

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form



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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

#### 1. Name of Property

historic name Dale Cemetery  
other names/site number N/A

#### 2. Location

street & number 104 Havell Street [ ] not for publication  
city or town Ossining [ ] vicinity  
state New York code NY county Westchester code 119 zip code 10562

#### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  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 as set forth in 36 CFR Part 60. In my opinion, the property  meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide  locally. ([ ] see continuation sheet for additional comments.)

Ruth A. Pierpont DHPO 5/10/13  
Signature of certifying official/Title Date

New York State Office of Parks, Recreation & Historic Preservation  
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:  
 entered in the National Register  
[ ] see continuation sheet  
 determined eligible for the National Register  
[ ] see continuation sheet  
 determined not eligible for the National Register  
 removed from the National Register  
 other (explain) \_\_\_\_\_

[Signature] 7-17-13  
Signature of the Keeper date of action

**Dale Cemetery**

**Westchester County, New York**

Name of Property

County and State

**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	1	buildings
1	1	sites
9		structures
		objects
<b>11</b>	<b>2</b>	<b>TOTAL</b>

**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**

N/A

**6. Function or Use**

**Historic Functions**

(enter categories from instructions)

FUNERARY/ cemetery

**Current Functions**

(Enter categories from instructions)

FUNERARY/ cemetery

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Other: rural cemetery

**Materials**

(Enter categories from instructions)

foundation N/A

walls N/A

roof N/A

other Stone; Metal, bronze, zinc; Concrete

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets)

**Dale Cemetery**

**Westchester County, New York**

Name of Property

County and State

**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 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 that 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 boxes that apply.)

- 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 of age or achieved significance within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 Building Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: \_\_\_\_\_

**Areas of Significance:**

(Enter categories from instructions)

- \_\_\_\_\_  
Social History
- \_\_\_\_\_  
Landscape Architecture
- \_\_\_\_\_  
Funerary Art

**Period of Significance:**

\_\_\_\_\_  
1851 - 1963

**Significant Dates:**

\_\_\_\_\_  
1851/1852

**Significant Person:**

\_\_\_\_\_  
N/A

**Cultural Affiliation:**

\_\_\_\_\_  
N/A

**Architect/Builder:**

\_\_\_\_\_  
Howard Daniels

**Dale Cemetery**  
Name of Property

**Westchester County, New York**  
County and State

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**10. Geographical Data**

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**Acreeage of Property** 35.02

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 18 | 596035 | 4558973  
Zone Easting Northing

3 18 | 596149 | 4558490  
Zone Easting Northing

2 18 | 596168 | 4558619

4 18 | 596124 | 4558365\*

\*See Maps additional UTMs

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

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**11. Form Prepared By**

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name/title Miguel Hernandez and Deborah Van Steen (Daniel McEneny, NYSHPO)

organization Ossining Historical Society date 3/31/2013

street & number 196 Croton Avenue telephone 914-941-4920

city or town Ossining state NY zip code 10562

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**Additional Documentation**

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Submit the following items with the completed form:

**Continuation Sheets**

**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.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with SHPO or FPO for any additional items)

**Property Owner** (Complete this item at the request of the SHPO or FPO)

name Town of Ossining

street & number 16 Croton Avenue telephone 914-762-6000

city or town Ossining state NY zip code 10562

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**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. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 1

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Description

Dale Cemetery is located in the Village and Town of Ossining, Westchester County, in the area historically known as Claremont. The cemetery is set on over thirty-five landscaped, rolling acres in the lower Hudson Valley, approximately thirty miles from New York City. The southern 22.3 acres are located in the Village and the northern 13.3 acres are in the Town of Ossining. The cemetery is bounded by the Sing Sing Kill, historically known as the Kill Brook, along the east and south sides of the property. At the west, the ground rises from the Sing Sing Kill over undulating terrain to a ridge, three hundred feet above sea level, that overlooks the grounds.

Established in 1851, Dale Cemetery is sited on sloping, lightly wooded terrain approximately thirty miles north of New York City. Largely, the cemetery faces the east; Havell Street serves as the cemetery's western boundary with Dale Avenue closing it off at the eastern side. The Congregation Sons of Israel Cemetery (established ca. 1893) is just to the south and to the north is the wooded Thurber property, now belonging to the Ossining School District and St. Augustine's Cemetery (established in 1863.) As of January 2012 Dale cemetery includes over twelve hundred interments marked by a variety of individual headstones, footstones, family plots and mausoleums. Dale contains two burial plots specifically set aside for veterans as well as individual military graves throughout the cemetery of those who have fought in the Revolution, War of 1812, Civil War, Spanish-American War and twentieth-century campaigns. In addition, there are plots for fire fighters and members of various other communal organizations.

The contributing historic resources that make up Dale Cemetery include its plan, two vaults, one set of entrance pillars, a caretaker's cottage, stone walls lining the cemetery's perimeter and entrances (counted as one structure), and five mausoleums. Individual burial markers and landscape elements such as stone steps and walls within the cemetery are counted as part of the overall site. A non-historic tool barn is located towards the south of the parcel and a new burial site does not contribute to the site.

The design of Dale Cemetery is credited to Howard Daniels, a noted landscape architect of the pre-Civil War era. A proponent of the rural cemetery/garden cemetery movement, Daniels studied in England and practiced in the United States. His plan for Dale incorporates a complex of winding roads and paths that meander throughout built hills and swales, all designed around the natural sweeping vistas, a brook and other woodland features. As an active cemetery, changes have been made to Daniels's original design. Originally laid out on fifty acres, the cemetery's lands have been reduced to its current thirty-seven acres. This reduction of undeveloped acreage occurred largely during the later part of the nineteenth century and does not distract from the original park-like appearance of the cemetery.

The majority of the roads laid out by Daniels survive. Many of the principal roads are now paved; however, several secondary roads are in their original condition. Each roadway and path engages the topography by following natural drainage swales, running through ravines or depressions, following the natural contours of the land. The main carriageway leading from the Dale Avenue entrance is serpentine and climbs gradually to slow funerals to a stately pace, enabling visitors to acquire commanding views of

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 2

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

the grounds. Remnants of stonewalls are found along the western perimeter, likely marking earlier land use. Their evaluation for significance begins at the 1851 period of significance, when they were incorporated into the design of the cemetery.

In terms of funerary art, Dale includes a wide variety of tombstones, footstones, mausoleums, monuments, and statutes constructed of a range of materials in architectural styles that reflect the cultural and religious sensibilities during the period of significance. These are arranged in varying patterns dictated by the direction of the paths and drives. Larger monuments dating from the second half of the nineteenth century and early twentieth century include Neoclassical obelisks, pillars, and pedestals with Greek or Roman detailing. Urns, torches and other objects top many of them. Statuaries are found throughout and include stone or cast metal depictions typically of angels, women and children. Also throughout are carvings and sculptures using Gothic tracery of natural motifs in the form of leaves, flowers, branches and grasses. Foot markers of stone and bronze from the early to mid-twentieth century define many burial plots.

In addition to burial markers, the cemetery incorporates dolomite coarse marble for such features as the columns that held the entrance gates, the receiving vault, various steps, walls and the foundation of the superintendent's Cottage. This material is known as "Sing Sing Marble" since it was quarried at the prison of the same name from 1825 until 1920. Dale offers the opportunity to view a large concentration of this material, which was used throughout New York State.

**Sections** Dale is sub-divided into several loosely defined sections that are denominated by numbers or letters as shown on the attached map. These sections follow no sequential numerical or alphabetical order, as they were named at various times in the history of the cemetery and some of the names changed over time. The lettered sections were among the first to be used for burials and hence have the oldest burials; their funereal architecture is characteristic Victorian Gothic, Classical Revival, and other revivalist styles of the nineteenth century. In addition, many of the architectural landscape features in these sections, such as steps and walls, make use of the marble that was quarried at Sing Sing Prison. Several non-paved 12-foot wide roadways wind around through this area.

**Sections A through E.** These sections contain several areas originally laid out by Daniels. The receiving vault, built in 1851 and designed by Daniels, is found at the extreme southern tip of section A, north of the Lockwood plot. This structure is constructed of Sing Sing marble and built into a hillside. The vault has a gable roof, stone brackets, and an arched opening centered at the façade and an arched wood panel single-leaf door. The façade is 30 feet in length including curved wing walls that frame the vault. The wing walls have stone coping and are crowned with a large urn at each end. The exposed part of the vault is 10 feet wide x 12 feet high and the interior measures 12 x 12 x 10 feet. The receiving vault is used to store the bodies of deceased persons during the winter months when the ground is too frozen to dig a permanent grave. The rates for the use of the receiving vault in 1910 were \$15 for an adult and \$10 for child, six years or under. Bodies were allowed to remain only fifteen days in winter, five days in summer. At the expiration of that time, the body was to be removed to a single grave by cemetery authorities.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 3

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

The wooded hillside above the vault in Section A was the first section of the cemetery used for burials. The large Egyptian Revival style granite vault belonging to the ship-builder George Collyer and his family is sited at the end of a cul-de-sac and is considered the earliest vault built at Dale Cemetery. The Collyer vault features a flat roof with a coved cornice topped with a stepped parapet centered above the entrance. The walls are battered and the entrance is flanked by a pair of Egyptian columns of polished granite with stylized palm capitals. The vault is built into the hillside and has wing walls of cut-stone blocks that frame the vault.

Another significant feature in Section A is the Gothic tracery cast-iron fence that encloses the Sherwood family plot. The fence around the Sherwood plot is the last intact metal fence in the cemetery and measures 15 feet wide x 30 feet long. The family name is inscribed on the elaborate gate. Section A also contains the grave of Samuel Youngs, the first person to be buried at Dale in 1851. Youngs was a Revolutionary War veteran, surrogate of Westchester County, state assemblyman and, purportedly, Washington Irving's model for Ichabod Crane. Another Revolutionary War veteran who is buried here is Captain James Trowbridge.

The graves in Section B follow the contour lines of a hill in semicircular fashion and include the grave of Abraham Hyatt who died in 1820 and was a second lieutenant during the American Revolution. Graves of the McCord family, whose farm home in Ossining dates back to the seventeenth century, are located on the hill above the brook. The oldest McCord graves were originally in a family burial ground on their farm but were believed reinterred at Dale Cemetery in the nineteenth century. Among the McCord graves is the eighteenth-century cherub face marker of Jane McCord, the only example of its type in the cemetery. Sections C through D are characterized by a steep knoll bordered by an unpaved roadway. This area of the cemetery contains many fine examples of nineteenth-century markers and monuments representative of funerary art of the period.

**Section F.** The section is encircled by the paved Maple Hill Road on the west and one of several remaining unpaved paths at the cemetery on the east. It is on a knoll with vistas to other sections of the cemetery and contains several impressive monuments and mausoleums of some of Ossining's most prominent nineteenth-century citizens. The markers and monuments in Section F are representative of the nineteenth and early twentieth centuries. The section has three Classical Revival mausoleums that date from the turn of the twentieth century: the Major General Edwin Augustus McAlpin mausoleum; the Brandreth mausoleum; and the Lawrence mausoleum. The Brandreth and McAlpin mausoleums are typical stone structures topped with gable roofs. The Lawrence mausoleum has a semicircular portico supported by columns and an arched door; the hipped roof is stepped and crowned with scrolls.

The monument to Dr. Benjamin Brandreth and his wife, Virginia, is a life-size female figure of *Memory*, who sits atop a massive classical style pedestal. She is in classical garb, sitting on a bench and holding a wreath in her lap. The monument is the centerpiece of a family plot that has numerous members of the Brandreth clan within it, including the cenotaph of Major General Fox Connor. He was Dwight Eisenhower's mentor and married to Virginia Brandreth, granddaughter of Benjamin. Additionally, there is a Celtic cross purportedly made by Tiffany. It marks the grave of John Innes Kane, owner of one of Ossining's riverside estates, a member of one of New York's oldest families, and a great-grandson of

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 4

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

John Jacob Astor. A much larger and more elaborate Celtic cross in this section marks the grave of John W. Mulholland, who owned a large construction business in New York City.

**Sections G and H.** Among the many markers in Section G is the one dedicated to Professor Franz Boaz, who established the first anthropology department at Columbia University. His granite tombstone is kept partly concealed by shrubbery to thwart vandals, including some who claimed that he disrespected the graves and culture of the Native-America people he studied. More information on Dr. Boaz is found in the Notable Burials Section of this document. Section H is located to the southeast across from Section R and contains the plot of the prominent Moore family, descendents of Clement Clark Moore, the Episcopal Bishop of New York and reputed author of *A Visit from St. Nicholas*. The plot is marked by an elaborate granite Celtic cross. At the perimeter of Section H, a few yards east of the Moore burial site and on a cul-de-sac, is the plot of the another prominent Ossining family, the Lockwoods. Munson I. Lockwood was the most controversial of these, having held among other government posts that of warden of Sing Sing Prison from 1950 to 1855. His tenure there was marked by scandal. Beyond this plot is the Sing Sing Kill, a brook that forms the eastern boundary of Dale Cemetery and flows down the village of Ossining to the Hudson River, and a steeply rising unpaved path that leads to Section B on the hill top.

**Section I.** Section I-West, located at the western side of the cemetery at Havel Street, contains of the main entrance columns (one contributing structure), a low stone wall, the caretaker's cottage at 104 Havell Street, and the veterans cemetery. The columns were cut in 1851 from marble quarried at Sing Sing. They are about twenty-five feet high, cut round, and vary from three feet at the base in diameter, to two feet six inches at the top. They stand upon base stones, four feet in diameter by about two feet deep. They are capped by marble balls about four feet high, including ball base. This ball and base stands upon the cap of the column. The whole stands upon a six-foot pedestal of coursed ashlar Sing Sing marble. At one time, the columns framed an elaborate wrought-iron gate.

Howard Daniels designed the 1.5-story superintendent's cottage. The L-plan dwelling has a gable roof, is finished in stucco, and has a porch set at the ell. Daniels's design of the cottage was promoted in journals of the day and appeared in *The Rural Annual and Horticultural Directory* for 1857 and the *Genesee Farmer* entitled "A Cheap Suburban Cottage." The superintendent's cottage cost \$1,250 to build.<sup>1</sup> The exterior was covered with mill worked pine flooring in horizontal courses and the standing-seam metal roof that projects two feet. The window architraves are two inches thick and a small hexagonal porch shelters the front door. However, the original 1851 exterior was modified in the latter part of the twentieth century and the interior of the cottage has been altered to accommodate the current office and an upstairs apartment for the custodial staff. Nonetheless, the cottage's coarse marble foundation and footprint remains the same and the exterior could be easily returned to its original appearance. Beyond the cottage is the maintenance garage (non-contributing).

<sup>1</sup> Howard Daniels, "A Cheap Suburban Cottage," *The Genesee Farmer*, Volume XVII, Second Series (Rochester, New York: Joseph Harris, 1856), 345.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 5

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

The veterans cemetery” has many U.S. government-issued upright headstones in neat rows for those who served in WWI and WWII. A large polished granite stone that reads, “Town of Ossining Veterans” and “Dedicated September 29, 1940,” is in the back row and identifies this area.

Section I-East is along the James McCord Road and has thirty small white marble grave markers measuring 12 x 24 inches that just have the initials of the persons buried beneath them and a number. Some have the first name of the person preceded by the word “Baby.” No one knows who these persons are but a 1940 WPA map labels it as the “Babies Row” and “Children’s Row” and the conjecture is that they mark the graves of indigent children. Also found in this section are several headstones belonging to the deceased members of the “Victoria Home for Aged British Men and Women.” Victoria Home was founded by the Imperial Order Daughters of the British Empire, in U.S.A. in the early 1900s and they purchased a mansion in Ossining as a residence for their elderly members along with a cemetery plot at Dale.

**Sections J and K:** Section J has nineteenth and early twentieth century tombstones and monuments, representative of the period and set on a steep slope bordered on the east by an unpaved path. Section K has fewer graves and borders the Congregation Sons of Israel Cemetery on the south.

**Section R and S:** Section R has over sixty sandstone markers belonging to members of the First Baptist Church of Ossining. The area includes the remains and gravestones removed from their original location at the First Baptist Churchyard in Downtown Ossining and relocated to Dale Cemetery in 1869. The earliest and most readable one shows a date of death as 1802.

Section S is on a steep hillside bordered by an unpaved grassy road on the west and the paved Hoffman Blvd on the east. All the graves there face east on the downward slope. Among the more historically interesting people buried here is Revolutionary War veteran George Titlar, 1753-1839. He was also one of the founding members of the First Baptist Church established in 1786 and his grave was originally at the Hunter’s Cemetery on State Street, which was removed to Dale Cemetery. Several yards to the south are the Hoffman Family graves, including one dedicated to John Thompson Hoffman (1828-1888), 23rd governor of the State New York (1869-1872) and Mayor of City of New York (1866-1868). Section S also has an impressive monument to Captain Elijah Hunter, founder of the First Baptist Church. It is on the hillside and just across from an original unpaved path.

**Eastern Gate Area:** The eastern entrance to the cemetery is at the end of Marble Street, so called because of a marker and monument business located there just off Dale Avenue. The entrance still has the original Sing Sing Marble gateposts and a bridge over the brook. Just above the bridge are three sets of rough marble steps that ascend up to an unpaved path that leads to Sections A, B, and H. Straight ahead of the gate, is the now paved Brookside Drive edged with a low marble block wall running along its right hand side and the Kill Brook Stream just over the wall.

**Sections 1 through 5.** The Child mausoleum is located in Section 2. Set on the hillside overlooking the cemetery below, the stone Classical Revival mausoleum has stained-glass windows with the torch and wreath

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 6

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

motifs, double-leaf bronze doors flanked by columns, and is topped by a gable roof. Portions of Sections 2 and 3 are dedicated to Ossining's fireman and contain the graves of numerous volunteer members of the nine companies that make up the Ossining Volunteer Fire Department. The Washington Hook & Ladder Company is the oldest unit, having been established in 1812. Section 3, which extends along "Fox Connor Drive," contains numerous graves, but of particular note are the ones containing the remains of famed jazz guitarist Warren "Sonny" Sharrock and an early major league pitcher, Chester "Red" Hoff. He played with the New York Highlanders (1911-12), the New York Yankees in 1913, and the St. Louis Browns in 1915.

The upper entrance to Fox Conner Drive is located between Section 4 and Section I and has flanked masonry piers. Section 4 extends northward along Fox Connor Drive and has a group of U.S. government-issued headstones belonging to military veterans of WWI, WWII and Korea. A large polished granite stone reads: Town of Ossining Veterans. Below that is an inscription reading, "It is a Holy and Wholesome Thought to Pray for the Dead, Dedicated November 11, 1963." The Palmer mausoleum, an example of the Art Deco style, has a set of double-leaf doors, and is flanked by planters. Remnants of a stone wall can still be seen along the modern perimeter fence on the west side of the cemetery.

Section 5 is located between Fox Connor Drive and Jack Barrett Way and it contains a stone columbarium carved into the hillside with large stones stacked in rows atop each other, forming the façade of the columbarium within. This structure was built in the late 1930s and was a gift of Miss Ida Foshay, an Ossining resident who died in 1933. On either side of this structure's bronze-clad door are two granite stones with the names of the ninety-seven cremated dead inscribed on them. In addition to the columbarium, there is an outdoor chapel or exedra built in 1964 that consists of three stone benches arranged in a semi-circular fashion facing the columbarium. A slender 12-foot-tall bronze cross is surmounted on a rough-hewn stone altar weighing between two and three tons and on the left and on the right is a smaller boulder representing a lectern that once was surmounted by a bronze book rest.

**On-Hong Section:** The On-Hong Section (non-historic), in the northeast quadrant of Dale, is reserved for members of the On-Hong Senior Center based in Chinatown in New York City and is sited on land that until recently was not used for burials. Today, three-acres at Dale are reserved for members of this organization and it exemplifies the tradition of inclusion and diversity that the Ossining community considers its hallmark. The new group burial site is on gently sloping land facing east and makes up only 3 percent of the total cemetery property. As of January 2012 just four members of the organization are buried in a plot that can hold 400 graves.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 1

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

**Significance**

The Dale Cemetery Association was established and the property acquired in 1851 to address the growth of Ossining, New York. It is significant under Criteria A in the area of social history as a record of persons and events important to the history Ossining and its surrounding communities. Additionally, the cemetery is significant under Criteria C in the areas of landscape architecture and funerary art as an example of a mid-nineteenth century cemetery laid out and planned in the tradition of the rural cemetery movement, designed by successful architect and landscape designer Howard Daniels, and containing significant funerary art from 1851 to 1963. A significant degree of Daniels's plan is intact and changes made to the plan, both within and outside the period of significance, do not distract from the cemetery's park-like setting. The plan's survival is evident in its network of winding paths, stone walls and steps, and its large variety of deciduous and evergreen trees. Contributing resources include Daniels's plan, stone walls lining the cemetery and entrance, a set of entrance gates, a caretaker's cottage, two vaults, and five mausoleums. The markers and burial plots that make up the historic site include fine examples from the period, from simple sandstone headstones, elaborate granite and marble markers and monuments, statuary and mausoleums for prominent families. Much of the cut stone and marble used to create Dale's funerary art was created at the nearby Sing Sing prison. With over twelve hundred interments, Dale Cemetery offers the opportunity to witness the shifting trends in burial practices, which includes the more somber memorial park movement that occurred after the World Wars. A period of significance has been set from 1851, the cemetery's date of incorporation, to 1963, through which time Dale continued to use Howard Daniels's original plan.

**Village of Ossining, New York**

The Village of Ossining was incorporated in 1813 and was originally called Sing Sing after the Sint Sinck (or Sinck Sinck) Indians who initially inhabited the area. The village sits on the eastern bank of the Hudson River and is the first chartered municipality in Westchester County. Prior to the Revolutionary War, the area that includes Ossining was located in the north section of Philipsburg Manor. The manor stretched from Spuyten Duyvil Creek along the Hudson River north to the Croton River and included present-day Ossining village and town. The area was occupied by tenant farms until the Revolution, when the manor estate was confiscated by the Commissioners of Forfeitures and sold at public auction. Development of Sing Sing as a village began shortly after the American Revolution, when a hundred and ninety-six acres of land was purchased by Captain Elijah Hunter, a soldier and later a spy during American Revolution. He subdivided this land, sold the lots and built a dock along the banks of the Hudson River that enabled area farmers and trades people to cheaply and quickly ship their crops and goods to New York City, thirty miles to the south. The village first came into national attention with the building of Sing Sing Prison in 1825 and the subsequent visit to the prison in 1831 of Alexis de Touqueville and Gustave de Beaumont, who came there to study the American prison system. Shortly after their visit in 1833, they published *On the Penitentiary System in the United States and Its Application to France*, and it was followed in 1835 by de Toqueville's magisterial work, *Democracy in America*. Shortly after the attention brought by the publications referencing Sing Sing, the village's population grew tremendously, growing into a well-established manufacturing center. By the mid-nineteenth century, the First Baptist churchyard and



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 2

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

family graveyards in or near the village center were no longer able to contain the dead, which necessitated the need to establish a cemetery away from the village.<sup>2</sup>

**Dale Cemetery, 1851**

The burial practices in Ossining were not unlike those established throughout the United States during its colonial period. The more common burials included interment of the dead in churchyards, the family graveyard, or in cemetery lands established within rapidly growing village and city centers. However, as the population grew in these areas, burial sites became overcrowded and were viewed as unsanitary, not to mention that cemeteries were seen as an inefficient use of rapidly developing and valuable lands. These conditions, in part, gave rise the rural cemetery movement. Inspiration was drawn in part from the picturesque movement's notions of beautiful and naturally sublime spaces. The notion behind these concepts and designs was to create a space outside of the city that would be a respite from urban living, a public space to enjoy art and nature, reflect on the melancholy of death, and rejuvenate the living's soul.<sup>3</sup>

The first rural cemetery in American was Mount Auburn in Boston, MA, founded in 1831. America's rural cemeteries were frequently established around elevated view sites at the city outskirts. Mount Auburn was followed by the formation of Laurel Hill Cemetery in Philadelphia (1836), Green Mount in Baltimore (1838), Greenwood Cemetery in Brooklyn and Mount Hope Cemetery in Rochester, New York (1839). Within twenty years, rural cemeteries based on Mount Auburn appeared from Maine to Missouri. The rural cemetery expressed changing ideals about society and culture, man's relationship with death and nature, a nationalistic spirit and religious fervor, and a transition from agrarian community to urban commercial establishment. It exemplified order in a new and uncertain environment. New also, was the term cemetery, derived from the Greek word for "sleeping chamber," which replaced the old terms. *Cemetery* contained the suggestion of death as sleep, a transition from life to eternal life, which was more in keeping with America's emerging optimistic religion and exuberant nationalism."<sup>4</sup>

The rural cemetery movement was influenced by English and French precedents (the eighteenth-century English garden and Paris's Père Lachaise Cemetery) and in turn had a major impact on American landscape design. To achieve the desired naturalistic rural effects, the rural cemetery designers employed gracefully curving pathways and watercourses, picturesque vistas, and dense plantings adapted to rolling landforms. Contrast and variation was achieved by the massing of uneven stands of trees and the thinning or takedown of others, accents of specimen plants, creating ponds and, interwoven into the pastoral scene were grave markers and mausoleums in a variety of classical architectural styles. Elaborate gateways, stone walls, wrought-iron fences and bronze railings defined the separation of the living from the dead.<sup>5</sup>

Initially, states granted special permission for the formation of rural cemeteries and development of large tracts. Massachusetts was the first to pass legislation through a general incorporation act for cemeteries passed in

<sup>2</sup> J. Thomas Scharf, *History of Westchester County, New York*, Vol. II (Philadelphia: L.E. Preston & Co., 1886), 327.

<sup>3</sup> See David Charles Sloane, *The Last Great Necessity* (Baltimore: The Johns Hopkins University Press, 1991); Keith Eggener, *Cemeteries* (New York: Norton, 2010).

<sup>4</sup> Sloane, 55.

<sup>5</sup> Eggener, 92; Sloane.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Section 8 Page 3

1841. New York followed on April 27, 1847, by passing a general statute of the Legislature of New York, entitled an "Act authorizing the Incorporation of Rural Cemetery Associations," which authorized the incorporation of rural cemetery associations and provided general guidelines for their organization and management.<sup>6</sup>

Dale is the third oldest incorporated rural cemetery in Westchester County and precedes the larger and more famous Woodlawn, which was in Westchester before the southern part of the county was annexed by New York City in 1898. The absence of a proper rural cemetery for the final repose of the dead had been, for a long time, deeply felt and deplored by the citizens of Sing Sing. Pursuant to the state's cemetery act, the Dale Cemetery Association was incorporated on January 17, 1851. Several of the village of Sing Sing's most prominent political, military, business and artistic personages: General Aaron Ward (president), Marlborough Churchill (vice president), General Munson I. Lockwood (treasurer), George E. Stanton (secretary), David McCord, John Russell, Robert Havell, Stephen Todd, Benjamin Brandreth, Thomas Small, J. Malcolm Smith, and Gardner Van Wyck formed the Dale Cemetery Association and were elected as its trustees. The board of directors hired Howard Daniels (1815-1863) to design it, and a site within Lockwood's Claremont lands selected for the cemetery. The property consisted of farmland sold by John D. Arthur to General Munson Lockwood in 1850. Lockwood planned a subdivision of the property into "Country Seats." That October, the Dale Cemetery Association took title of the cemetery property, which consisted of all or part of twelve lots as laid out on the "Map of lands for Country Seats situate at Claremont" near the village of Sing Sing (Ossining). General Lockwood, his wife, Sarah, and James Frances received \$30,000 for the cemetery property.<sup>7</sup>

As a proponent of the rural cemetery ideal, Daniels incorporated the hills, swales, sweeping vistas, brook, and other existing woodland features of Ossining site into a complex of winding roads and paths that meander through the property and in its totality, exemplify the desired rural appearance and sensibility of this genre. In addition to incorporating the property's topography into his plan, Daniels used the dolomitic coarse marble that was quarried by the inmates at nearby Sing Sing Prison, known as Sing Sing Marble, for such things as the pillars to the entrance gates, the receiving vault, steps, walls, and the foundation of the superintendent's cottage. Sing Sing Marble was quarried at the prison of the same name from 1825 until approximately 1920 and was utilized in the construction of many institutional, religious, and commercial structures in downstate New York City, the Albany Capitol District Region, Ossining, and elsewhere.

Dale Cemetery was dedicated on the 29th day of October, 1851. To give prominence to the cemetery, the first internment was Lieutenant Samuel Young, who died in 1837. Young served in the American Revolution, was a member of the state legislature and surrogate of Westchester County, and the model for Ichabod Crane in Washington Irving's *Legend of Sleepy Hollow*. His remains were removed from the Old Dutch Church graveyard in Tarrytown and reinterred at Dale.<sup>8</sup> This would mark the first in the process of relocations, as local

<sup>6</sup> Sloane, 66.

<sup>7</sup> Scharf, 337-338; Westchester County Deeds, Munson I. Lockwood and Others to The Dale Cemetery Association (168:304, October 2, 1851); George Cartwright, Map of Property belonging to Gen. Lockwood near the Village of Sing Sing, town of Ossining, county of W.chester (1850).

<sup>8</sup> Scharf, 338.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 4

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

graveyards were removed around the village and relocated at Dale Cemetery. Since its incorporation, the cemetery has been a favored non-sectarian place of burials for the region.

In Scharf's volume on the history of Westchester, Dr. George Fisher describes Dale Cemetery:

The Location is delightful. The surface is very uneven, forming beautiful rounded knolls, terraced hillsides and winding valleys, with shady groves and babbling brook; it is sufficiently conspicuous and sequestered in its various parts to please the tastes of all classes of persons. The grand entrance on the western side is through a pair of round, lofty, massive marble columns, surmounted by globular heads...

Dale Cemetery, though but a little more than thirty years established, is beautified by many handsome and costly tombs and monuments. The roads and grounds are fairly well kept, and the place is creditable to an enlightened community.<sup>9</sup>

**Howard Daniels (1815-1863)**

Dale Cemetery was designed by architect Howard Daniels, a noted landscape architect of the pre-Civil War era and a proponent of the rural cemetery movement. Born in New York City, his career began in Ohio, having served as the landscape architect at the Cincinnati Cemetery and subsequently establishing a firm as early 1844. One of his earliest credited works was the 1845 design of Woodland Cemetery in Xenia, Ohio. Shortly after Daniels received a large commission to lay out Spring Grove Cemetery in Cincinnati (NHL 2007), which was relayed ten years later by Adolph Strauch and is considered the second largest cemetery in the United States. Although his design in Cincinnati was significantly altered, the magnitude of the commission appears to have had a significant impact on his career. It also marks the beginning of his study of European landscapes, with several trips occurring between 1844 and his death. He received the commission to design Green Lawn Cemetery (1848) in Columbus before returning to New York City in 1851 where he began a number of cemetery projects, predominantly in New York State, that spanned the next decade and include Spring Forest in Binghamton (1850), Dale in Ossining (1852), Poughkeepsie Rural in Poughkeepsie (1853), Brookside in Watertown (1853), Laurel Grove in Port Jervis (1856), and Woodlawn Cemetery in Elmira (1858, NR Listed 2004 and part of the National Park Service's Freedom Trail of the National Underground Railroad.) Perhaps one of Daniels's most highly regarded projects in the state is the design of Oakwood Cemetery in Syracuse in 1859, which was listed on the National Register in 1998 as nationally significant and is considered a quintessential example of a designed rural cemetery.<sup>10</sup>

Although cemeteries make up the large his body of work, a 1855 advertisement in *The Horticulturist* lists Daniels's services for the plans for "Parks, Cemeteries, Country Seats, Villas, Farms, Orchards, Gardens &c., also designs in all styles for Mansions, Villas, Cottages, Conservatories, Green-houses, Rustic Statuary, & c."<sup>11</sup> Examples of his architectural designs can be found at the Montgomery County Courthouse (1847-1850)

<sup>9</sup> Scharf, 338.

<sup>10</sup> Charles A. Birnbaum, Robin S Karson, National Park Service, *Pioneers of American Landscape Design* (New York: McGraw-Hill Publishers, 2000), 73-76.

<sup>11</sup> Quoted in The Cultural Landscape Foundation, *Howard Daniels* (2012), accessed online at <http://tclf.org/pioneer/howard-daniels>.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 5

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

in Dayton, OH (NR 1970), which now houses the Montgomery County Historical Society, and the original "Rookwood," the Joseph Longworth country house on Grandin Road in the Hyde Park neighborhood of Cincinnati. It is shown in a perspective and plan in the *Western Horticultural Review*, published in Cincinnati in the early 1850s. His picturesque design for the Dale's caretaker's cottage was published in the *Genesee Farmer* in 1856.<sup>12</sup>

During a tour of English parks and gardens in 1855-1856, Daniels published a series of letters in *The Magazine of Horticulture*, as well as articles in *The Horticulturist*, espousing his views on desirable elements of designed landscapes. These views were made tangible in his un-adopted design in the Central Park design competition in which he placed fourth. Daniels called the rural cemetery a "peculiarly American institution" whose presence in large cities paved the way for "the next great step in rural progress... providing public Gardens and Parks for the people."<sup>13</sup>

### Funerary Art

The tastes and trends in markers, monuments, mausoleums, sculpture, and epitaphs representing the eighteenth century through the twentieth century can be found at Dale Cemetery. Markers that pre-date establishment of the cemetery and were moved to Dale as part of a campaign to consolidate graves around the village, such as the McCord markers, are illustrative of the eighteenth and early nineteenth century. The best examples are the grave markers of John McCord and his wife, Jane. John's simple stone marker contains his initials and year, 1777. Jane predeceased her husband in 1774. Her marker is sandstone with a winged cherub at the top. The epitaph is typical of the period, "Here lies the body of Jane McCord wife of John McCord." The stone has sunk too far into the ground to see the carver's mark. Jane's marker is representative of the movement from the 1740s onward to use more angelic images to symbolize death.<sup>14</sup> By the early decades of the nineteenth century, upright tablet markers, shouldered, arched, basket-top or rectangular, were popular. White marble soon replaced the sandstone of the previous century. The white marble (actually a limestone) was found in the area and was the impetus for the establishment of Sing Sing Prison on the shore of the Hudson River. The use of marble tablets persisted through most of the nineteenth century and were available from local carvers as well as seen in catalogs. In addition to tablets, the horizontal slab and table box (or bench tomb), traditional to Europe, were found in American graveyards.<sup>15</sup> With the exception of the table box, all can be found at Dale Cemetery. The cemetery has several ledger markers, often embellished with a cross. The pulpit, also a popular mid-century form, topped with a book, either open or closed, can be seen at Dale. George Knight, who died in 1852 at the age of thirty, has a pulpit marker with an open book set on top. While a closed book represents a completed life, an open book is the opposite and symbolizes the heart as though open to the world.<sup>16</sup>

<sup>12</sup> Walter E. Langsam, "Howard Daniels," *Biographical Dictionary of Cincinnati Architects, 1788-1940* (Cincinnati, Ohio: Architectural Foundation of Cincinnati, 2008), accessed online at <http://oldsite.architecturecincy.org/dictionary/D.html>; Daniels, "A Cheap Suburban Cottage."

<sup>13</sup> Birnbaum et al., 73-76; Quoted in Woodland Cemetery Foundation, Woodland Cemetery, Ohio Historical Marker, Howard Daniels, accessed online at [http://wcfcl.org/marker/WCF\\_marker.php](http://wcfcl.org/marker/WCF_marker.php).

<sup>14</sup> Marilyn Yalom, *The American Resting Place* (Boston: Houghton Mifflin Company, 2008), 15; See also, Douglas Keister, *Stories in Stone* (Salt Lake City: Gibbs Smith, 2004), 136.

<sup>15</sup> Peggy McDowell and Richard E. Meyer, *The Revival Styles in American Memorial Art* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1994), 19.

<sup>16</sup> Keister, 112-113.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 6

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

The greatest in number and most interesting of the funerary art date from the mid-nineteenth through early twentieth centuries. Writers of the rural cemetery period strongly espoused the need for art in cemeteries. By 1850, classically inspired revival styles based on ancient precedents were promoted in a variety of publications. Writing in 1846, J. Jay Smith states that “the secondary object of cemeteries [a repository for the death being the first], that of *improving the moral feelings*, will be one of the results of decorous attainment of the main object...” In support these higher virtues, he quotes Washington Irving,

“Why should we thus seek to clothe death with unnecessary terrors, and to spread horrors around the tomb of those we love? The grave should be surrounded by everything that can inspire tenderness and veneration for the dead, or that might win the living to virtue. It is the place, not of disgust or dismay, but of sorrow and meditation.”<sup>17</sup>

The cemeteries of the day were envisioned as “scenes not only calculated to improve the morals and taste, and by their botanical riches cultivate the intellect, but they serve as *historical records*.” After all, “A garden cemetery and monumental decoration afford the most convincing tokens of a nation’s progress in civilization and in the arts which are its result.”<sup>18</sup> Jay included a selection of obelisks, urns, pedestals, vaults and monuments (mausoleums) that exemplified these higher ideals. Revival styles included Egyptian, Greek, and Gothic precedents. The George B. Collier mausoleum, which was never used, is the earliest mausoleum at Dale Cemetery and the only example constructed in the Egyptian Revival style.

The obelisk, pedestal, and column-type upright markers were especially popular. They offered advantages such as the ability to achieve height with simply construction. They were also popular because they generally required an economy of space, the greatest monumental appearance on a relatively small footprint.<sup>19</sup> Obelisks are topped with a variety of objects such as fleur-de-lis, sculptures, and urns. Both tablets and obelisks at the cemetery have Gothic motifs and can be crowned with the fleur-de-lis. The urn is considered the most commonly used funerary symbol during the nineteenth century. A symbol associated with the concept of ashes, as in the biblical context since cremations were generally not employed. The urn was often draped, which could symbolize the veil between heaven and earth.<sup>20</sup> Examples such as the fluted column topped with a draped urn, and the obelisk form are found at Dale. Other revival-style monuments include the open, freestanding arch, also found at Dale. Markers, both of stone and metals, can be found in the cemetery and are often die cast on base-type topped with a vaulted roof.

Sometimes categorized as an obelisk is the pedestal-type monument. At Dale, a number are topped with a statue of a woman or angel. The angel, a winged female figure is a popular example. The Vernol monument features a woman standing with her arm raised toward the heavens as if gesturing farewell. A statue of *Memory* rests on the monument for Benjamin Brandreth and his wife. Memory is a woman in a sitting position looking

<sup>17</sup> J. Jay Smith, *Designs for Monuments and Mural Tablets adapted to Rural Cemeteries, Church Yards, Churches and Chapels* (New York Bartlett & Welford, 1846), 6.

<sup>18</sup> Smith, 7.

<sup>19</sup> McDowell and Meyer, 74.

<sup>20</sup> Keister, 137.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Dale Cemetery

Name of Property

Westchester County, New York

County and State

Section 8 Page 7

thoughtfully downward; her clasped hands rest on her lap. The epitaph for Benjamin tells us that he “fell asleep” on February 18, 1880, typical language of the period. The Heuss monument is a typical depiction of a standing angle. The markers at children’s graves are often die and base monuments topped with sculpture of a lamb or child.

Dale cemetery has many Celtic cross style markers, both of the tablet variety and the freestanding type. The tablet examples consist of elaborately carved depictions of the Celtic cross on the face. Generally more ornate, the freestanding, three dimensional Celtic cross is larger. Like those design by the Tiffany Glass & Decorating Company at the close of the nineteenth century, both the freestanding cross and the tablet variety were promoted in the company’s catalogs. Tiffany also promoted the tablet or die-type marker with simple symbolism. The hourglass flanked by wings is one example seen in their 1898 catalog, and at least one example with this motif is located at Dale.<sup>21</sup>

The mausoleums at Dale cemetery are based on revival styles. The Egyptian Revival Collyer mausoleum is believed the earliest; the remaining five mausoleums date from the turn of the century and early twentieth century. With the exception of the Palmer mausoleum, the remaining mausoleums are in the Classical Revival. Most are modest rectangular stone structures with a gable roof. The Childs monument has double-leaf bronze doors flanked by columns and stained-glass windows. The Laurence mausoleum has a semicircular portico supported by columns. The Palmer mausoleum has clean lines that reflect Art Deco influence.

Typical of nineteenth-century burial patterns at rural cemeteries, individual lots and family plots could be purchased. Family plots were marked by low entrance pillars, sometimes flanking a rise of stairs to the plot. Plots could be enclosed by railings and iron fences with gates. As the twentieth century progressed, the expense of maintaining cemetery grounds increased and often exceeded available funds. Cemeteries began removing the enclosures around plots to simplify grounds keeping and mowing efforts. Only one example of a family plot enclosed by iron fence and gate remains at Dale Cemetery surrounding the Sherwood plot. Dale Cemetery has plots set off to commemorate our soldiers and civic service. Both World Wars are represented at Dale. One plot is devoted to Ossining’s firemen.

The symbolism found on the markers and monuments is typical of the styles and trends of the periods represented at Dale Cemetery. In addition to those objects already discussed, during the nineteenth century, symbolism such as the rose and rose bud, ivy, anchors, crown and cross, laurel wreath, and the torch are among those found at the cemetery.<sup>22</sup> By the turn of the twentieth century, monuments and markers were becoming more standardized through mail order catalogs and those generated by quarries. Sears Roebuck & Company and the Montgomery Ward Company both included sections and specialty catalogs devoted to markers and monuments. At the same time granite and various marbles had replaced the white limestone marbles of the nineteenth century. The low slant marker and the rock-face markers are some of the types promoted. Rock-type markers can also be found at Dale Cemetery. These include both the rock-face stone and markers in the

<sup>21</sup> Tiffany Glass & Decorating Company, *Out-of-Door Memorials* (New York, 1898).

<sup>22</sup> See Keister.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 8

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

form of large boulders. One example is a rock with an iron cross inserted at the top. The De Lamater monument is a tall, rock-faced marker with scrolls and oak leaves.

Dale Cemetery remains an active cemetery. Markers representative of the twentieth century can be found. As the century progressed, mass produced markers became increasingly available and were generally simpler in form. Low markers gained in popularity, the trend during the second half of the century was to have low or flush markers. Dale's Cemetery has many low slant-type markers.

**Notable Burials**

Although the nomination of Dale is based on its architectural significance it is worth noting that there are several Ossining citizens who made important contributions to local, state, and national history. These include:

Dr. Benjamin Brandreth, (1809-1880). Brandreth founded the Brandreth Pill Company that made various patent medicines and that were sold worldwide. The Brandreth Pill Factory, built in Ossining in 1836, was placed on the National Register in 1979. Brandreth was a pioneer in the field of mass media advertising, employed the technique of paid testimonials, and was one of the first advertisers to utilize outdoor billboards. A congressional committee in 1849 reported that Brandreth was the nation's largest proprietary advertiser. He also served as president (mayor) of Ossining and was one of the original trustees of Dale Cemetery.

Franz Boaz (1858-1942). Franz Boaz was a German-American anthropologist who has been called the "Father of American Anthropology" and the "Father of Modern Anthropology." He trained many of the nation's outstanding social scientists such as Margaret Meade, William Jones (the first Native-American anthropologist) and many others. Boaz was an outspoken and early critic of the idea that race was the determining factor in human intelligence and other behaviors.

Captain Elijah Hunter (1749-1815). Hunter was one of George Washington's intelligence agents during the Revolutionary War, working directly under John Jay. In 1783, he received a complimentary letter from General Washington, which in part reads: *"The Recommendations given in your favor by John Jay and Major General McDougall were such as induced me to repose great confidence in you, and to my own knowledge, after being employed in the manner abovementioned you obtained such intelligence, either by yourself or your Correspondents, of various things which passed within the British Lines, as was of considerable consequence to us."* He was a major force in creating the village out of farmland and transforming it into a consequential commercial center of the Lower Hudson Valley. He was also the founder of the First Baptist Church of Ossining in 1786.

Samuel Youngs (1760-1839). Youngs was a lieutenant in the American Revolution and one of a dozen local soldiers who were known as "The Westchester Guides." He was the first person to be 'buried' at Dale Cemetery in 1851, when his remains at the Old Dutch Church in North Tarrytown were removed to Dale Cemetery. Perhaps his most enduring contribution to American life is that he supposedly served as a model for the character Ichabod Crane in Washington Irving's classic novel, *The Legend of Sleepy Hollow*.



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 8 Page 9

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Thomas Allcock (1815-1891). Allcock was the inventor of a plaster for pain relief and the founder of the Allcock Manufacturing Company based in Ossining. Prior to his invention, he joined a New York State Militia, and distinguished himself in the Civil War. He was appointed captain on 27 October 1856 with the second brigade, a post he held until he mustered with the Fourth New York Heavy Artillery as major on 4 January 1862.

Thomas Collyer (1818 – 1862). Collyer played an important role in the ship-building industry of New York City and the Hudson River Valley during the nineteenth century. During his prolific ship-building career, he built three sloops, twenty-six barges, four propellers, twelve schooners, three barques, two sailing ships, five steamships, thirty-seven steamboats, and two yachts. He was known as “Lightning Collyer” for the rapidity with which he built his ships.

John Thompson Hoffman (1828 - 1888). 23rd governor of the New York (1869-1872). He was also a judge (elected 1860) and mayor of City of New York (1866-1868) Hoffman was one of only two mayors of New York City to become governor of the state; the other was DeWitt Clinton.

General Edwin Augustus McAlpin (1848-1917). He was a prominent and successful businessman and politician in the nineteenth and early twentieth centuries. He was the president of the D. H. McAlpin & Co a tobacco company, built the Hotel McAlpin in New York City, held several in several locally elected positions and had, and an active military career in the New York State Militia as an adjutant general of the New York Guard. He founded “The United States Boy Scouts” a rival organization of the “Boy Scouts of America.”

Major General Fox Connor (1874- 1951). During World War I, Conner was tapped by General John J. Pershing to be the chief of operations (G3) for the American Expeditionary Force (AEF) in France. For his service as the "brain" of the AEF/ Conner was awarded the Distinguished Service Medal and the Croix de Guerre. After the war, Conner wrote a major report that influenced the 1920 National Defense Act that set the course of the interwar army. Fox Conner's service, contributions and significant accomplishments fall into three major areas: (1) as chief, plans and operations staff officer for the American Expeditionary Forces during and following WW I; (2) as one of the army's senior officers appointed to a number of responsible positions during the period between the two world wars; and (3) as model, mentor and teacher of a select group of younger army officers who rose to the highest positions of leadership during World War II, most notably Dwight D. Eisenhower.

Warren "Sonny" Sharrock (1940 – 1994). An African-American considered one of the most influential guitarists in American jazz history, Sharrock forged a path for the electric guitar in experimental jazz by adapting the improvisational style of avant-garde saxophonists to his instrument.

**Setting and Integrity**

Dale Cemetery is a record of commemoration of the dead in Ossining. As the resting place for those who live and served the community, the cemetery is a historical record of those that have passed as well as tangible evidence of the tastes and trends associated with death. Designed in the rural tradition and

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 8 Page 10

**Dale Cemetery**  
**Name of Property**  
**Westchester County, New York**  
**County and State**

designated as a place where earlier cemeteries were moved, Dale exhibits the sensibilities of the mid-nineteenth century. It continues to maintain its nineteenth-century historic appearance and setting, with a largely intact plan and numerous landscape features that lend to the overall feeling of a park-like, rural cemetery in Westchester County, New York. The cemetery also serves as a place to view the design of a prolific landscape architect, Howard Daniels, and to witness over one hundred years of trends in funerary art spanning of the late eighteenth century, the mid-nineteenth century, through the twentieth century to the present day. Dale continues to be an active cemetery.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 9 Page 1

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 9 Page 2

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 10 Page 1

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Verbal Boundary Description

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

Boundary Justification

The boundary was established to include the thirty-five acres of land that has been used for burials from the 1851 to 1963 period of significance. Fifteen acres of undeveloped land was parceled off in the late-nineteenth century is not included in the boundary.

Point	Easting	Northing	Point	Easting	Northing
1	596035	4558973	7	595948	4558215
2	596168	4558619	8	595884	4558289
3	596149	4558490	9	595815	4558342
4	596124	4558365	10	595897	4558566
5	596103	4558308	11	595927	4558910
6	596071	4558299	12	595935	4558956

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 10 Page 2

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

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United States Department of the Interior  
National Park Service

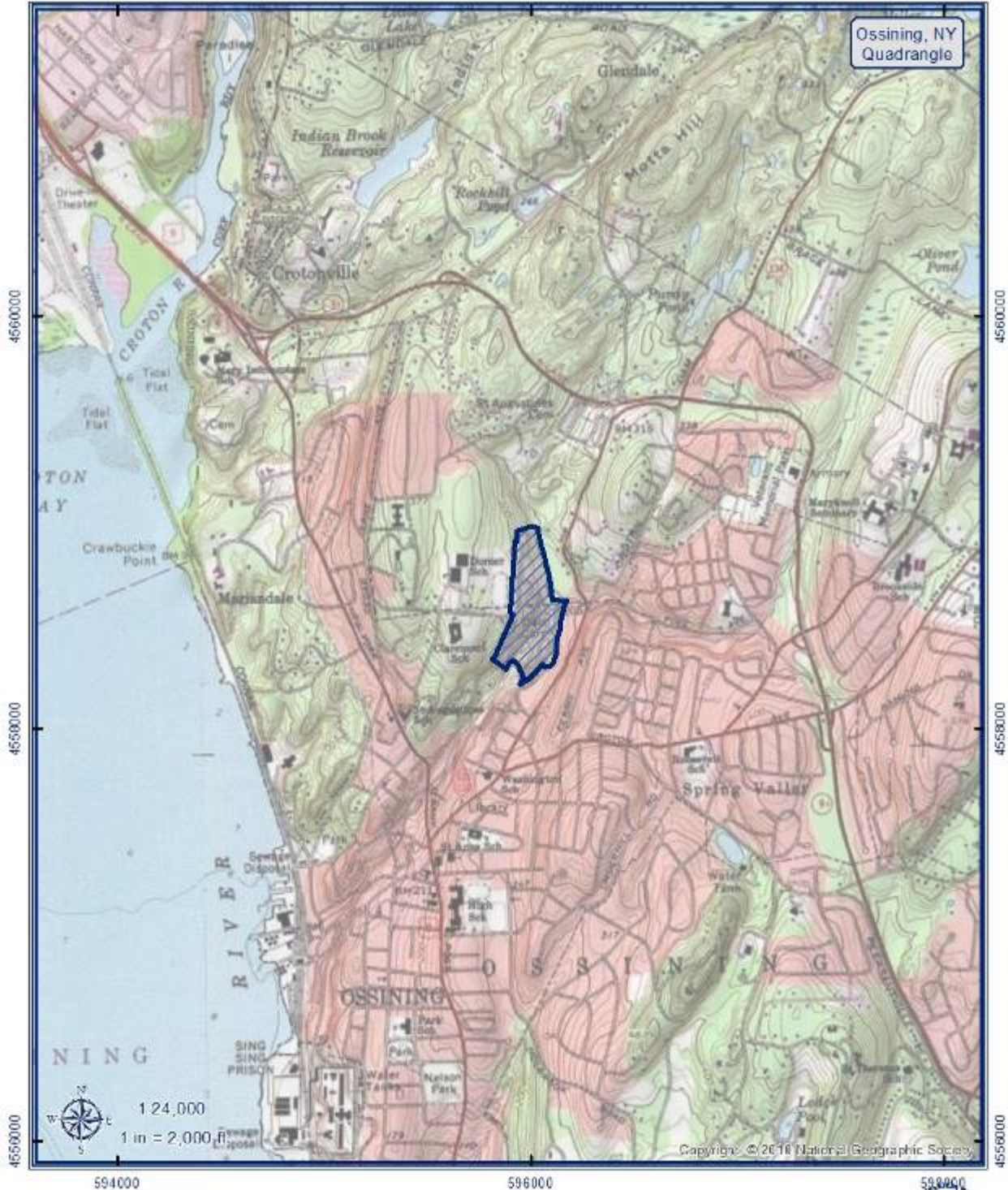
National Register of Historic Places  
Continuation Sheet

Section 10 Page 3

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Dale Cemetery  
Ossining, Westchester Co., NY

104 Havell Street  
Ossining, NY 10562



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

0 650 1,300 2,600 Feet

Dale Cemetery

Tax Parcel Data:  
Westchester Co. RPS  
<http://giswww.westchestergov.com>





United States Department of the Interior  
National Park Service

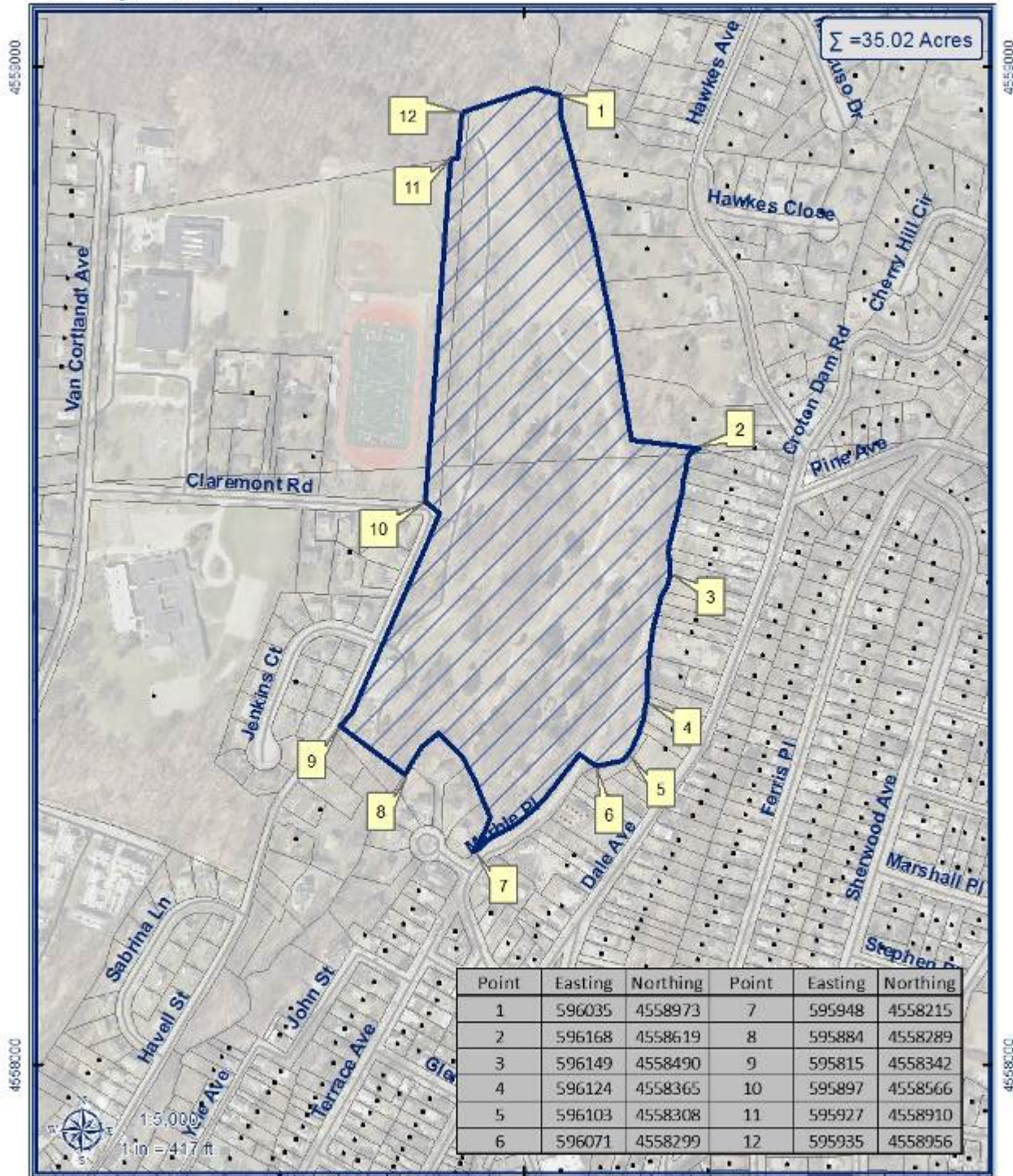
National Register of Historic Places  
Continuation Sheet

Section 10 Page 4

Dale Cemetery  
Name of Property  
Westchester County, New York  
County and State

Dale Cemetery  
Ossining, Westchester Co., NY

104 Havell Street  
Ossining, NY 10562



United States Department of the Interior  
National Park Service  
**National Register of Historic Places**  
**Continuation Sheet**

Dale Cemetery  
Westchester County, NY

Section number 11 Page 1

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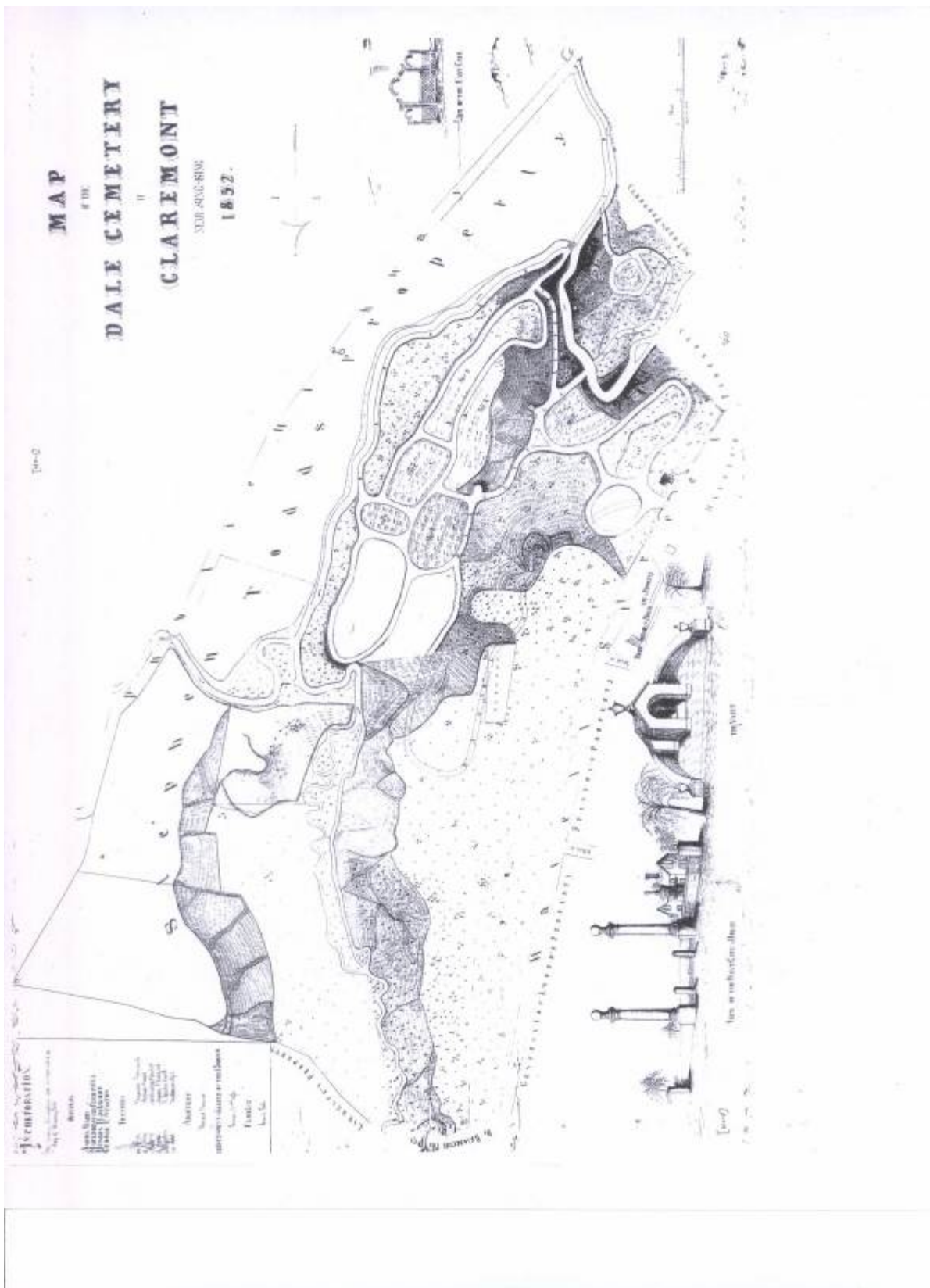
Dale Cemetery, Ossining (Village and Town), Westchester County  
Photo Log (January 2013)

1. Overview Sections C and F, looking southeast (Lawrence Mausoleum at center)
2. General overview Sections 1, C, F, E, D, looking south.
3. Nineteenth and early twentieth century monuments and mausoleums, section F, looking southeast. Lawrence Mausoleum (left); McAlpin Mausoleum (right).
4. Heuss monument, representative of the winged angels at Dale Cemetery.
5. Sherwood monument, fine example of a late 19<sup>th</sup> century monument. Die and block with vaulted roof supported by columns; use of different types of stone; ivy and lily symbolism.
6. Brandreth monument, "Memory."
7. Examples of funerary art associated with the loss of a child.
8. Highly carved Celtic Cross at Dale Cemetery.
9. Hoag plot, Representative of nineteenth century family markers at Dale.
10. Overview showing markers and monuments spanning nineteenth and early twentieth century, looking north.
11. Obelisks and family entrance markers in Section S, looking southwest.
12. Original vault constructed of Sing Sing marble, looking east.
13. Hillside dominated by 19<sup>th</sup> century monuments.
14. Palmer family plot with distinctive 19<sup>th</sup> century arch monument and urns.
15. Large rough stone monument showing early twentieth century Arts and Crafts influence.
16. One of the oldest markers in the cemetery, Jane McCord marker, sandstone with winged cherub head.

United States Department of the Interior  
National Park Service  
**National Register of Historic Places**  
**Continuation Sheet**

Dale Cemetery  
Westchester County, NY

Section number 11 Page 2





United States Department of the Interior  
National Park Service  
**National Register of Historic Places**  
**Continuation Sheet**

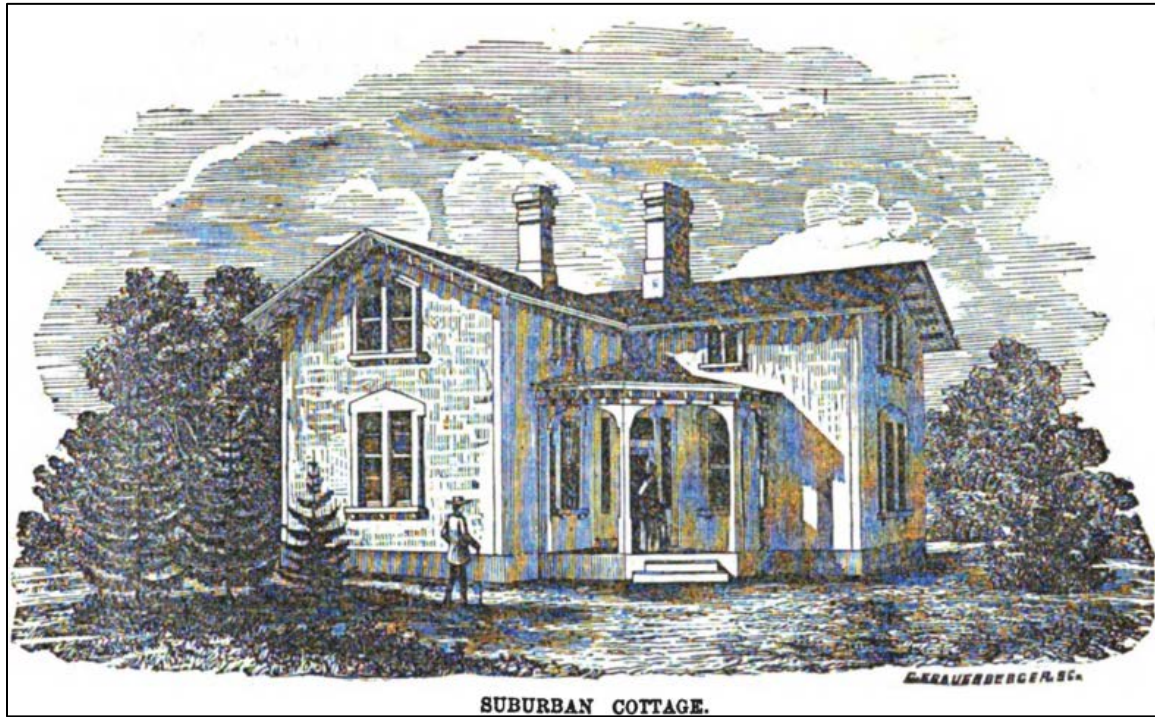
Dale Cemetery  
Westchester County, NY

Section number 11 Page 3



See continuation sheet

Historic Images



Suburban Cottage at Dale Cemetery by Howard Daniels (Genesee Farmer, 1956:345)



Dale Cemetery circa 1890 (Ossining Historical Society, W.A. Slater Collection)



Dale Cemetery circa 1890 (Ossining Historical Society, W.A. Slater Collection)





Receiving Vault circa 1890 (Ossining Historical Society, W.A. Slater Collection)



Lawrence Mausoleum circa 1890 (Ossining Historical Society, W.A. Slater Collection)





ELLEN ELIZA  
WIFE OF  
EDWARD LADD  
AUG 15 1833  
MAY 18 1922

B FRANK KIRP  
AUG 15 1833  
MAY 18 1922

EDWARDS









LEWIS

PECK

ELIZABETH ADAMS  
BORN 1800  
DIED 1870

VALE

HEUSS

WALSH





AN HEUSS  
GRAHAM  
2. 1879  
25. 1939

KATHERINE HEUSS  
KNAPP  
FEB. 9  
AUG.

HEUSS

TOMPKINS

VAIL





JOHN NELSON SHERWOOD  
 BORN JULY 23, 1817 - DIED JUNE 25, 1867  
 IN THE LORD DO I PUT MY TRUST  
 PHEBE B. WIFE OF JOHN N. SHERWOOD  
 BORN AUG. 4, 1826 - DIED OCT. 28, 1891  
 BLESSED ARE THE DEAD  
 WHO DIE IN THE LORD

SHERWOOD

WALSWORTH KINS

E.B.S.





MEMORY

How know you but to love him

BENJAMIN BRANDRETH,  
BORN JUNE 23, 1808,  
FELL ASLEEP FEB. 18, 1880.

BLESSED ARE THE MERCIFUL,  
FOR THEY SHALL OBTAIN MERCY.

VIRGINIA G. BRANDRETH,  
BORN JUNE 11, 1822,  
PASSED INTO LIFE ETERNAL OCT. 7, 1880.

BLESSED ARE THE PURE IN HEART,  
FOR THEY SHALL SEE GOD.

BRANDRETH

WILLIAM BRANDRETH,  
ENTERED INTO LIFE ETERNAL  
MARCH 18, 1903  
AGED 83 YEARS

HIS WIFE  
SARAH LOUISE FLINT  
BORN JUNE 23, 1843  
ENTERED INTO LIFE ETERNAL  
NOV. 13, 1928















HOAG

JOHN HOAG  
BORN FEB. 2, 1825  
DIED FEBRUARY 10, 1893  
AGED 68 YEARS

ISRAEL C. HOAG  
BORN FEBRUARY 10, 1825  
DIED FEBRUARY 10, 1893  
AGED 68 YEARS

IN MEMORY  
OF  
PHEBE  
WIFE OF  
ISRAEL C. HOAG  
DIED  
JULY 15, 1864  
AGED 39 YEARS

IN MEMORY  
OF  
ISRAEL C. HOAG  
DIED  
JAN. 27, 1875  
AGED 50 YEARS

IN MEMORY  
OF  
MARY B. HOAG  
WIFE OF  
FORMAN W. MILLER  
DIED  
NOV. 7, 1876  
AGED 62 YEARS

IN MEMORY  
OF  
EVELYN  
DAUGHTER OF  
FORMAN W. &  
MARY B. MILLER  
DIED NOV. 5, 1880  
AGED 12 YEARS





SINGLO BRUCE  
SEPT. 11, 1887  
DEC. 20, 1980  
JANE SOPHIA  
WIFE OF  
GEORGE D. BRUCE  
BORN FEB. 17, 1839  
DIED FEB. 7, 1951  
BRUCE

ANN LILIBETH  
PEARSON  
BORN SEPT. 1, 1897  
DIED JAN. 30, 1855

1925

1925

WILLIAM H. DREAR  
MAY 18, 1844  
DIED FEB. 10, 1914  
EDWARD J. DREAR  
MAY 18, 1844  
DIED FEB. 10, 1914

MOTHER

MOTHER





FERRIS

FENNELL

FENNELL

FERRIS

WILLIE FERRIS  
SCHLETT  
FELTING  
JULY 2, 1862

FERRIS









ABRESE  
1822-1894

CROSS

GRAVE

CROSS

SPIRE

HYAT  
MAY 17 1861  
MAY 28 1899

CROSS

GRAVE

GRAVE





FATHER & MOTHER  
CORNELIUS BLACKLIDGE  
DIED OCT. 10, 1857  
AGED 83 YRS. & 5 MOS.  
RACHEL BLACKLIDGE  
DIED AUG. 9, 1852  
AGED 83 YRS. & 1 MO.

**PALMER**  
CORNELIS B. PALMER  
DEPARTED  
FEBRUARY 1, 1926  
RETIRESBIT PALMER  
DEPARTED  
FEBRUARY 9, 1922

**RICHARD R. PALMER**  
BORN  
SEPT 16, 1808  
DIED  
SEPT 1, 1877  
AGED, 68 YRS.  
11 MOS. & 14 DAYS

**MARY ANN PALMER**  
BORN  
JUNE 26, 1813  
DIED  
MAY 21, 1897  
AGED 83 YRS.  
10 MOS. & 26 DAYS

SACRED  
TO THE MEMORY OF  
RICHARD PALMER  
BORN SEPT. 16, 1808  
DIED SEPT. 1, 1877  
AGED 68 YRS. 11 MOS. & 14 DYS.  
MAY ANNE  
WIFE OF  
RICHARD PALMER  
BORN JUNE 26, 1813  
DIED MAY 21, 1897  
AGED 83 YRS. 10 MOS. & 26 DYS.





WILLIAM

RUSSELL  
WILLIAM RUSSELL  
APR 20 1841  
FEB 9 1915

J. HOWARD  
LIVINGSTON  
RECT.







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Dale Cemetery  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW YORK, Westchester

DATE RECEIVED: 5/31/13 DATE OF PENDING LIST: 6/18/13  
DATE OF 16TH DAY: 7/03/13 DATE OF 45TH DAY: 7/17/13  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000500

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 7.17.13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

# Dale Cemetery Management Corporation

*A Non-Sectarian Cemetery*

104 Havell Street  
Ossining, New York 10562  
Tel: (914) 941-1155  
contact@dalecemetery.com

TOWN OF OSSINING

January 18, 2011

Mr. Daniel McEneny  
New York State Historic Preservation Office  
Historic Field Preservation Office  
PO Box 189 Peebles Island  
Waterford, NY 12188



Dear Mr. McEneny:

My name is George A. Weeks and I am the Director of the Dale Cemetery located in Ossining, New York in Westchester County and am herewith submitting an application for the potential inclusion of this cemetery on the National Register of Historic Places. I believe that Dale Cemetery merits this designation because it currently meets two of the four basic criteria required for consideration and because it has sufficient qualifying historical integrity. Attached are the required nomination forms, a narrative, map, photographs and other documents that support our request. If you have additional questions or concerns please contact Miguel Hernandez who prepared this initial report on Dale's eligibility for the above referenced register. He can be reached at (914) 941-4920 and his e-mail is [Miguel.hdz@verizon.net](mailto:Miguel.hdz@verizon.net).

Very truly yours,

George A. Weeks  
Director



**Village of Ossining  
Department of Planning  
John-Paul Rodrigues  
Ossining Operations Center  
101 Route 9A - P.O. Box 1166  
Ossining, NY 10562  
(914) 762-6232 FAX (914) 762-6208**

Ruth Piermont  
Deputy Commissioner for Historic Preservation  
New York State Office of Parks, Recreation, and Historic Preservation  
P.O. Box 189  
Waterford, NY 12188-0189

Dear Ms. Pierpont:

The Village of Ossining Historic Preservation Commission wishes to express its support for the nomination of Dale Cemetery to the National Register of Historic Places by the Town of Ossining. This site is an important asset to the Ossining community and is featured within the Village's *Significant Sites & Structures Guide*, a comprehensive historic resources survey document completed in 2010. This document highlights Dale Cemetery as architecturally significant as a rural cemetery designed by eminent 19<sup>th</sup> century landscape architect Howard Daniels and as culturally significant as the burial ground for a number of individuals that have played an important role in the historic of Ossining, New York State and its surrounding region, and of the United States.

The nomination and designation of Dale Cemetery will bestow a long deserved recognition on this site and is fully consistent with this Commission's goal of furthering the preservation of historic structures and locations in this community.

Sincerely,



Joanne Tall  
Chair, Village of Ossining Historic Preservation Commission



**FIELD SERVICES BUREAU • DIVISION FOR HISTORIC PRESERVATION  
STATE AND NATIONAL REGISTERS OF HISTORIC PLACES PROGRAM**

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**STATEMENT OF OWNER SUPPORT**

Before an individual nomination proposal will be reviewed or nominated, the owner(s) of record must sign and date the following statement:

I, Town of Ossining, Catherine Borgia <sup>(Supervisor)</sup>, am the owner of the property at  
(print or type owner name)

104 Havell St., Ossining, NY 10562  
(street number and name, city, village or town, state of nominated property)

I support its consideration and inclusion in the State and National Registers of Historic Places.

Catherine Borgia 2/23/11  
(signature and date)

Mailing Address:

Dale Cemetery Management Corporation  
104 Havell St.  
Ossining, NY 10562

Revised 5/08





**New York State Office of Parks,  
Recreation and Historic Preservation**

Division for Historic Preservation  
P.O. Box 189, Waterford, New York 12188-0189  
518-237-8643



**Andrew M. Cuomo**  
Governor  
**Rose Harvey**  
Commissioner

23 May 2013

Alexis Abernathy  
National Park Service  
National Register of Historic Places  
1201 Eye St. NW, 8<sup>th</sup> Floor  
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to enclose two National Register nominations to be considered for listing by the Keeper of the National Register. Both nominations are submitted on discs:

Dale Cemetery, Westchester County  
Far Rockaway Beach Bungalow Historic District, Queens County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank  
National Register Coordinator  
New York State Historic Preservation Office