migel’s passing in 1958 as “a non-profit research, educational and consultation agency acting as a clearing house for agencies throughout the United States serving an estimated total of 345,000 blind persons.”¹⁵ Migel personally donated a majority of the \$200,000 in funds required to erect the foundation’s headquarters in Manhattan and, as noted at the time of his death, worked closely for many years with Helen Keller, who was a

¹²Paraphrased from James Omgig, “History of Blindness: Summary of the History of the Education and Rehabilitation of the Blind,” American Action Fund for Blind Children and Adults.

¹³John and Nanette Bieber, “M.C. Migel: Monroe’s True Friend of the Blind,” *Orange County Historical Society Journal*, vol. 29 (November 2000), 21.

¹⁴“M.C. Migel Dead; Aided the Blind,” *New York Times*, 25 October 1958.

¹⁵Ibid

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visitor to his Monroe estate as well as the Rest Haven facility following its creation in 1923. The following account, also excerpted from Migel's 1958 *New York Times* obituary, paints an image of a dedicated and determined philanthropist who contributed tirelessly to the cause of the blind:

As foundation president, Mr. Migel has sponsored practically all of the national legislation for the blind since 1923. From most of the nation's railroads he obtained free transportation for guides for the blind, and he was instrumental in bringing about Federal appropriations for embossed literature and Talking Books.

Mr. Migel was instrumental in the creation of a uniform system of Braille type so the sightless could read the Braille of other areas in many other parts of the world. He established in 1937 the Migel Medal, which is given annually by the foundation for outstanding service to the blind.

As president of the National Industries for the Blind, Mr. Migel obtained legislation requiring Federal departments to buy certain supplies from workshops for the blind at a fair market price. About 5,000 blind workers now earn their living through this program.¹⁶

As noted in another obituary, this one published locally in the *Monroe Gazette*, Migel's association with Rest Haven was one of his enduring local legacies: "Mr. Migel will be remembered locally chiefly for his identity with 'Rest Haven,' a summer home for blind women on High Street, Monroe, which, for over twenty years, until 1944, he conducted and financed."¹⁷ In a similar vein, in a biographical account of Migel published under the heading *Who's Who in Social Service*, it was said of Migel that he was "an international figure in the welfare of the blind," and that he "personally maintains a summer and holiday center for women without sight, at Monroe, N.Y."¹⁸

In April 1923 the *Monroe Gazette* carried the following story about the purchase of the former McKendrick house on High Street for use as Rest Haven; from that time until 1967 it would function continuously in that capacity:

BUYS MCKENDRICK HOME FOR HAVEN of the BLIND

Residence one of the Most Beautiful in Monroe

M.C. Migel, retired silk manufacturer who resides at Monroe, has taken title to the Charles G. McKendrick residence overlooking the village of Monroe, for the purpose of a Home for the blind women and girls. For the present the Home will simply be operated as a summer proposition and relays of guests will come there for two weeks each during the summer.

The McKendrick home is one of the show places of Monroe and is admirably fitted for the purpose for which it will be used.

The Corporation is known as REST HAVEN, Inc., and the incorporators are Mr. and Mrs. Migel, Mrs. Schuyler Schieffelin, Mrs. Elwood C. Smith, Mrs. Clarence S. Knight, Mrs. Frederick Hulse, Mrs. Frederick Newbury of Monroe; Mrs. Marion Meding, Henry B. Herts and Miss Amelia T. Landor, of New York City.

The article concluded with an affirmation of Migel's interest in promoting the welfare of the blind and noted a recent visit he had taken to England "for the purpose of arranging for the exchange of standard literature for

¹⁶Ibid

¹⁷"Moses C. Migel," *Monroe Gazette*, 30 October 1958.

¹⁸"Who's Who in Social Service," M.C. Migel biography; source not identified.

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the blind.”¹⁹ His efforts earned him remarkable praise and commendation from many, among them President Dwight D. Eisenhower, who wrote Migel’s widow, Elisa, following his passing in 1958. “I am distressed to learn of the death of my friend, Major Migel,” Eisenhower wrote; “He was privileged to have a long and fruitful life, and the satisfaction of doing much for his fellow men.”²⁰

Helen Keller, of whom photographs survive depicting one of her visits to Rest Haven, was a close associate of Moses Migel in his mission to assist those stricken by blindness. Born in 1880 in Tuscumbia, Alabama, Keller overcame both blindness and deafness with the assistance of her teacher, Anne Sullivan, to become a political activist, author, lecturer, and the first deaf and blind person to earn a Bachelor of Arts degree. In 1903, with the assistance of Sullivan and Sullivan’s husband, John Macy, Keller published *The Story of My Life*, one of several books she authored during her lifetime. In October 1931 Keller, noted as “the internationally famous blind scholar,” along with Anne Sullivan, were guests of the Migel’s at their Monroe estate, a reception having been organized in their honor. “Miss Keller is considered by eminent authorities as the outstanding woman of this or any generation,” it was written in the *Monroe Gazette*, “and has been an inspiration by her own life to hundreds and thousands of people in this and other lands.”²¹ While it can be presumed that Keller visited Rest Haven during her 1931 visit, a later visit there undertaken in 1950 was recorded in a series of photographs which depict her on the front stairs of the house along with those women who were vacationing there at the time. She undoubtedly took a keen interest in Rest Haven and the solace it provided any number of blind women during the course of its operation, which ended a year before her own death in 1968.

Among the earliest references to the new use of the former McKendrick house as Rest Haven was an article published in *The Brooklyn Standard Union* in September 1923, only a few months after it was opened, under the title “Offers Vacation to Blind Women; Accommodations Still Available for Eleven at Estate of Philanthropist.”²² The article is enlightening relative to the mechanics in which applications were first received, the capacity of the facility, the all-expenses paid nature of the operation, and its initial focus on women residing in New York City:

Eleven more blind women may have a two weeks’ vacation in the country with expenses paid, including railroad fare, by applying to Miss M.J. Johnson... who may be found in the offices of the New York State Commission for the Blind...

This vacation, however, has nothing to do with the commission. It is a private enterprise started by a wealthy man who has been interested in work for the blind for the last twenty years. As he wants to keep his identity a secret, all arrangements are made by Miss Johnson. Applicants register with her, and when a sufficiently large group is assembled she arranges for some sighted companions to go with them.

The home, “Rest Haven,” is situated at Monroe, Orange County, N.Y., near Tuxedo. It has accommodations for twenty blind women and five sighted attendants. It was opened on June 15 last. It is an old estate which the philanthropist has turned into a recreation home especially suited to the blind.

Since its opening, many women from Brooklyn as well as Manhattan have enjoyed a two weeks’ rest there...

The place will be kept open for the remainder of the month and those who know of blind women are urged

¹⁹“Buys McKendrick Home,” *ibid*, 5 April 1923.

²⁰Dwight D. Eisenhower to Elisa Migel, 24 October 1958.

²¹“Helen Keller in Monroe,” *ibid*, 29 October 1931.

²²“Offers Vacation to Blind Women; Accommodations Still Available for Eleven at Estate of Philanthropist,” *Brooklyn Standard Union*, 5 September 1923.

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to communicate with Miss Johnson.²³

The article included a letter from Johnson in which she opened by saying “In the hope of reaching the blind women of New York and Brooklyn, for whom this is primarily intended, this letter is presented with appreciation for the opportunity of using your columns as a medium.” Johnson indicated that Rest Haven had been established by an anonymous party, “a sincere friend of the blind,” and had received its first group of blind women and attendants on June 15 of that year. Rest Haven was described by Johnson as “a beautiful mansion” situated in a park-like setting with woods, vegetable gardens, flower gardens, and grape arbors. “There is, of course, no expense incident to the vacation offered at Rest Haven,” she wrote; “Railroad fares from New York City to Monroe and returned are defrayed by the friend who has established the house, and those of your readers who know of a blind woman who would welcome the opportunity of a visit... are urged to pass on the information...”²⁴

Although blind women who were residents of Manhattan and Brooklyn were Rest Haven’s first visitors, the operation soon thereafter expanded to other parts of New York City. As noted in a newspaper account in the *Daily Star* in 1927, “Blind women living in Queens who have no means to visit a summer retreat are again given the opportunity to spend eighteen days at Rest Haven... free of any cost.”²⁵ This account noted that the facility was preparing to open for its fifth season on June 6 with six separate 18-day periods “when blind women who are in good health may be guests without cost. Entertainments are frequent and the resort, an old homestead, is situated on parked ground with luxuriant shade trees and varieties of flowers.”²⁶

Rest Haven soon came to accommodate blind women living well outside of New York City’s boroughs. In July 1924 the Zonta Club of Glens Falls indicated that on a recent Lake George boat trip members had contributed \$10 toward funds being raised by the Tri-County Association for the Blind “for the purpose of sending three local blind women to ‘Rest Haven,’ the vacation home for the blind.”²⁷ Apparently the connection with Glens Falls continued over the years and at least into the mid-1940s, as it was reported in 1946 that “Miss Emma West, Miss Jessie Sayles and Mrs. Nellie Perkins, all of this city, are spending two weeks at Rest Haven, N.Y.”²⁸

By the 1950s Rest Haven accommodated visitors coming from as far away as Cattaraugus County in southwestern New York State, in the person of a blind and deaf woman from Olean. This anonymous 47-year old visitor provided a somewhat detailed portrait of her visit to Rest Haven, which she managed to write out on a typewriter:

We had no boss over us, only two rules: rising at seven-fifteen, breakfast at eight, silence at eleven. Mornings were spent in doing our laundry, reading, writing, listening to the radio, or anything we wished to do. Afternoons from one-thirty to two-thirty o’clock, we could do our ironing, or nap.

We went rowing on Round Lake. In the evening, there was music, singing, and visiting... we had a weiner roast out in the lovely park... we went hiking about three miles one way, had soft drinks, ice cream, and hot dogs... at a picnic, we had fun with swings, teeters, and joking... we danced in the pavilion.

²³Ibid

²⁴Ibid

²⁵“Summer Resort Free to Blind People,” *Daily Star*, 6 May 1927.

²⁶Ibid

²⁷“Zonta Club Aids Fund to Give 3 Women Home,” *Post-Star* (Glens Falls), 22 July 1924.

²⁸“Away And At Home,” *Post-Star*, 17 September 1946.

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Those who wished, went to shows most every night. Sundays, we went to church. One morning a lady came to read a novel; she read two hours... we went to Bear Mountain for a picnic, and we had to hike a mile to reach the lake after leaving the bus... coming back, we passed through West Point.

A HIGHLIGHT of the vacation was a hat show, with all the vacationists making hats. Prizes were given for the best. All women, ranging in ages from eighteen to seventy, could use the talking book machine, juke box, radio, piano, and could have guests call at any time during the day.

The unnamed correspondent concluded by indicating "I was so happy every minute while at Rest Haven. I did so much love and enjoy my two weeks of rest and fun."²⁹

Later History

Rest Haven continued to accommodate the needs of seasonal visitors until 1967, the year it last operated in the manner first established by Migel. In April 1968 the *Monroe Gazette* indicated that Rest Haven would not be opening that year; "Residents of Monroe may well find a sense of something missing this summer. For a special group of visitors that has arrived annually for the past 43 years will not be showing up this year. They are the blind and deaf-blind women who have enjoyed a summer vacation at Rest Haven..."³⁰ This decision was made by the trustees of the American Foundation for the Blind, which had been the owner of the property since acquiring it from Moses Migel in 1943. The Migels and their close associates had sustained the endeavor for two decades before deciding that it was best operated exclusively by the foundation. Among those factors leading to its closure was the development of specialized camps which served a similar need in both New York State and New England, in addition to the foundation's desire to allocate those financial resources for other needs. "Whether the name 'Rest Haven' will have future significance, or simply become a part of Monroe's history, is the question raised by a recent announcement..."³¹

Conclusion

Rest Haven remains a building of considerable architectural and historical significance. Built for the McKendrick family as a sophisticated Colonial Revival-style country house and designed by architect Arthur C. Goodyear, it later served for over 40 years as Rest Haven, during which time it offered summer boarding accommodations to blind women seeking respite from their routine daily endeavors. Rest Haven's association with both Moses C. Migel and Helen Keller mark it as a resource of no small distinction in the care and treatment of the blind in the United States in the twentieth century. Established anonymously by Migel, and wholly at his personal expense, this arrangement continued until 1943, at which time oversight and operation was given over to the American Foundation for the Blind. Efforts are presently being undertaken to sensitively restore the building and place it back into active service.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

N/A

²⁹"Olean Woman, Blind and Deaf, Has Good Time on Vacation," *Olean Times Herald*, 3 August 1951.

³⁰"Rest Haven Not to Be Opened," *Monroe Gazette*, 4 April 1968.

³¹Ibid

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11. Form Prepared By

name/title William E. Krattinger

organization NYS Division for Historic Preservation

date February/May 2017

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telephone (518) 268-2167

city or town Waterford

state NY

zip 12188

e-mail William.Krattinger@parks.ny.gov

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:

Photographs by William E. Krattinger, NYS Division for Historic Preservation, November 2016; TIFF format, original digital files at NYS Division for Historic Preservation, Waterford NY 12188.

- 001 EXTERIOR, perspective view, looking towards southeast façade
- 002 EXTERIOR, view of southeast façade
- 003 EXTERIOR, view showing northeast and northwest elevations
- 004 EXTERIOR, view showing southwest elevation
- 005 INTERIOR, first floor, main entrance hall, view showing principal staircase and open screen between foyer and parlor
- 006 INTERIOR, first floor, fireplace, main entrance hall
- 007 INTERIOR, first floor, fireplace, dining room; main entrance from southeast façade in background right
- 008 INTERIOR, first floor, fireplace, parlor
- 009 INTERIOR, first floor, foyer staircase
- 010 INTERIOR, first floor, fireplace, foyer
- 011 INTERIOR, first floor, built in seating, foyer
- 012 INTERIOR, second floor, view looking down to main staircase landing
- 013 INTERIOR, second floor, view of bedchamber showing built in seating and closets
- 014 INTERIOR, second floor, view showing fireplace in bedchamber
- 015 INTERIOR, attic, view showing roof frame and original wood shingles

Property Owner:

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

name HRR Corporation, c/o Timothy Mitts

street & number _____

telephone _____

city or town _____

state _____

zip code _____

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.).

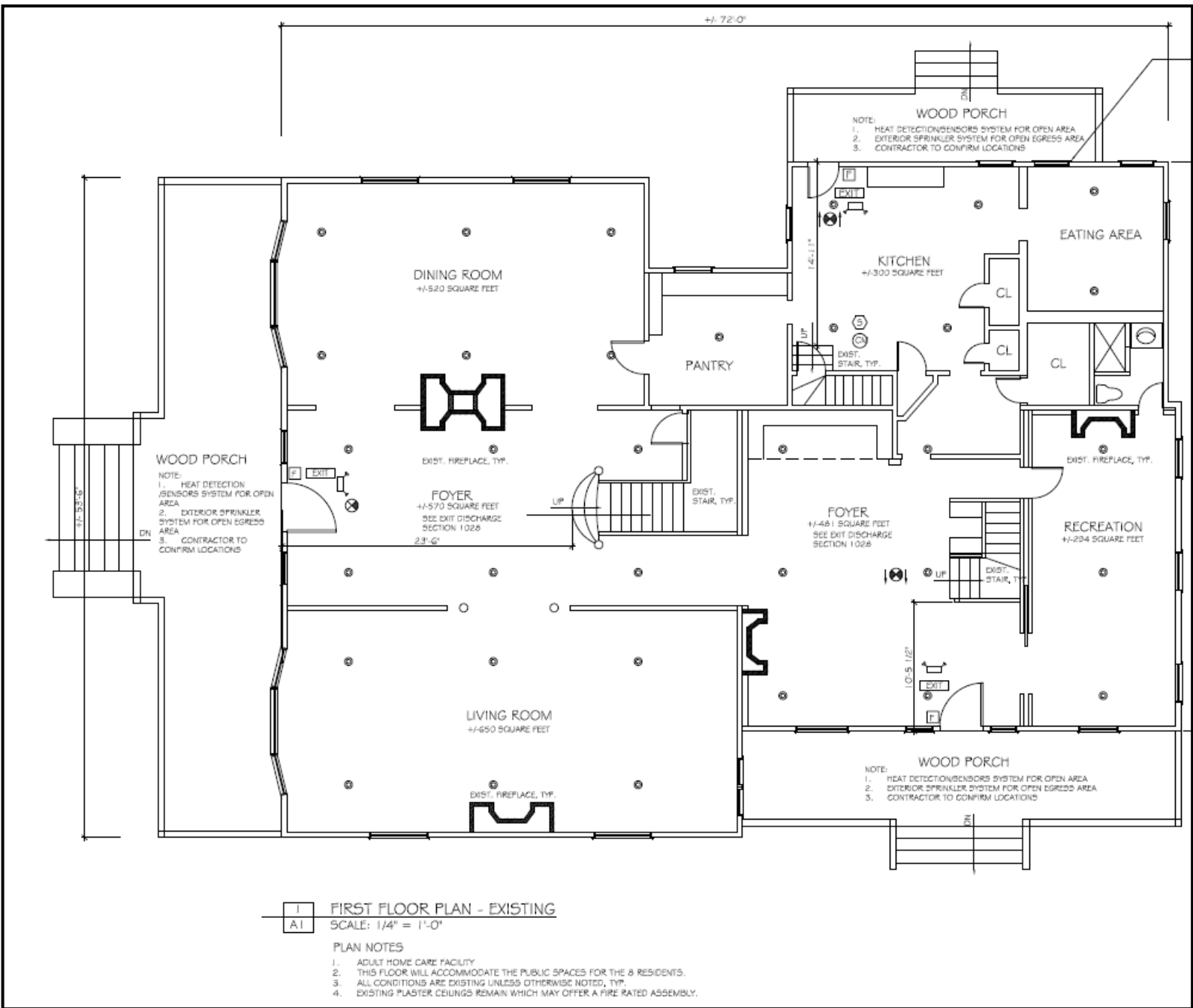
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to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

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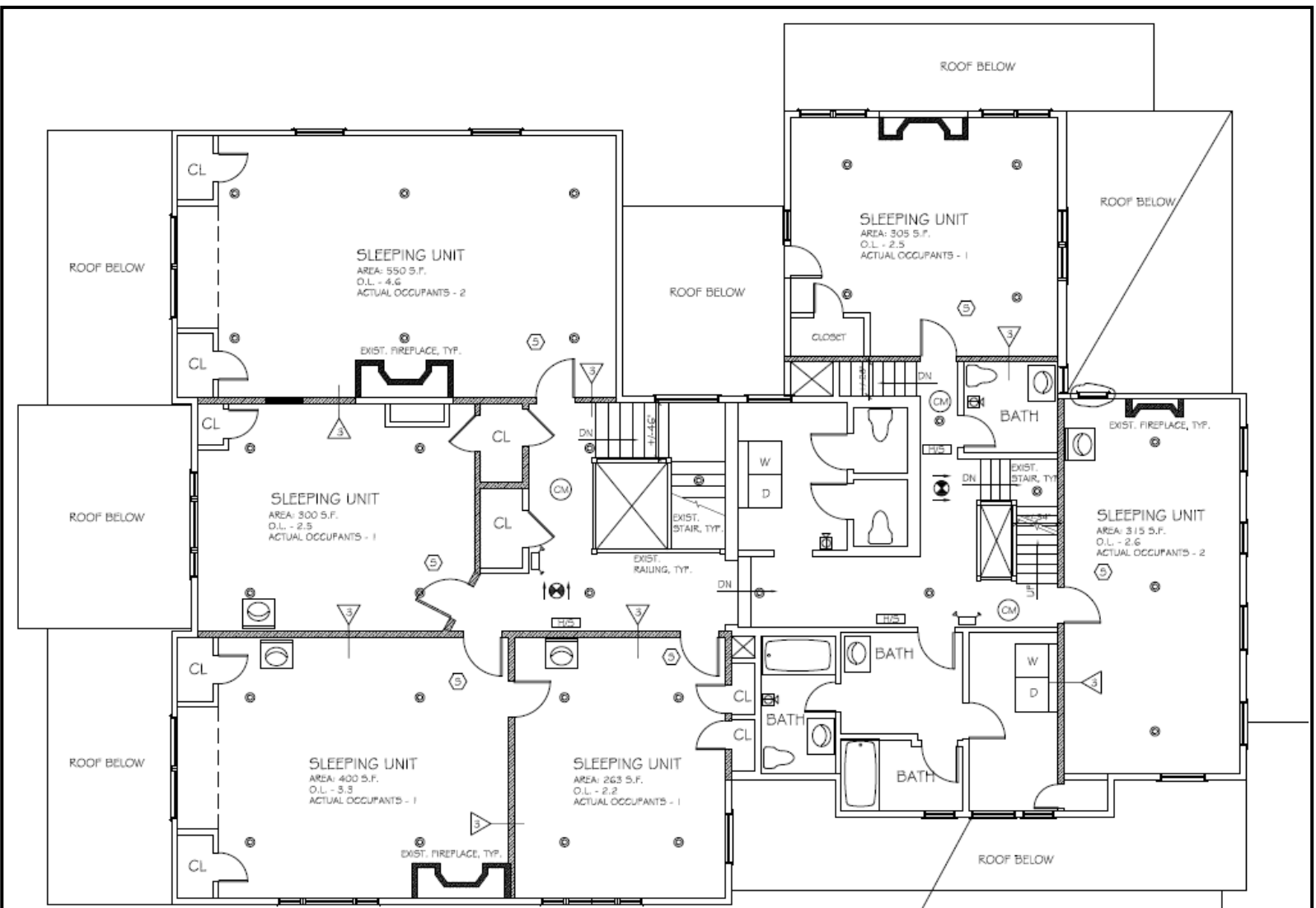


1 FIRST FLOOR PLAN - EXISTING
A1 SCALE: 1/4" = 1'-0"

- PLAN NOTES**
1. ADULT HOME CARE FACILITY
 2. THIS FLOOR WILL ACCOMMODATE THE PUBLIC SPACES FOR THE 8 RESIDENTS.
 3. ALL CONDITIONS ARE EXISTING UNLESS OTHERWISE NOTED, TYP.
 4. EXISTING PLASTER CEILINGS REMAIN WHICH MAY OFFER A FIRE RATED ASSEMBLY.

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ABOVE, 1903 map showing property on what was then the largely undeveloped course of High Street

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ABOVE & BELOW, early view of the house's principal elevation



REST HAVEN

Name of Property

ORANGE CO., N.Y.

County and State

THE CHRISTIAN HERALD

AN ILLUSTRATED NEWS WEEKLY FOR THE HOME

(Published Every Saturday at the Bible House, New York City)

About Folks Who Are Blind

SHE had stopped reading newspapers or magazines or books; the strain on her eyes was too great. At last she could hardly find her way about the stage. She was a lovely woman and her plays were always sweet and welcome; hundreds of thousands enjoyed her acting every year. As the light grew dimmer she went to see doctors—doctors of all kinds. In almost every city she visited she sought aid of physicians.

"Your teeth are affecting your eyes," many of them told her. In desperation she had tooth after tooth pulled. After a specially trying performance she would hurry out of the theater to the nearest dentist and have him pull one or two teeth, which—she lived—"hurt" her. At last all her teeth were gone; but the darkness kept growing deeper. Finally she had to come to it, an operation on her eyes. When it was finished the surgeon put a bandage over them and sent her to a lightless room to wait three months for results.

"I made two prayers, over and over, during those weeks," she said. "One was that I could see when the bandage was removed; the other was that, if I couldn't see, I could find some work to do in the world, anyhow. I couldn't bear the idea of being idle in the darkness."

When the bandage was removed she found herself in utter blackness; all sight was gone.

"Bring me my clothes!" she ordered.

"What are you going to do?" asked the surgeon.

"I'm going to get out of here and go home; I'm going to get ready to go to work."

"But, my dear woman," said the surgeon. "You are blind. You are not yourself. You must let us take care of you here, for awhile, until the shock of your disappointment has passed off."

"My clothes!" she ordered.

"My clothes. When my friends come they will take me to my home. I'm going to start out in the world again."

And so she left the hospital that day.

BROADWAY has its tales of sin and hardness, but this isn't one of them. A few days later she went to the offices of one of the great managers under whom she had played for years. He's a Christian; some day I am going to tell about him.

"Don't worry a bit," he said to her. "I'm fixing it so that you shall draw a regular sum every week for the rest of your life."

"Money!" she said. "It isn't money I want. I want work to do."

"Do you really mean that?" asked the producer.

"I do," she answered. "I can't think of living without working. I know I'm not worth as much as I used to be, but I must work."

"Fine!" said the producer. He pushed a button and called in one of his play editors.

"I want a play for Miss ——" he said. "She can't see very well, so I want you to keep that in mind. But don't write a play about a blind woman; I want this play written so that Miss ——" can be the heroine, just as if she were a seeing person."

On the opening night the manager stood in the back of the theater, wide-eyed, to see the curtain go up. He was going to have tears in those eyes, in a minute, though he didn't know it.



M. C. Migel, president of the American Foundation for the Blind

By WILLIAM G. SHEPHERD

The curtain rose; there she was, the blind woman, ready to speak her part. But the audience had to elude her first; she had been absent from the stage for over a year. The audience didn't know why she had been absent; but it was glad to see her back. She began to speak her part; she had the same fine, full voice; she was the same lovely, gentle woman. Immediately the manager knew she had succeeded. He couldn't see much better than she could when he found her in her dressing-room. His voice wasn't as steady as hers, by far.

"It's a success," he said. "Go ahead and work. You've got what you wanted."

She played that little play for several years in America. I won't give its name, nor hers. It's a secret that she's blind.

We're such numbskulls, we folks who can see, that we wouldn't believe a blind person could play a lovely part on the stage; we wouldn't permit a blind person to stir our hearts, as this blind woman can, if we knew the person was blind. We might not pay to go to see her.

ONE of the rich lawyers of Canada is blind. He was a school boy when he lost his sight, a happy-go-lucky boy on vacation. His pen-knife blade snapped while he was carrying his name on an old bridge and a flying piece of steel put out the sight of one eye. He laughed his way along through another year of school, but his teachers noted that the sight of his other eye was weakening.

"That sightless eye ought to be removed," the family surgeon told the parents, when the boy came home from school. "It is affecting the other eye. It's a simple, easy operation."

The operation was done in the boy's home, in a room upstairs. Down below the mother waited for the signal to come up when the operation was finished.

"All right," the doctor called down cheerily. "We're through. He'll want to see you when he comes out from under the ether." But he didn't see her.

The mother rushed up the stairs and the surgeon led her into the room. A nurse was putting a bandage on the boy's eye, as he lay still unconscious. The mother looked at the doctor, bewildered. Why were they bandaging—?

Yes, it was as awful as it could be. The bandage was on the wrong eye. The doctor had taken out the eye that had sight. The happy-go-lucky boy woke to pitch darkness, blind for life; the surgeon went away and died a broken man, within a year.

The boy—well, an old, blind, poverty-worried musician helped him out. He heard the terrible story—all of Canada did. The folks of Canada made up a sum of thousands of dollars to give to the boy. They insisted he must take it, even though his parents were rich. The old blind musician had only advice to give. He went to the mansion where the boy lived and asked to see the mother.

"An old blind man thinks out lots of things to himself through the black years," he told the mother. "Can I tell you something that I know will help your son?"

"Send him right along into life as if nothing had happened."

he went on. "Don't let him think that being blind will make much difference. It won't make much difference, if he doesn't think so. Don't let him think that you've stopped expecting things of him. Keep him going. Keep him going."

Back to the same school the mother sent the boy; his brother went with him. They headed the class that year. Together, through following years, they went through the law department of a great university. Then they established a law office in a Canadian metropolis and soon became leaders at the bar. In the war the brother was killed. But the blind brother is today one of Canada's great lawyers. That muddled surgeon gave the blind folks of Canada a great, blind brother who has been of inestimable help to them.

THE other day, a lady named Helen Keller, wrote a letter to a friend in New York City. She wrote it on a typewriter, as clearly as I am writing these words, and far more neatly.

"I am writing this letter myself," she explained, "because my secretary is having trouble with her eyes." She must have smiled just a little as she wrote it.

ABOVE, M.C. Migel on cover of *The Christian Herald*, November 1924

REST HAVEN

Name of Property

ORANGE CO., N.Y.

County and State

THE WHITE HOUSE
WASHINGTON

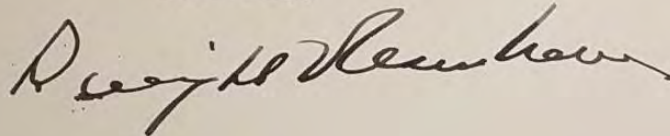
October 24, 1958.

Dear Mrs. Migel:

I am distressed to learn of the death of my friend, Major Migel. He was privileged to have a long and fruitful life, and the satisfaction of doing much for his fellowmen. In addition, I know that he was an earnest advocate of good government and I was gratified, from the time of my first meeting with him, by his support of the principles in which I deeply believe.

Mrs. Eisenhower joins me in deepest sympathy, and the assurance that our thoughts and prayers are with you.

Sincerely,



Mrs. M. C. Migel,
770 Park Avenue,
New York, New York.

ABOVE, Dwight D. Eisenhower letter, 1958

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ABOVE, Helen Keller at Rest Haven, 1950

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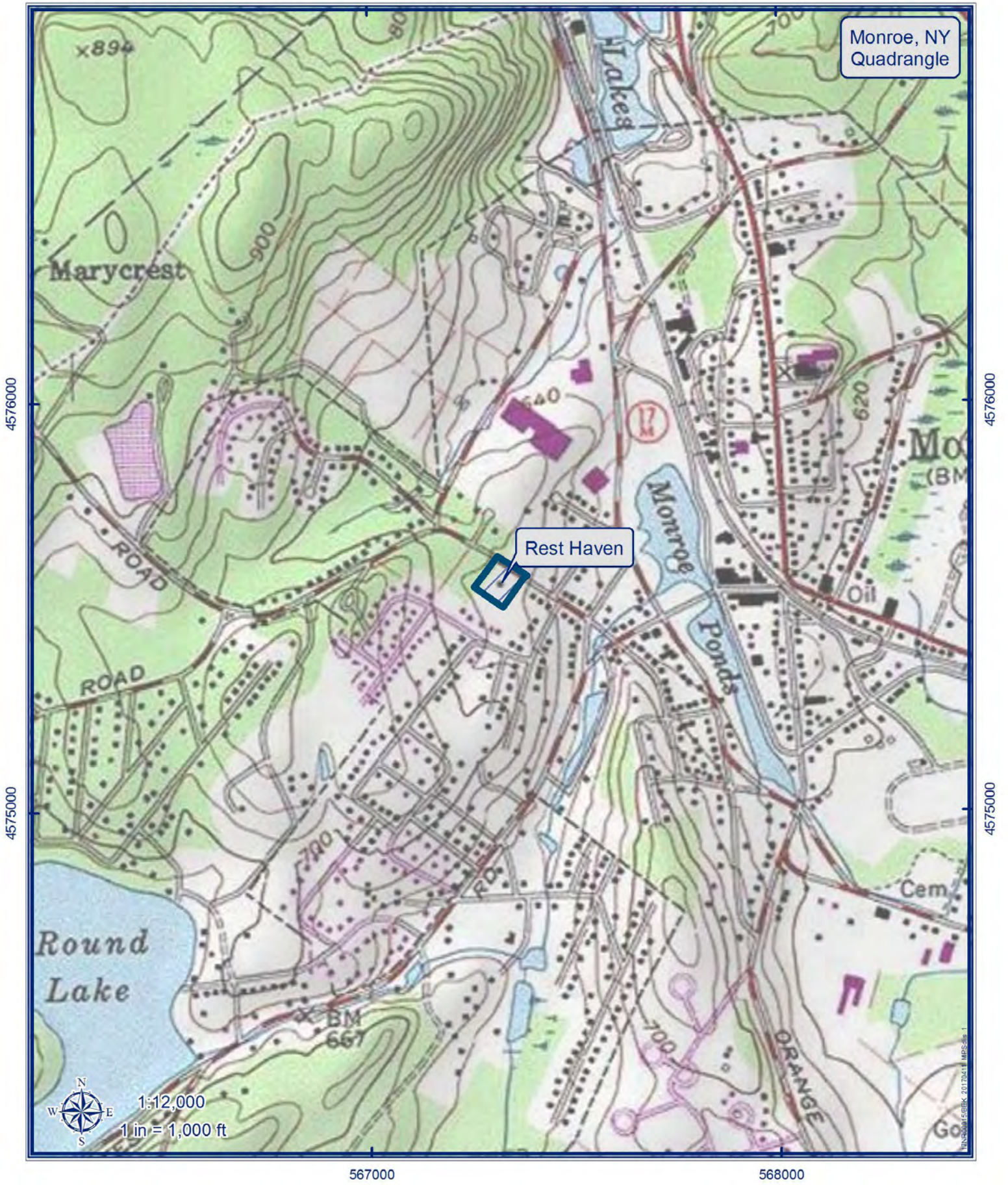
ABOVE, Helen Keller at Rest Haven, 1950



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Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Parks, Recreation
and Historic Preservation



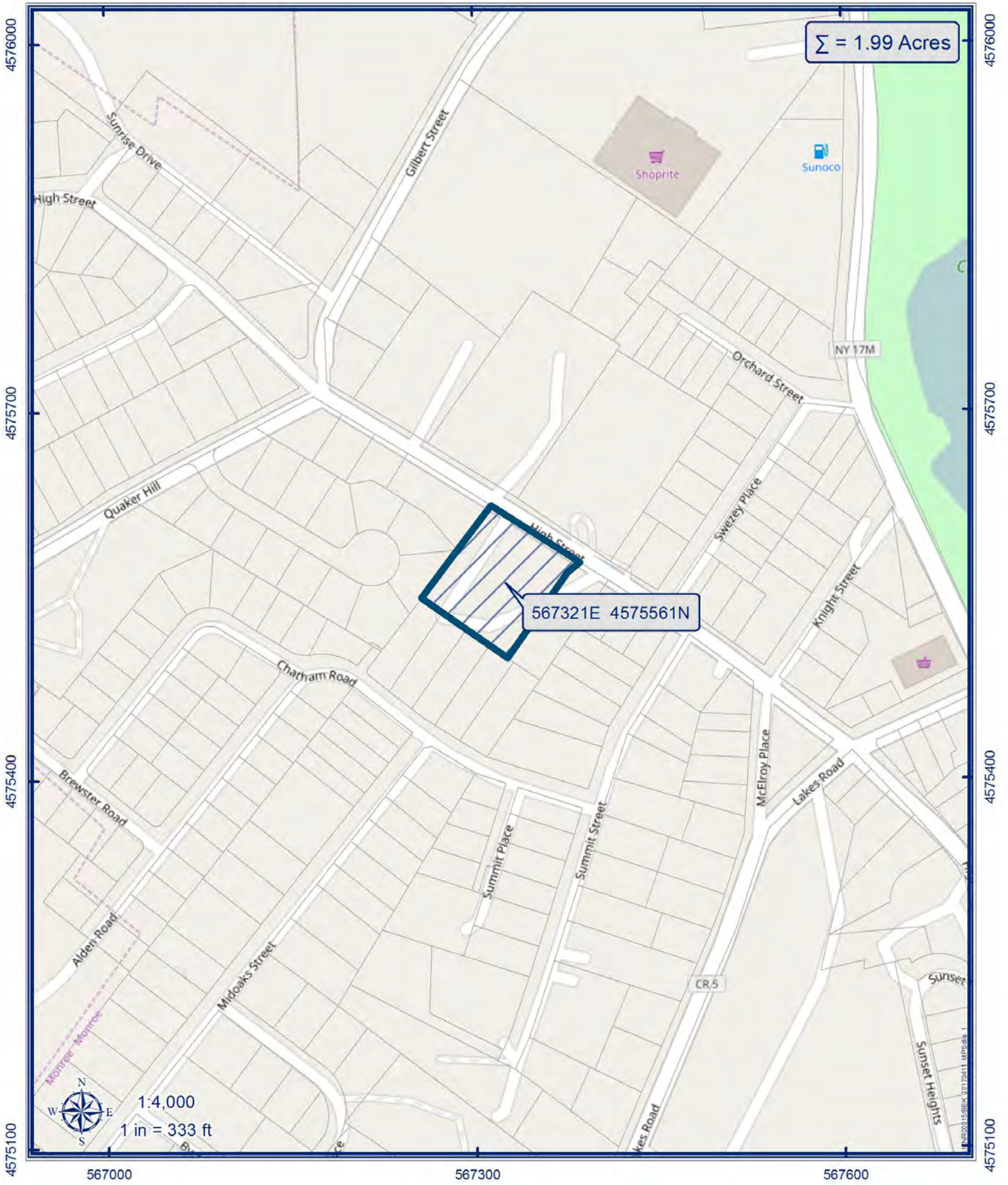
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Rest Haven



Parks, Recreation
and Historic Preservation



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Rest Haven



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Parks, Recreation
and Historic Preservation







Restoration Provided by
HELEN KELLER
PRESERVATION &
RESTORATION OF
WEST HAVEN INC





Without the storm winds may blow
Within this haven all is peace



1921 Dreams are like fireflies. Go out and chase a few.





















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/12/2017 Date of Pending List: Date of 16th Day: Date of 45th Day: 6/26/2017 Date of Weekly List: 6/30/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 6/26/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

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



5 May 2017

Alexis Abernathy
National Park Service
National Register of Historic Places
1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

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

Miller Block and Townhouse, Chemung County
Biggs Memorial Hospital Complex, Tompkins County
Cash-Draper House, Orange County
Heintzelman Library, Warren County
Rest Haven, Orange 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