

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

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 Alton B. Parker Estate

other names/site number Rosemount

2. Location

street & number 14 Lamont Landing Road

not for publication

city or town Esopus

vicinity

state New York code NY county Ulster code 111 zip code 12429

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:

X national ___ statewide X local

Rustud Purpant DBSHPO 6/29/16
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:

X entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Ally is Abenauty 8.25.16
Signature of the Keeper Date of Action

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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	
8	1	buildings
1	0	sites
1	0	structures
0	0	objects
10	1	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

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC, single dwelling

DOMESTIC, secondary structure

AGRICULTURE, processing

AGRICULTURE, storage

AGRICULTURE, agricultural field

AGRICULTURE, animal facility

LANDSCAPE

Current Functions

(Enter categories from instructions.)

DOMESTIC, single dwelling

DOMESTIC, secondary structure

AGRICULTURE, agricultural field

LANDSCAPE, conservation area

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY – Italian Villa

Materials

(Enter categories from instructions.)

foundation: STONE

walls: STONE

STUCCO

roof: METAL – lead-coated copper

other: BRICK

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Narrative Description

Summary Paragraph

The Alton B. Parker Estate, historically known as Rosemount, is a multidimensional 95-acre property comprised of distinctively-designed buildings, a picturesque riverside setting, landscaped pleasure grounds and an associated farm characteristic of country seat development in the Hudson Valley going back to the 17th century. Located on the western shore of the Hudson in Esopus, Ulster County, New York, the estate is emblematic of the remaking of the valley's cultural landscape during the Romantic Era. The centerpiece of Rosemount is a distinctive Italianate Hudson River villa, built in ca. 1860 incorporating parts of an earlier stone dwelling situated on an elevated on a terrace about 50 feet above the river (PHOTO 1). Its setting is distinguished by lawns and specimen trees—including an enormous sycamore—around the periphery of the house, as well as meadows, orchards and former agricultural land now reclaimed as forest (Photo 33). Roadways are lined with dry-laid stone walls evidently built from materials recovered from the rocky soil. The main entrance to the property is from Parker Avenue, which runs from the Albany Post Road (US Rt. 9W) in the hamlet of Esopus down to Elmore's Landing, an early commercial dock that has been part of the Rosemount property since 1838. A gatehouse just within the entrance occupies a small parcel subdivided from Rosemount in 1961 (Photo 22). Also in the vicinity of the house are a tenant house, an ice house a garage and two low stone buildings, one for housing pigs and the other containing a smoke house (Photos 23-28). Orchards extend north of this compound to the property line where two large barns are located (Photos 29-32). In the midst of the orchards is a 5.9-acre property containing a house for a time associated with the Parker estate, which was listed on the National Register of Historic Places in 2010 as the Cumming-Parker House. The hillside west of the buildings and orchards is now wooded as is most of the parcel south of Parker Avenue (Photo 33).

Narrative Description

As it currently exists, the Alton B. Parker house is a large two-story, stuccoed masonry mansion reflecting the Picturesque Italian Villa style that was erected in a series of campaigns extending from ca. 1760 to ca. 1860. At its core is a two-story stone dwelling erected in the 18th century; local tradition dates its construction to the period prior to the Revolutionary War. Remaining evidence supports this contention, particularly in the basement, which has a large hearth support centered on the south end and angled supports for corner fireplaces on the north end. This type of three-room plan, with one room on one side and two rooms on the other side of a center hall, is identified with British communities in the Hudson Valley, particularly in areas where they dominated in the southern part of the region. Its two-story scale suggests that it was built for an upper-class landowner, which is confirmed by its early association with Provincial Judge Thomas Jones of New York City, who likely established a wheat plantation here in mid-18th-century. Its proximity to the landing has led to speculation that the house functioned as a tavern, which is possible since Jones, a loyalist, fled back to England during the war and his land was confiscated by the State of New York. A series of alterations to the plan and fenestration has removed most of the 18th-century fabric outside of the walls, chimney bases and portions of the floor and roof framing (Photo 18). The exact configuration of doors and windows and the hierarchy of east and west facades are puzzling.

Thomas Cumming and James Pollock purchased the land that now comprises Rosemount in four deeds dating from 1836 to 1846. Cumming built a new house on the 20.20-acre parcel mentioned above, while Pollock moved into the existing stone house. Surviving shouldered architraves with angular edge molding on windows and doors on the first floor represent renovations made following the construction of a two-story one-room-plan brick masonry addition on the north end that probably occurred shortly after Pollock took possession of the house in 1838, but possibly by the previous undocumented owner, New Yorker William Young, who had owned it since 1834 (Photos 9 & 10). Visible in the basement of the addition are standard-dimension floor joists sawn with a reciprocating blade characteristic of the period. The interiors of these early sections have been altered since then and no longer provide direct clues to the location of defining features such as stairs, a kitchen and subdivisions for other domestic areas. The second-floor plan, with the center space divided to create a narrow passage in the rear may provide evidence of the stair's location, and there could have been a kitchen ell that was obliterated by the later westerly addition. A stone mantel painted to imitate marble, in a manner typical of the 1840s, now decorates a fireplace in a bedroom in the southwest corner of the second floor of the later addition, likely having been moved there during renovations (Photo 16). The exterior of both old and new sections were finished with stucco scored to resemble ashlar. In 1838 the decorative motifs would have been Classical rather than Picturesque in inspiration; the existing brackets and window hoods were introduced at a later date. A piazza spanned the eastern front to provide an outdoor space overlooking the river and emulate the ageless, river-centric design of country houses in the

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region.¹ Pollock's house would have resembled the house his colleague and neighbor was building at the same time, although that Grecian villa also was transformed by expansion and restyling later in the century.

After James Pollock's untimely death in 1856, his widow, Jane, began planning for a substantial enlargement and renovation of the house. For this she retained the services of an architect, as yet undocumented but probably Thomas S. Wall of New York City, to plan and oversee the work.² A large, square, stuccoed brick addition, two-stories plus basement and attic, was appended to the rear of the existing house and the exterior decorated in an Italianate fashion with any hint of the Classical taste removed. The west façade of the addition served as the landside front (Photo 4). It has a central entrance and porch elevated above a tall basement and reached by a long run of stairs. The mid-story of the façade is asymmetrical with a pair of tall windows on the south side of the entrance and two windows (now three) on the left. By contrast, the three windows in the upper story are evenly spaced. The basement level is exposed at grade with entrances into all three interior sections. Generally, country houses were designed with public driveway and private garden fronts. In river houses, the river front was the equivalent of the garden front. Since the center entrance on the west façade of the subject house opened into the entry hall, it can be assumed that this doorway was intended to be the access point for visitors. The basement entrances were service and farm related. It is unusual to see both entrances on the public façade; however, it seems to have been a compromise in integrating the existing house with the addition.

The fenestration on the river (east) front also is irregular (Photo 2). Each of the three first-story three rooms has two openings on the east wall. It is possible that by the time the ca. 1860 renovation was completed, all six contained windows or French doors; the current doorway entering the center room added ca. 1904. These windows likely aligned with those on the second story, whose uneven spacing is more evident without the obstruction of a piazza. Three dormers added to the roof in ca. 1860 further disrupt the overall symmetry of the façade. A large central dormer is aligned with the center of the hipped roof covering the rear of the house that rises above the ridgeline of the original gable roof. This off-center feature is flanked by smaller dormers centered in areas of different size on either side. The ca. 1860 renovation included the construction of a new piazza on the river façade and wrapping across the south end of the old section of the house. It is supported in the front by chamfered posts with squat bases and capitals created from crown moldings. Scrolled brackets spring from three sides: one projecting outward under the eave and one each on the sides bracing the beam at the front of the roof. The east piazza survives from ca. 1860, the end sections have been reconstructed after having been compromised by later wing additions, now gone (Photos 2-8).

The exterior of the enlarged house was decorated in the Italian Villa mode of the Picturesque taste in architecture, which had swept through the region following its popularization by favorite son Andrew Jackson Downing in horticultural and lifestyle journals issued by him and others and Downing's series of books on landscape gardening and the architecture of country houses published between 1841 and 1850. The Pollocks' architect employed an Italianate style that was composed of an amalgam of Gothic and Italianate elements typical of the Picturesque. The eave lines on all sides are embellished with closely-spaced scrolled brackets and window heads are surmounted by bell-cast hoods. Dormers have clipped or jerkin-head gables and arched windows and brick chimneys were shaped to resemble Gothic chimney pots. A two-story bay window on the south side of the addition is another signature feature (Photo 5). A historic photograph indicates that original roof material was wood shingles (Fig.1). The current standing-seam lead-coated copper roof is a recent replacement of a similar painted metal roof added at the turn of the 20th century (Fig.2).

The west entry porch matches the piazza in design (Photos 3 & 4). It is a newly-constructed replica of a shallower porch that had stairs leading up to the north side (Fig.3). The entrance opens into a narrow hall with a tall ceiling and a long staircase that curves at the top to reach the second-floor landing (Photo 12). The tapered octagonal newel post with a turned cap is an early example of what became a common staircase feature later in the century; the panelized surfaces are an unusual elaboration. The balusters also are tapered and octagonal in section with turned elements. Vine-like wood appliqués decorate the stair ends with the space under the stairs enclosed with a paneled wall. All of the stair's associated woodwork has remained in its original natural finish. The striped wood flooring leads past the stairs, through a doorway in the stone wall and into the center room of the old section of the house. The river is visible from the west entry.

¹ The vital importance of piazzas to the design of Hudson River country houses, as well as those in other settings, locales and centuries, is both intuitive and well documented in architectural history. One fairly comprehensive overview of extant houses is found in John Zukowsky & Robbe Pierce Stimson, *Hudson River Villas* (NY: Rizzoli, 1985), although it omits Rosemount and other estates on the west shore of the Hudson. Edwin Whitefield's sketch book of views he drew in 1850-52 for a never-published *Hudson River and Rail Road Illustrated*, is full of depictions of houses dominated by piazzas. This sketchbook has been published in John Zukowsky, *Hudson River Houses* (Great Barrington MA: North River Press, Inc., 1981).

² Thomas S. Wall designed a number of Hudson River Villas of similar appearance in Westchester County during this period. He also was the architect of a large castellated residence in Yonkers for Manhattan tobacco magnate Christian H. Lillenthal, who was Jane Pollock's son-in-law.

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The most prominent room in the addition is on the south side of the entry hall. A marble mantel of sophisticated non-Classical design distinguishes a coal-burning fireplace centered on the interior wall (Photo 13). It opposes a deep bay window on the exterior wall. The narrower west wall contained French doors that opened on a balcony now gone; these have been replaced with a window. A doorway connecting to the old section of the house is centered on the east wall. All the woodwork is unpainted. Its size and prominent features—especially the bay window—indicate that it was originally intended to be a drawing room, the principal entertaining space in the house. After Alton B. Parker bought the house in 1898, he reoriented the house so that the public entry and rooms were on the east side, and he converted the drawing room into a library with the addition of the existing bookshelves on all the walls, false beams in the ceiling and new narrow-gauge flooring to replace what had been carpeting.

A kitchen and lavatory now occupies the space on the north side of the hall. Both have been entirely refurbished, so it is not entirely clear what occupied this area in the architect's plans. With the kitchen located in the basement, the room may have been designed to function as a library for the Pollock family; a library was mentioned in Jane Pollock's 1870 will. The room's prominent location off the entry hall suggests it had an important use and the current lavatory appears to have originated as an early water closet. Alton B. Parker's use of this room after 1898 is unclear considering he established his library across the hall in the drawing room. A dining room and butler's pantry were located in the northeast corner of the house in ca. 1860 and where Parker installed the existing dining room in ca. 1898 (Photo 11). The pantry has been further renovated in the recent rehabilitation. Alternatively, Jane Pollock's library could have occupied one of the remaining two rooms on the east side of the plan, with the other being a sitting room opening on to the piazza. Like the dining room, the remaining two rooms on the east side of the house now reflect redecoration schemes Parker introduced in ca. 1898 (Photo 9 & 10).

A spacious master bedroom was created in ca. 1860 on the second floor above the drawing room that included a large bay window on the south wall that may have originated as an open porch (Photo 16). The marbleized slate mantel framing the fireplace on the interior wall appears to be older than the construction date for the room and probably was moved from one of the rooms in the existing house where it had been installed in ca. 1840. A bathroom and closets were partitioned on the east side of the room and, probably later, linked though an old window turned into a door in the stone wall to the bedroom in the southeast corner of the house. Two smaller bedrooms occupy the plan on the north side of the stair hall and a small room, probably another bathroom, is situated above the entry (Photo 15). The bedrooms have the interesting features of louvered doors in addition to solid doors to aid in summer air circulation. The dividing partition intersects the chimney on the north wall with a fireplace and marble mantel only in the easterly chamber. Three more bedrooms are located in the east section of the house connected by a passage along the west side that is entered from the stair hall through an opening in the stone wall. As on the first floor, the ca. 1860 renovation effectively removed or concealed any evidence of 18th-century use. All three fireplaces have similar marble mantels with arched openings, all of which look to be a type more appropriate to the 1870s (Photo 14). Originally the ceilings in these rooms were just above the window trim. They were raised in the 2016 rehabilitation to improve the proportions of the spaces. During this time, the center room was divided to create a new bathroom and walk-in closet.

The third floor was divided into six more chambers and storerooms, all lit by dormers, along with numerous closets under the eaves and a large common space in the center in the east section where the largest dormer is located. These rooms are very plainly finished and unheated and would have been occupied by indentured servants and farm laborers. An early bathroom was partitioned on the west side of the plan where it shares a dormer with the northwest storeroom. One stylish feature is an octagonal newel at the base of the stairs continuing up to a widow's walk on the roof indicating that the passage was used by family and guests to reach the river lookout (Photo 17).

A full basement is under the house, with the older section used for storage of coal in the northwest corner, where the walls were shifted, a cistern dug in the center and a larder on the south. Two rooms were created in the basement of the addition divided by a central stair hall connecting to the exterior under the porch (Photo 20). The two-story bay window on the south side of the house carried down into the basement. This feature, as well as more direct proximity to the larder, suggests that this room was the original location of the kitchen. The room on the north side could have served as a laundry or fulfilled other farm-related functions. Alton B. Parker thoroughly renovated the basement (and chimneys), at which time the kitchen appears to have been relocated to the north side of the house (Photo 19).

Not long after he bought the property in 1898, Alton B. Parker, and his wife Mary Louise, made significant changes to the principal first-floor rooms of the house. Initially, they did little to affect the exterior appearance, except to replace two French doors on the east wall of the southeast room with a picture window (Fig.1). During the 1904 presidential campaign,

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photographs of the Esopus house and farm were widely published. The exterior of the house is depicted with a wood roof and a picture window (Fig.1). Apparently, the three rooms in the older, east side of the house had been altered little in the work associated with the construction of the ca. 1860 addition, because it was here that Parker focused the most attention. The dining room in the northeast room was embellished with a new oak woodwork, particularly a paneled wainscot with ranks of tall and short panels in an alternating arrangement. A simple bolection molding frames the black marble facing surrounding a small brick firebox. Two low cabinets with three sets of glass doors were built into the northwest and northeast corners. The parquet flooring appears also to have been added (Photo 11).

The center room also was renovated with the addition of low bookcases on the north and a portion of the south wall; these have since been removed. A brick-faced fireplace and chimney breast with a high mantel mounted on columns modernized the appearance of its unknown predecessor. This Colonial Revival-style mantel was removed and the brick painted white by 1926. The striped flooring carrying over from the west entry hall looks to have been preserved from the work done in ca. 1860. The ceiling medallion was an addition made by the Parkers, and their treatment included wood strips emanating from the center out to the walls. The medallion has been preserved, while the strips were removed. Double doors with their tall glass panels leading out to the piazza are another turn-of-the-20th-century addition. They are set within a shouldered architrave made to match the ca. 1860 door and window trim (Photo 10). Two doorways in the west interior wall may be in original openings in the stone wall; the northerly one had been adapted into a pass-through from the pantry but has been remade into a doorway. Both have reproduction trim.

There are two wide openings in the wall connecting to the south living room. The one on the easterly end was created in ca. 1860; the other has been recently opened, at which time the frame for a conventional doorway was discovered within the wall. The Parkers redecorated the south room with the addition of the aforementioned picture window and a Colonial Revival style Neo-Federal wood mantel with polychrome swags across its frieze and glazed tiles surrounding a cast-iron firebox (Photo 9). Shouldered architraves were retained from the previous period, but the parquet floor was added. The medallion in the ceiling was introduced still later.

The Pollocks' drawing room in the southwest corner of the addition was transformed into Judge Parker's library with floor-to-ceiling shelves covering all available wall space and, pictures show, filled with his large collection of law books (Photo 13). The Classical design of the natural oak shelving and the ceiling beams are at odds with the ornate mantel, door and window trim and the otherwise Picturesque origin of the room. (And, it's hard to believe that Jane Pollock would have accumulated enough books to fill this room.) The parquet floor in this room, resembling that in the adjoining living room, also was added by the Parkers.

The Parkers' use of the room across the hall, now fitted out as a kitchen, is unclear. It may have functioned as an informal dining room or sitting room. Two more windows were added to the west wall after 1926. Few changes occurred on the upper floors during the Parker family's ownership of the house, with the only exception being the upgrading of bathroom plumbing and fixtures. In 1910 the Parker house accommodated contained Alton B. Parker, his wife Mary, his brother Fred, who worked on the farm, a cook, a laundress and a waitress.

Based on an autographed piece of wood left by Esopus carpenter Hugh Lasenby dated 7 May 1909, it can be assumed that the *porte cochere*, in which it was found, and the extension of the piazza across the north end of the house were added at that time (Fig.2). The north wall contains windows not French doors as on the east and south walls. The butler's pantry was completely refitted, as it has been yet again in recent renovations, and it was connected to the kitchen below by a new dumbwaiter. By this time, the kitchen had been moved to the north side of the basement hall and upgraded with a new stove recessed in a new chimney, with a bulky, rectangular brick stack that replaced the paired octagonal ones above the roof (Photo 19 and Figs 2 & 3; the above-roof section of this chimney was removed in the late 20th century.) The cast iron cook stove is a type manufactured by Richardson & Boynton Co. in the 1880s (Fig.4). A second stove was added in another modified chimney in the basement hall for laundry use. That stove was cast with an 1878 patent date for its grate by the Boynton Furnace Co. of New York. The stack for that also was reconstructed with the current square chimney visible above the roof (Fig.3). Three soapstone sinks from this period survive on the opposite wall. The narrow confines of the hall suggest that the south room formerly used for the kitchen was adapted for laundry functions, a use that has been lately restored to it.

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After Alton B. Parker's defeat in the 1904 presidential election, he retired to manage his "three good farms, on one of which, at Esopus, he lives in a charming house overlooking the Hudson River."³ The Pollock family had been actively engaged in farming when they sold the 50.90-acre property to Parker in 1898. In 1911 he purchased his neighbor Ransom Parker, Jr.'s (no relation) farm, which had over 100 acres under cultivation, substantially increasing the size of his enterprise.

With that transaction, he obtained the basement barn currently at the northern of the property; the site of the Pollocks' barn has not been determined (Photo 30 & Fig.7). Parker proceeded to redevelop these components into an estate farm, filling the flat area between his house and the northerly barn with orchards, vineyards, gardens and associated buildings including a greenhouse (Figs.6 & 7, Photo 33). Parker also built a small two-story house for his farm manager and an icehouse, both of which survive near the main house along with two low stone buildings apparently for pig raising; one of which contains a smoking chamber (Photos 23-27). A small wood frame gate house designed in the Bracketed Style at the Parker Avenue entrance remains from the 1860s (Photo 22). A garage north of the house was built in the early 20th century (Photo 26).

This broad garden area was cleared of gardens and buildings and planted with apple trees after Judge Parker's death in 1926 (Photos 29 & 32). He had conveyed the Esopus property to his daughter Bertha Parker Hall in 1922 and willed Ransom Parker Jr.'s house, which he had been using as a retreat he named The Library, and 5.9 acres to his second wife and widow, Amelia, in 1926. (She lived there until 1952.) Bertha Parker Hall continued to own the estate until her death in 1936 when she willed it to her grandchildren, granting their parents, Theodor and Mary hall Oxholm, life tenancy. The 1940 census enumerated the Oxholm family in Esopus, with Theodor Oxholm, formerly employed in an exporting business in New York City, identified as a farmer.

To accommodate the expanding apple production a new complex of buildings began taking shape between the existing basement barn and the edge of the river bluff. A small barn facing the old one across a driveway appears to have been built first and it later formed the western side of a courtyard with one-story sheds enclosing the other three sides. An office and workshop are located on the northwest corner, but the rest of these peripheral buildings are faced with pairs of swinging doors opening on areas presumably for the storage of apples and the barrels, bins and other equipment involved in their maintenance and harvest, as well as, perhaps, for activities involved in sorting and preparing the fruit for transport (Photos 30 & 31).

Family photographs indicate that the Oxholms added a two-story five-sided sun porch off the south side of the southeast living and bed rooms. Otherwise the house and farm remained relatively unchanged until 2003 when the sun porch was replaced with a larger wing in 2003 and another sun room was erected on the north side. These wings caused the removal of all or part of the piazzas on those sides (Photo 1). These wings were demolished in 2015 and the piazzas restored. During this renovation, the picture window and *porte cochere* added to the river façade by Alton B. Parker also were removed; the window was substituted by two French doors it was determined it had replaced. The entrance porch on the west side was enlarged with the stairs shifted from the north to the west side. On the interior, first floor rooms were preserved with minor modifications, including removing bookcases Parker added in the center room and the complete replacement of cabinetry and fixtures in the kitchen added in the northwest corner room and in the butler's pantry. Bathrooms were modernized as well, along with the heating system. The surviving farm and out buildings have been preserved as well as the existing features of the landscape.

The Alton B. Parker Estate retains its integrity of location, design, setting, materials, workmanship, feeling and association.

Component List (numbers indicated on site plan)

1. Rosemount House, ca. 1860, contributing building

2. Gate House, ca. 1860, contributing building (Photo 22)

The story-and-a-half wood frame dwelling is situated on the east side of the main gateway to the property. It has a stone basement, wood clapboard siding and a gable roof with open soffits, exposed rafter tails and false purlin ends; a brick chimney is centered on the roof. On the front (west) façade, an arched central entrance is contained in a gabled vestibule flanked by tall window pairs and surmounted by a gable wall dormer with arched window and

³ James Creelman, "Judge Parker—The Man and His Position," *Harper's Weekly*, XLVIII:2477 (June 11, 1904), 898. The other two farms were his father's farm in Cortland, New York and his father-in-law's farm in Accord, New York.

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adjoining added windows. The south end wall contains a bay window on the first floor and paired arched windows in the gable. A triple window is centered in the first story of the north wall with a single arched above. A cross-gable ell is centered on the rear with gable dormers on both sides. The ell has been extended with an addition of similar size with a window wall overlooking the river; the rear ell and addition are concealed within a grove of mature spruce trees.

3. Tenant House, ca. 1900, contributing building (Photos 23 & 24)
The two-story wood frame dwelling is sited at the western edge of the open grounds behind the main house and ice house. It has a stone basement, wood clapboard siding and a gable roof with deep unornamented eaves; interior brick chimneys are located at the ends. The front (south) façade is composed of a central entrance flanked by two windows on each side on the first story and four windows in the second aligned with those below. Fenestration on the end walls is irregular. A two-story flat-roof ell covers most of the rear wall of the gabled section. The interior contains two rooms divided by a hall on the first floor with a kitchen in the ell. The second story contains two large front rooms and small rear rooms with a room above the kitchen.
4. Ice House, ca. 1900, contributing building (Photos 23, 25-26)
The icehouse is situated just west of the main house and east of the tenant house. It is a tall wood frame building covered with wood novelty siding and a gable roof with deep unornamented eaves. Its thick walls are unusually insulated with multiple layers of tarpaper baffles. There were no openings other than narrow doors stacked from the ground to the roof in the center of the west end, which were used to add and remove ice blocks. Stacked in the interior. An arched louvered screen is applied to the top of the east end. At some later date in the mid-20th century, when the ice house was obsolete, a one-story projection with two vehicle doors was added to the east end of the building.
5. Smokehouse, ca. 1900, contributing building (Photos 23 & 27)
The westerly one of the two small stone buildings located west of the main house and north of the ice house, the smokehouse has two doors on the south side and a recent metal roof. It contains two chambers, the westerly of which functioned as a smoke house; the exact function of the other space is unknown by believed to have been associated with the estate's piggery.
6. Pig House, ca. 1900, contributing building (Photos 23 & 27)
The easterly one of the two small stone buildings located west of the main house and north of the ice house, the pig house has two doors on the south side and windows on the ends; a metal roof has been recently added. It contains two chambers believed to have been associated with the estate's piggery.
7. Garage, ca. 1925, contributing building (Photo 28)
The one-story wood frame garage is located north of the main house. It was built on a concrete slab and is sided with wood shingles on all but the north end, which is covered with wood novelty siding. The gable roof has open soffits, exposed rafter tails and false purlin ends. There are two vehicle doors with replaced overhead doors on the south gable end and a single loft window centered above. The sides and rear walls each contain two windows and a second loft window on the north end.
8. Large Barn, ca. 1880, ca. 1911, contributing building (Fig.7, Photo 10)
The two-story wood frame basement barn is located at the far northern end of the estate and was part of an adjoining farm incorporated into the estate in 1911. The exterior is covered with wood novelty siding; the roof is metal. The two-story south-facing façade contains three doors and four windows on the basement level and a large door centered in the upper level where the threshing floor was located. Another door is located on the north one-story façade. The interior has been adapted in a number of stages from its original dairy farm use to supporting the apple business.
9. Small barn & sheds, ca. 1940, non-contributing building (Photos 30-31)
The one-story barn and attached sheds is located east of the large barn at the northern end of the property. It is believed that it was added as more of the estate farm was planted in orchards after Alton B. Parker's death. For that reason only, the building is considered non-contributing. The courtyard arrangement of sheds is an unusual and orderly way of storing the myriad wagons, bins, barrels ladders and equipment needed for orchard maintenance and harvesting.

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10. Rosemount grounds, ca. 1860, ca. 1900, contributing site (Figs.5-7, Photos 1, 22-23, 29-33)

The estate grounds still evince the hierarchy of spaces that define the picturesque landscapes of Hudson River country houses. The lawns surrounding the main house with its mature specimen trees and river vistas represent the pleasure grounds that provide an appropriate setting for the house. Gardens, which once were components of the setting environment, are currently missing, in part having been later replaced with orchards. The all-important river orientation has been preserved. Country house properties traditionally including farms, which distinguished them as rural rather than suburban landscapes, and there are buildings and landscape features reflecting this use, although increasingly focused on orchards and the apple business. The peripheral areas of the estate have reforested restoring a natural element to the landscape in its more rugged areas. Estate landscapes evolve with changing functions and the growth, death and renewal of vegetation. The Rosemount grounds retains evidence of these stages

11. Elmore's Landing, 19th century, contributing structure (Fig.5)

Located where the road from Esopus ends at the river, the current landing is an earth-filled crib structure built out into the Hudson so that river vessels could tie up there for the transshipment of goods and produce, as well as passengers. Historic views depict a storehouse on the pier that is no longer extant. The landing had been part of the Rosemount property since at least the early 19th century.

END OF NARRATIVE DESCRIPTION

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
LANDSCAPE ARCHITECTURE
POLITICS/GOVERNMENT

Period of Significance

1860-1926

Significant Dates

ca. 1860
ca. 1898
1904

Significant Person

(Complete only if Criterion B is marked above.)

Alton Brooks Parker (1852-1926)

Cultural Affiliation

N/A

Architect/Builder

Probably Thomas S. Wall in ca. 1860

Period of Significance (justification)

Although it contains fragments of earlier mid-18th-century and mid-19th century stages of development, particularly stone and brick exterior walls and floor and roof framing. The architectural significance of the current house originates in the enlargement and renovation that occurred in ca. 1860 when it was reinvented as a country house in a Picturesque Italian Villa style. When Alton B. Parker purchased the house in 1898 he kept the exterior essentially intact while making significant changes to principal rooms inside. The house gained a national significance in 1904 when Parker used it as his headquarters for his unsuccessful challenge to Theodore Roosevelt. The period of significance ends with his death in 1926.

Criteria Considerations (explanation, if necessary): none

Statement of Significance Summary Paragraph

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Rosemount, the Alton B. Parker Estate in Esopus, Ulster County, New York is a nationally significant property under National Register Criterion B because of its association with Alton B. Parker (1852-1926), Chief Judge of the New York State Court of Appeals and Democratic Party candidate in the United States presidential election of 1904, which was won by Theodore Roosevelt. A well-respected jurist, chief of the New York's highest court, state Democratic Party leader and successful campaigner for Democratic candidates in gubernatorial and court elections, Parker was persuaded to run against Roosevelt as an alternative to William Jennings Bryan who lost the two previous presidential contests and had divided the party.⁴

As a judge, Parker had the reputation of being progressive and a humanitarian; he was a strong supporter of labor, unions and legislation that improved social and living conditions. He wrote approximately 190 opinions during his tenure as Chief Judge. He had been encouraged on at least two occasions to run for governor, a position previously held by his presidential rival, but declined to remain in the judicial branch. Because of his position, he did not publically campaign for the presidential nomination in 1904, believing that a sitting judge should not express political opinions. While this frustrated many of his supporters and produced fodder for his opponents, notably Bryan and William Randolph Hearst, he won the nomination at the 1904 Democratic National Convention in St. Louis, which he did not attend. A month later, on 10 August 1904, party officials, members of the press and scores of well-wishers, many of them in boats landing at the Parker dock, assembled on the lawn of Rosemount to hear the nominee's acceptance speech. Still not one to go out on the stump, Parker ran his campaign from his home, albeit unsuccessfully. Over the weeks leading up to the election, Rosemount, Esopus, and the Hudson River were constantly referenced in press coverage by word and image representing the isolation of the candidate and his expectation that supporters would come to him. He became equated with the place. Following his landslide loss to the garrulous Roosevelt, the worst margin of defeat recorded to that time, Parker returned to private law practice, in which he had some highly visible cases. But he also made changes to the house and farm, making it into a showplace that he was always happy to show to visitors.

Rosemount is architecturally significant under National Register Criterion C as a distinctive example of mid-19th-century country house architecture and landscape in the Hudson Valley and particularly in the Town of Esopus. Constructed in ca. 1860 the house was designed in a Picturesque Italian Villa style. With an 18th-century stone house hidden in its core, the current house evolved in two stages undertaken by James Pollock, a successful New York City street paving contractor, and his wife, Jane, in ca. 1840 and ca. 1860. The initial stage added a room to each story on the north end of the stone house finished with Greek Revival detail to create a country villa in the "modern style" of the period. After her husband died in 1858, Jane Pollock hired an architect, probably Thomas S. Wall, and a builder to enlarge and update the house in the Italian Villa style. Many aspects of the design are directly sourced in Calvert Vaux's book *Villas and Cottages*, first published in 1858, one of the pre-eminent design manuals of the American Romantic Movement. The house also resembles the few documented examples of Thomas S. Wall's projects, including the extravagant Yonkers mansion he designed for Jane Pollock's daughter, Susan, and her husband, Christian H. Lillienthal, a wealthy tobacco manufacturer. A prosperous New Yorker herself, Jane Pollock clearly was acquainted with the current Romantic taste in architecture, decorative arts and landscape gardening.

The house is also significant in the history of country house architecture in the Hudson Valley and its association with the Picturesque villas built there in response to the American Romantic Movement and came to define domestic design in that era. The 18th-century stone house contained within it is a landmark in the first stage of country houses, when New York merchants were creating wheat plantations upriver to generate products for international trade. The property's association with Thomas Jones and the Delancey family places it in the realm of the Colonial elite and, later, with Revolutionary War-era politics in which they sided with the Loyalists leading to the confiscation of their properties. With his acquisition of the house in 1838, James Pollock restyled and renovated the old house in the then-current country house mode employing Greek Revival-style decorative elements and the character-defining riverfront piazza to distinguish it. Pollock's personal history—he was an Irish immigrant who became a successful working-class business man—provides an insightful contrast to the popular image of landed gentry in the area, such as the Livingstons and Pells, who are typically linked to country houses. Pollock's

⁴ A full-scale biography of Alton Brooks Parker (1852-1926) has not yet been written, because, by Irving Stone's account, they aren't written for losers. Stone was the author of the unusual title, *They Also Ran: The Story of the Men Who Were Defeated for the Presidency* (1945), which contains the most detailed biography of Parker in 17 pages. This text served as the basis of Robert M. Mandelbaum's biography of Parker on the web site of the Historical Society of the New York Courts, <http://www.courts.state.ny.us/history/legal-history-new-york/luminaries-court-appeals/parker-alton.html>. A 1904 publication to inform voters about the candidates and party platforms involved in the election, *Men and Issues of 1904*, contains an even more brief biography of Alton B. Parker. (In every instance his connection to his home in Esopus is prominent.) There was extensive coverage of the nomination and election in periodicals providing reportage into Parker's activities and insight into his connection to Rosemount, but these have not been organized nor interpreted in any systematic way. Numerous political cartoons depict Parker at his river home and Esopus is an oft-mentioned keyword.

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success in business and resulting wealth led his widow to further aggrandize the house and bring it in line with the prevailing Picturesque taste following his death in 1858. It was this fashionable country seat, enhanced by landscaped grounds and a small farm, that attracted Alton B. Parker, recently appointed Chief Judge of the New York State Court of Appeals, for his home in 1898, which he burnished into a local showplace as he rose in the ranks of the Democratic Party to be their nominee for President of the United States in 1904.

Developmental history/additional historic context information

The town of Esopus carries the historic Dutch name for the Rondout Creek and the general region around the city of Kingston, which was the mid-Hudson trading center for the Dutch West India Trading Company. The Rondout Creek divided early Esopus into a northern or "groot" (large) section and a southern "klyne" (small) section. The Town of Esopus was created in the Klyne Esopus section in 1811. Various land grants were made at the end of the Dutch era and after the English assumed jurisdiction in New York in 1667. One known as Fox Hall was located on the west shore of the Hudson River north of where the Black Creek enters it and contained the area comprising the hamlet of Esopus and the subject property. Sometime prior to the Revolution this patent was conveyed to two major New York City colonial figures, Thomas Jones (1731-1792), a provincial judge and man of letters, and Susanna Delancey, his wife Anne's sister and daughter of James Delancey (1703-1760), Chief Justice and Lieutenant-Governor of New York. The association of such upstate lands with members of New York's elite families was typical of the 18th century as the merchant class established plantations to produce wheat and other agricultural commodities for international trade. Local histories report that the land had been conveyed earlier by the Trustees of the Town of Kingston to one Thomas Crundell, about whom nothing is known. How the property was transferred from Crundell to Jones and Delancey still needs to be determined.

With the onset of the War for Independence, Jones and the Delanceys became ardent loyalists. Thomas Jones was exiled back to England, where he later published a loyalist history of the Revolutionary War.⁵ James Delancey's son and namesake inherited his business and real estate interests as well as his political acumen. In 1769 he led a faction that wrested control of the Provincial Assembly. However, when American independence was declared, his loyalist position was exposed and he, too, fled to England. Delancey's properties in New York were formally confiscated by the Commission of Forfeitures for the State of New York, and were sold at auction in 1787. At the time of sale, the value of his estate was estimated to have been approximately £50,000.⁶

The State of New York commissioned a survey of the land it had confiscated from Thomas Jones and Susanna Delancey in Esopus during the Revolution in 1784 and conveyed most of it to Boudervine Terpenning, a local patriot.⁷ The first recorded instance of a transfer involving the subject property occurred on 3 December 1789 when Terpenning sold, for 900 Pounds, 360 acres of land to Solomon, Stephanus, Martinus and Jeremiah Eckert, members of another well-established Esopus family.⁸ The two-story stone house on the subject property had been built by this time, although it is not known exactly by whom. In 1825 Solomon Eckert, Jr. sold a 20.2-acre parcel to Samuel Elmore.⁹ This was added to the expanding farm the Elmore family operated in Esopus. Elmore bought 72.3 more acres from John J. Lefever in 1827.¹⁰ This parcel included the river dock and the road leading to it from the highway. As a result the area became known as Elmore's Landing.

James Pollock and Thomas Cumming made their first joint purchase of land on the Hudson River in Esopus on 3 December 1836 when Samuel and Hannah Elmore sold them the 20.2-acre parcel they had obtained from Solomon Eckert, Jr. eleven years earlier.¹¹ Two years later, they bought a lot of similar size, adjacent and south of the Elmore parcel, from William Young, a New Yorker who had obtained it from Elmore in 1834.¹²

⁵ <http://www.famousamericans.net/thomasjones/>; [http://en.wikipedia.org/wiki/Thomas_Jones_\(historian\)](http://en.wikipedia.org/wiki/Thomas_Jones_(historian)). *History Of New York During The Revolutionary War And Of The Leading Events In The Other Colonies At That Period*. The manuscript lay almost a hundred years on a closet shelf until it was discovered and published.

⁶ http://en.wikipedia.org/wiki/Captain_James_DeLancey. Seeking compensation for his loyalty to the Crown, DeLancey petitioned the British government and eventually obtained £26,000, the third largest sum to be paid to anyone by the government for service and losses during the American Revolution.

⁷ Albany, NY. New York State Library, Map Collection, "Map of Certain Tract of Land... at a certain place commonly called the Klyn Esopus... by the attainer and conviction of Thomas Jones, Esquire and owner and proprietor of which said Tract of Land We the Subscribed Agents appointed by Virtue of an Act entitled 'An Act for the Speedy Sale of the Confiscated and Forfeited Estates within this state and for other purposes therein mentioned' passed the 12th May 1784 have made partition and division agreeable to the directions of the said act... the Eighth Day of December [1784]."

⁸ Ulster County Deeds, 21:84.

⁹ Ulster County Deeds., 40:538, 1 May 1825.

¹⁰ Ulster County Deeds., 31:339, 23 April 1827.

¹¹ Ulster County Deeds, 47:555. A third grantee, William Britton of New York City, also was named in the deed. Nothing more is known about Britton's association with Cumming and Pollock. He was enumerated in the 1830 census as a head of household in the 9th ward of Manhattan, which was where Cumming also resided.

¹² Ulster County Deeds., 57:250, 1 Nov 1838.

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It is on this latter parcel, bounded on the south by the Dock Road, that the stone house was located. Pollock took occupancy of the stone house and its parcel, while Cumming built a new summer house for his family on the parcel he and Pollock purchased from the Elmores.¹³ The partners bought two more parcels a few years later: approximately 47 acres south of Dock Road from John J. and Ann Griffiths in 1845 and 18.6 acres west of their first purchase from Nicholas and Mary Murphy in 1846.¹⁴ With these they had amassed about 100 acres of land at Elmore's Landing in Esopus.

James Pollock first appeared in the city directory was in 1830, which probably was the time he became a head of household. He was listed as a carter and lived a block away from Thomas Cumming on Sixth Street near Sixth Avenue. John Pollock, also a carter, was recorded as living at the same address; his name first appears in the directories in 1820 and likely was James Pollock's father. In 1834 James Pollock, identified as a paver, was living on 18th Street near 9th Avenue. Cumming and Pollock had entered into a partnership as street building contractors in New York City by 1837 when their first business listing appeared in the city directory, located on 18th Street near 9th Avenue. They benefited from the great demand for new streets as the platted grids in Manhattan and Brooklyn began opening in new, undeveloped sections of the cities.

Pollock and Cumming both were enumerated as heads of independent households in 1840. Although no identities are provided of family members other than age, it appears that both men were comfortably supporting sizeable families with one or more domestic servants. The city directory for that year contains an entry for their contracting business at 18th Street near 9th Avenue, with Pollock having moved his residence one block over to 19th Street. The census located Pollock in Esopus in 1850 and included his wife, Jane, five children, and five servants, two males and three females, laboring on the farm and in the house. Pollock's real estate was valued at \$100,000, indicating that he had become quite successful.

It appears that John Pollock added a brick masonry wing on the north end of the old stone house on the Esopus farm sometime after he and Thomas Cumming purchased the property in 1838. He made interior alterations, particularly on the second floor and attic, to improve living spaces for the seven family members and five servants residing in the house in 1850. A fair amount of woodwork from that period has survived as well as a mantel moved to the rear of the house at a later time. He also built a piazza across the river side of the building transforming the vernacular farmhouse into a fashionable Greek Revival country seat in the manner of the new house built by his neighbor and partner.

An 1854 map of Ulster County depicts houses for both T. Cummings [*sic*] and J. Pollock; however it was in this year that their partnership was dissolved under a cloud of scandal.¹⁵ The pair had been embroiled in a controversial lawsuit with the City of New York over shoddy construction practices on a sewer project that on Tenth Avenue between 42nd and 46th streets. Apparently, they had undertaken masonry work after the first of December, which was the date the contract stipulated work would cease for the winter. As a result, the masonry work was flawed and needed to be redone.¹⁶ The ultimate outcome of the case has not been discovered, but it clearly took its toll on the partnership. In 1855 they divided their shared property in Esopus in half with Cumming getting all the land north of Dock Road except for the 20.25-acre parcel where Pollock had made his residence.¹⁷ Cumming died in 1860 and two years later his estate sold his lands to his son, Stephen C.R. Cumming, for 17,000 dollars.¹⁸ The property was conveyed in 1875 to New York ice merchant Ransom Parker, Jr., who greatly transformed it.¹⁹

James Pollock was still identified as a contractor in the 1860 directory, although he had died in 1856. The state census recorded him and Jane in their Manhattan home in 1855 with son John J. and daughter Agnes. Jane was enumerated back in Esopus in 1860 as a widow and the head of household consisting of daughter Agnes and a staff of six Irish servants: a cook, coachman, gardener, dairy maid and farm laborer. At that time Jane Pollock's real estate was valued at \$130,000 and her personal estate at \$125,000. In an entry in her name on the agricultural schedule, the 50-acre farm was valued at \$30,000. It produced 300 bushels of corn, 60 bushels of oats and 10 tons of hay to support the four horses, six milk cows and six swine recorded. The cows produced 600 pounds of butter and the swine, fattened on the waste from the butter churn, were slaughtered. The farm also produced 50 bushels of potatoes; no orchard products were entered on the schedule. Five years later, Jane Pollock's Esopus household included Edwin B. Brown, who had married her daughter Agnes, and their year-old daughter Jennie. A cook, laundress, waitress, nurse and laborer, all born in Ireland, also were enumerated there.

The house underwent a transformative renovation after Pollock's death in 1856 that added a huge wing on the west side of the house nearly doubling its size and incorporating existing sections into a stylish Italianate villa. Designed by an architect as

¹³ The Cumming-Parker House was listed on the National Register of Historic Places in 2010.

¹⁴ Ulster County Deeds., 66:694, 15 December 1845 and 65:515, 15 May 1846.

¹⁵ *New York Times*, 16 September 1853.

¹⁶ *Ibid.*, 16 June 1852.

¹⁷ Ulster County Deeds., 94:490 & 602, 1 November 1855.

¹⁸ Ulster County Deeds., 172:69, 16 December 1863.

¹⁹ Ransom Parker, Jr. was not related to Judge Alton B. Parker who bought the Pollock estate in 1898.

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yet clearly unidentified, the form and design of the addition was in the Italian Villa style quite lately introduced by Andrew Jackson Downing and promoted by him in a series of journal publications and books. There are features in the renovation of the building that were directly modeled on architectural elements depicted in Downing's *Architecture of Country Houses* (1850) and Calvert Vaux's *Villas and Cottages* (1857). In particular, the telescoping two-story bay window on the south side of the addition, window hoods and jerkin-head dormers and octagonal chimney stacks are clearly illustrated in Vaux's book. Jane Pollock's son-in-law, New York tobacco manufacturer Christian H. Lillienthal, built a Gothic castle on the Hudson in Yonkers at about the same time, evidently played a role in her planning of her project.²⁰ Manhattan architect Thomas S. Wall designed the Lillienthal house, as well as a few other villas in the New York City suburbs.²¹ For example, the residence of Henry F. Spaulding in Riverdale shows many design similarities to the Pollock villa (Figs.12 & 13).

Jane Pollock died from ovarian cancer in 1870 leaving the Browns, by then with three children and three domestic servants in the Esopus house. While she bequeathed "all currency belonging to her" and her furniture to her three daughters equally, Jane's will had a clause where she gave "all the stock, tools, &c. at Esopus" to any of her daughters, or their husbands, or their heirs who should choose to live there.²² The eldest, Jane Elinor, a daughter by a previous husband, was living in Manhattan with her spouse, James Pollock, Jr., a merchant, and their two children. (James Pollock, Jr. was a nephew of the deceased James Pollock.) The next daughter, Susan, was married to Christian H. Lillienthal, and they lived in an extravagant Hudson River estate, Belvoir, in Yonkers. By the foregoing evidence, it was Jane Pollock's third daughter, Agnes Isabella, and her husband Edwin B. Brown, who opted to take over the Esopus farm. Within ten years of her mother's death, Agnes P. Brown found herself a widow in sole possession of the Esopus property as well as her family's Manhattan residence at 205 West 44th Street, both of which she owned with her sisters. By then, the farm had 25 acres of orchards. In 1898 Agnes Pollock Brown and the executors of Susan Pollock Lillienthal sold their undivided shares of the 50.90-acre property to Alton B. Parker, each in consideration of \$4,700.²³ The deeds cite the lease William E. Shafer held on the dock, storehouse and waterfront. Nothing more of Shafer's identity is known; his name is associated with the property on *Watson's Map of New York and Adjacent Cities*, published in 1891.

Alton Brooks Parker (1852-1926) was born in Cortland, New York, the eldest child of John Brooks Parker, a farmer, and Harriet F. Stratton. He was educated at the Cortland Academy and the State Normal School in that town leading to his becoming a school teacher. In 1870 the census recorded him in the household of Francis Eggleston in Cortland where he appears to have been boarding with five other unrelated students. His first teaching job was in Binghamton, but in 1871 he accepted the principal's position in the public school in Accord, Ulster County. It was there he met his future wife, Mary Louise Schoonmaker (1848-1917), daughter of Moses I. Schoonmaker and Phebe Ann Decker, who lived with her family on a farm adjoining the school. It probably was through that association that Parker found employment as a clerk in the law office of Schoonmaker & Hardenburgh in Kingston within a year of arriving in Accord. (The firm's senior partner, Augustus Schoonmaker, Jr., was a relative of his future wife's family.) Parker began taking courses at the Albany Law School and upon graduating in 1873 was made managing clerk in the firm. That same year he and Mary Louise Schoonmaker were married and set up housekeeping in Kingston. Soon after, Parker and law school classmate William Kenyon formed their own law office in the city.

Alton B. Parker became involved in politics in 1875 when he managed the campaign for his former employer, Augustus Schoonmaker, Jr.'s election to the state senate. Two years later, Schoonmaker was elected New York State Attorney General, and Parker was, at age 25, elected Ulster County Surrogate. His reputation rose quickly in the state Democratic Party, and Parker campaigned vigorously for Grover Cleveland, first for governor and then for president of the United States. He became known for his campaign oratory; he was appointed chair of the State Democratic Committee in 1885. Parker owed his rise in state politics to Governor David Bennett Hill, a conservative Democrat from Elmira, who held the office from 1884 to 1892. Hill appointed him to fill a vacancy on the New York Supreme Court in 1885, and Parker was elected to fill a 14-year term the next year. He held this position until 1889 when he was appointed to the Court of Appeals, the state's highest court. Parker was elected Chief Judge of the State Court of Appeals, taking office in 1898, which was the same year he purchased the Pollock house in Esopus and moved there from Kingston.

²⁰ This collaboration is documented in a surrogates' court action over how James Pollock's estate was being managed, particularly over how profits from investments had been distributed for the support of his widow and to his legacy for his heirs. One point of contention was that \$13,000 or more was paid by the estate for dock improvements and buildings for which the executor, Christian H. Lillienthal, or Jane Pollock had no authority under the rules governing the estate. Witnesses testified that the widow "made arrangements in respect to the plans and specifications of the improvements, employed the architect to make the contracts and superintend the work." Amasa A. Redfield, *Reports of Cases Argued and Determined in the Surrogate Court of the State of New York*, Vol.3 (1879), 100.

²¹ Neither biographical information on Wall nor a catalog of his work has been published. The best record of his work is represented in a collection of early lithographs of exterior views and plans by Augustus A. Turner in *Villas on the Hudson* (1860), in which three houses in Riverdale are attributed to him. <http://digitalcollections.nysl.org/collections/villas-on-the-hudson-a-collection-of-photo-lithographs-of-thirty-one-country#/?tab=about>.

²² Redfield, *Reports of Cases Argued and Determined in the Surrogate Court of the State of New York*, 100.

²³ Ulster County Deeds, 344:143 & 147, 5 May 1898.

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By one account, at his “beloved” Rosemount, “Chief Judge Parker would rise at 6:30, walk down the grassy slope of his farm to the river, and dive from his dock for a swim. Then, regardless of the season, he would ride his horse for an hour, through his vineyards, fields and orchards, often working out the details of his cases and opinions as he rode.”²⁴ Parker and his wife made some changes to modernize the appearance and functioning of the house. The Judge also lined the walls of the Pollocks’ drawing room with floor-to-ceiling bookshelves to accommodate his law library. In the 1900 census, Alton and Mary Parker were enumerated in Esopus with Mary’s unmarried sister, Sarah Schoonmaker and two female domestic servants. Their daughter Bertha Hall and infant grandson, Alton, were included in the household, even though they also were enumerated with Bertha’s husband, Rev. Charles M. Hall, rector of Episcopal Mission of the Holy Cross in Kingston, to whom she had been married for three years. According to Robert M. Mandelbaum’s biography of Alton B. Parker,

Parker loved to receive visitors at Rosemount, as he delighted in showing people around his estate, taking great pride in his crops and prize bulls. The farm was self-sustaining, and Parker’s apples achieved modest fame. He sent grapes to friends and neighbors. An animal lover, Judge Parker was particularly partial to his pigs. He maintained that the intelligence of pigs was superior to that of other domestic animals, and derived pleasure from training them to answer to the sound of their names, to come to him whenever he was at the farm, and to play certain games that he had taught them. Parker believed that pigs had “an instinctive preference for cleanliness,” and had modern conveniences built for them.²⁵

The two low stone buildings west of the house evidently were built by Judge Parker for his pigs, as well as for their slaughter and smoking. His passion for them is indicated by their unusual proximity to the house.

Governor David B. Hill was elected to the U.S. Senate in 1892, after losing the Democratic presidential nomination to Grover Cleveland that same year. After Cleveland lost the 1896 presidential nomination to William Jennings Bryan, Hill and Parker became disillusioned Bourbon Democrats.²⁶ Once Bryan failed to win presidential elections against William McKinley in 1896 and 1900, the Democratic Party sought to regroup around Alton B. Parker, up to then a background figure, and he was proposed to run against the popular Republican incumbent, Theodore Roosevelt, who had assumed the office after McKinley was assassinated. Yet, Parker resisted campaigning for the nomination, which annoyed his supporters. “I am a judge of the Court of Appeals,” he wrote. “I shall neither embarrass the court by my opinions nor use the dignity of the court to give weight to them. I shall do nothing and say nothing to advance my candidacy. If I should receive the nomination, I shall then resign from the Bench and state my views as a citizen.”²⁷

Parker was drafted as a candidate at the Democratic Party’s national convention in St. Louis on 6 July 1904. Consistent with his position of remaining above the fray, he did not attend the convention. A month later, on 10 August 1904, party officials, the press and boatloads of well-wishers disembarked at the Parkers’ dock, making their way up to the house where the nominee made his acceptance speech. The week before the Court of Appeals held an unannounced special session so that a large portion of cases on the docket could be completed before Parker resigned, which he did the same day he accepted the presidential nomination. Still, he was reluctant to tarnish his judicial reputation by political stumping around the country and participating in negative campaigning it required. Parker conducted his campaign from his home in Esopus. These events distinguish Rosemount as a significant historic site.

Throughout the 1904 campaign, newspapers and magazines published articles and political cartoons referencing Parker’s centering in Esopus. The cover of the 19 October 1904 issue of *Puck* magazine depicts the candidate as Bo Peep sitting on a rock labeled “ESOPUS” in a country setting with a flock of sheep representing Democratic Party support for the gold standard making their way to him from an industrial wasteland (Fig.9). The preservation of the gold standard was a key issue in the campaign. *Harper’s Weekly*, which was particularly centered on Parker’s candidacy, regularly published issues with cover drawings picturing him, many employing the Esopus theme. On 23 July 1904, the *Harper’s* cover pictured him on an “Esopus

²⁴ Mandelbaum, “Alton Brooks Parker.”

²⁵ Ibid.

²⁶ According to Wikipedia, Bourbon Democrat was a term used in the United States from 1876 to 1904 to refer to a conservative or classical liberal member of the Democratic Party, especially one who supported Charles O’Conor in 1872, Samuel J. Tilden in 1876, President Grover Cleveland in 1884–1888/1892–1896 and Alton B. Parker in 1904. After 1904, the Bourbons faded away. Bourbon Democrats were promoters of a form of *laissez-faire* capitalism which included opposition to the protectionism that the Republicans were then advocating as well as fiscal discipline. They represented business interests, generally supporting the goals of banking and railroads but opposed to subsidies for them and were unwilling to protect them from competition. They opposed imperialism and U.S. overseas expansion, fought for the gold standard, and opposed bimetallism and promoted hard and sound money. Strong supporters of reform movements such as the Civil Service Reform and opponents of the corrupt city bosses, Bourbons led the fight against the Tweed Ring. https://en.wikipedia.org/wiki/Bourbon_Democrat.

²⁷ Mandelbaum, “Alton Brooks Parker.”

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Gold Plank” bridging a “Free Silver Bog” from which he was rescuing the Democratic Party donkey. Parker is dressed in workman’s overalls with a sawyers square with the “Esopus Saw Mill” pictured in the background.

Later in 1904 a Harper’s cover shows Parker on Rosemount’s porch with a Hudson River steamer in the background, which had just dropped off all manner of constituents (Fig.10). On the eve of the election (Saturday, 5 November 1904), with the a cartoon of Uncle Sam with his arms around both Roosevelt and Parker and the caption, “Either is ‘Good Enough For Me,’” *Harper’s* reported on “Judge Parker’s Latest Speech” made at Esopus on 8 September to “some hundreds of Democratic editors.” It “excited a great deal of interest... because it was the first extended utterance of the Democratic nominee since his speech of acceptance.”

In addition to his faultless reputation as a judge, Alton B. Parker played heavily on his image as a robust man-of-the-land in Esopus, perhaps to counter Teddy Roosevelt’s Rough Rider legend. Numerous articles appearing during the campaign recounted his daily routine at Rosemount that included physical fitness, healthy meals, model farm management and quiet study and reflection. It was his Monticello.

Personally, Judge Parker is a man of lovable qualities. He is big, virile, just, and kind. He may lack the subtlety and eloquence of McKinley, but he is deeply and widely informed, is tactful to an extraordinary degree, and is at home equally among men or women. I have seen him, in pea-jacket and top-boots, working with his farm laborers in the field, and I have seen him in evening dress among cultivated and fashionable men and women—always at ease, always natural. Whether he sits on the bench among his black-robed associates, or trots his favorite saddle-horse over the country roads, or strides among his blooded bulls, or plays with his little grandson, or sits in a crowded drawing room, he senses to be in his place. And it is illustrative of his character that on a day just before that decisive convention, when his political fate hung in the balance and when Democratic leaders were in high council, the judge turned from politics to chloroform two sick horses and bury them in his favorite meadow. On the very day of the convention he spent his time overseeing the ploughing of his hayfields, gathering wild flowers for his wife, working on his judicial opinions, and discussing with his old friend a new book about Thomas Jefferson.²⁸

On November 8, 1904 Alton B. Parker was defeated in the presidential election by the largest margin in American history up to that time. Theodore Roosevelt was an unusually popular personality, which greatly contrasted with Parker’s restraint, and the Democratic Party was still stigmatized by the electorate’s distrust of Bryan. Parker returned to the practice of law, joining a New York City firm friendly to the working man, and represented Samuel Gompers and the American Federation of Labor in cases before the U.S. Supreme Court. He also was chief prosecution counsel in the impeachment trial of New York Governor William Sulzer. In 1910 Parker managed the winning gubernatorial campaign of John A. Dix in New York, and in 1912 he was appointed Temporary Chairman of the Democratic National Convention in Baltimore where he presented the keynote address.²⁹

During this period, Alton B. Parker maintained a residence in the Hotel Ambassador in New York City, but he continued to consider Rosemount his home and develop his farm. The 1910 the census recorded him in Esopus, at age 57, as the head of a household containing his wife, Mary Louise, brother Fred, who worked on the farm, and three female domestic servants: a cook, laundress and waitress. Around this time, the Parkers had added a *porte cochere* to the river side of the house accessed by a new driveway leading from the existing roadway west of the house and terminating at a two-car garage where it rejoined the road farther north. An icehouse and a two-story house for a farm manager had been built by this time. In 1911 Alton B. Parker purchased the adjoining property of Ransom Parker, Jr. (no relation) for \$6,000, essentially reconstituting the property Thomas Cumming and James Pollock assembled in the 1830s.³⁰

Ice dealer Ransom Parker, Jr. had enlarged and elaborated the small country house Thomas Cumming had built in ca. 1838 and added a barn and other farm buildings on the approximately 50-acre parcel. His company also erected a huge commercial ice house on the river. After Ransom Parker Jr.’s death in 1893, his family continued to occupy the house. In 1904 his son, Clifford Elmore Parker was cited as “a part-owner of the big Parker estate, adjoining that of Judge Parker at Esopus.” He was employed as vice president of Public Finance Company and vice president of Morsfield Glass Works in Buffalo, New York.³¹ His brother Martin Parker, is listed in the 1900 U.S. Census as a Hotel Keeper in Esopus, a use in which the family’s summer residence may have been after the parents’ decease. Nevertheless, in 1911 Ransom Parker Jr.’s estate sold the house and lands in Esopus for \$6,000 to Alton B. Parker. Soon after, the judge made the Cumming-Parker House

²⁸ James Creelman, “Judge Parker—The Man and His Position,” *Harper’s Weekly*, Vol.48 No.2477 (11 June 1904), 898.

²⁹ *Ibid.*

³⁰ Deed citation needed. This property was listed individually on the National Register in 2010.

³¹ *New York Times*, 2 November 1904.

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into his personal retreat and library and incorporated the farm buildings into his agricultural enterprise. (It is possible that Alton B. Parker already had been leasing these lands.)

Mary Louise Parker died in 1917 and three years later, her husband was enumerated in Esopus as a widow living with his daughter Bertha Hall (the whereabouts of her husband are unrecorded), his teenage grandchildren Alton Parker Hall and Mary McAllister Hall, two female domestic servants (one with a young son) and a chauffeur. In 1922 Parker deeded his Esopus property, comprised of four parcels totaling about 130 acres, to his daughter Bertha Parker Hall.³² (His only other child, John, died of tetanus as a young child.)

The next year, Judge Parker married Mrs. Amelia Day Campbell, a divorcee twenty years his junior. At the time she was New York State Historian of the Daughters of the American Revolution, National Chairman of the Women's Committee of the Sulgrave Institute, a British organization devoted to preserving the ancestral home of George Washington, and a member of the Society of Mayflower Descendants. Before he died, Parker conveyed "The Library," his name for the Cumming-Parker House, to Amelia with 5.9 acres of land. She resided in the house following his death in 1926 and lived there until 1952 when the property was sold to Walter R. and Anne T. Seaman of nearby Highland. They made it their permanent residence until 1978 when it bought by Robert T. and Sarah Luposello from Croton-on-Hudson, New York. The current owners, Thomas C. and Patricia C. Barron, bought the property in 1993.

Mary Parker Hall held onto Rosemount until she died in 1936. In 1930 she was enumerated by the census in a residential hotel on Waverly Place in Manhattan; she was living in Orlando, Florida when she died. She willed the property to her three grandchildren, the children of her daughter, Mary Hall Oxholm, who had been living in Esopus since the early 1930s. Her husband, Theodor Oxholm, a Staten Island native, regarded himself as a farmer in the 1940 census. The parents had been granted life tenancy.³³ The Oxholms conveyed the title to Jerrold Goldin, a Manhattan dentist, in 1969, which he transferred it to Joan H. Goldin and William J. O'Hare a month later.³⁴ John B. Patrick and Barbara A.S. Patrick purchased the house from Goldin and O'Hare in 1973.³⁵ The Barbara S. Patrick Living Trust sold the property to the current owners, Thomas C. Barron and Patricia C. Barron in 2014.³⁶

END OF STATEMENT OF SIGNIFICANCE

³² Ulster County Deeds, 517:288, 1 July 1922

³³ Ibid.

³⁴ Ulster County Deeds, 1232:195, 19 July 1969 1233:709 & 711, 18 August 1969

³⁵ Ulster County Deeds, 1293:698, 30 January 1973.

³⁶ Ulster County Deeds, 5727:161, 3 April 2014.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property 97.52
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>586677</u> Easting	<u>4631834</u> Northing	3	<u>18</u> Zone	<u>586203</u> Easting	<u>4630864</u> Northing
2	<u>18</u> Zone	<u>586680</u> Easting	<u>4630948</u> Northing	4	<u>18</u> Zone	<u>586322</u> Easting	<u>4631851</u> Northing

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

The boundary is indicated by a heavy line on the enclosed map with scale. Seven tax parcels are included:

- 1 -- 72.9-3-5.310
- 2 -- 72.9-3-6
- 3 -- 72.9-3-5.210
- 4 -- 72.9-3-5.220
- 5 -- 72.9-3-5.230
- 6 -- 72.9-3-5.240
- 7 -- 72.9-3-5.250

Boundary Justification (Explain why the boundaries were selected.)

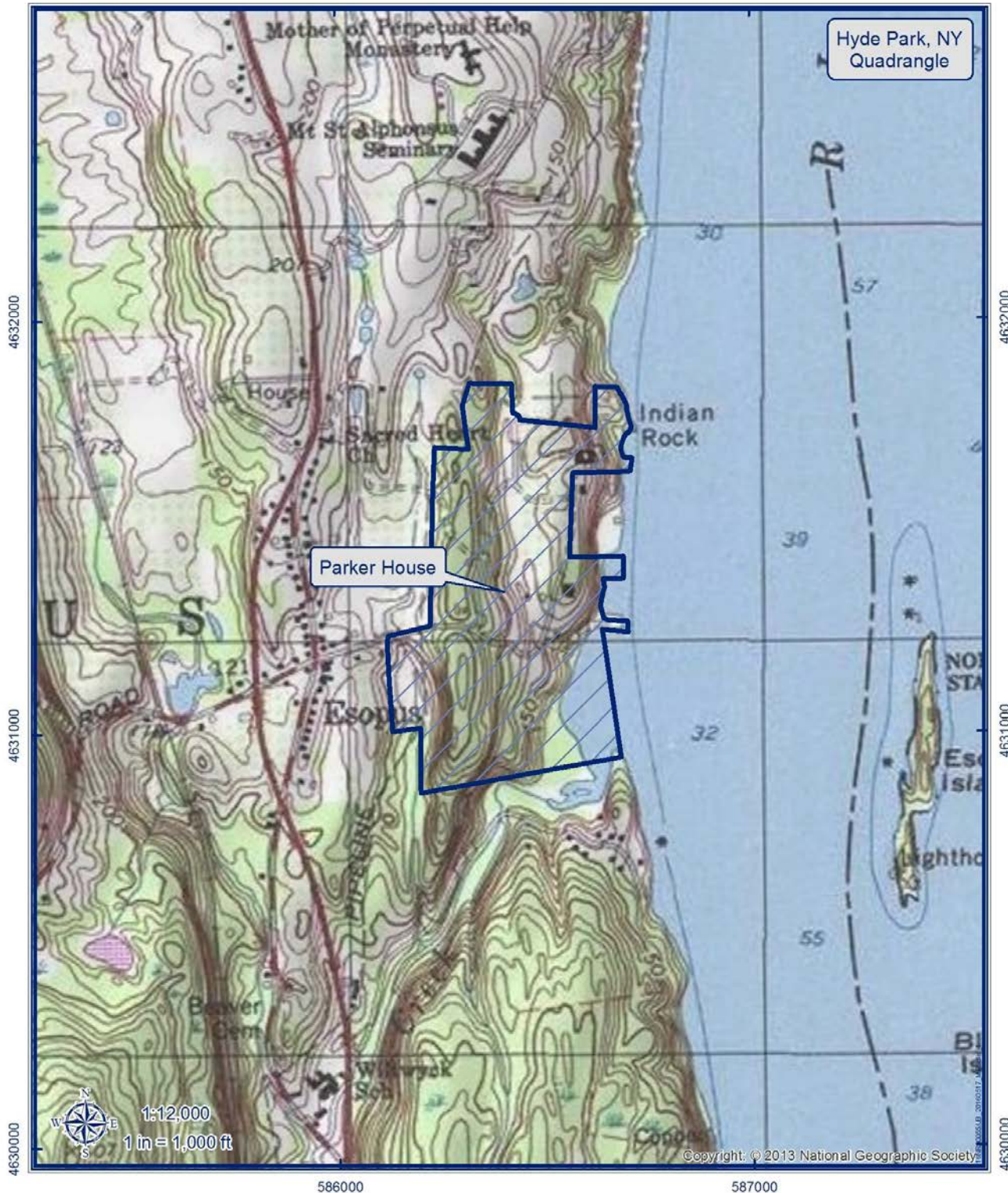
Boundary was drawn to encompass the house and its setting on the west shore of the Hudson River and include associated buildings and cultivated landscape. They essentially comprise the extent of the estate at the time of Alton B. Parker's death with the exception of redeveloped parcels at its western and northern limits and the Cumming-Parker House, which has already been listed on the National Register. All parcels within the boundary have a historic association with the nominated property.

Alton B. Parker Estate
Name of Property

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Alton B. Parker House
Esopus, Ulster Co., NY

14 Lamont Landing Road
Esopus, NY 12429



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

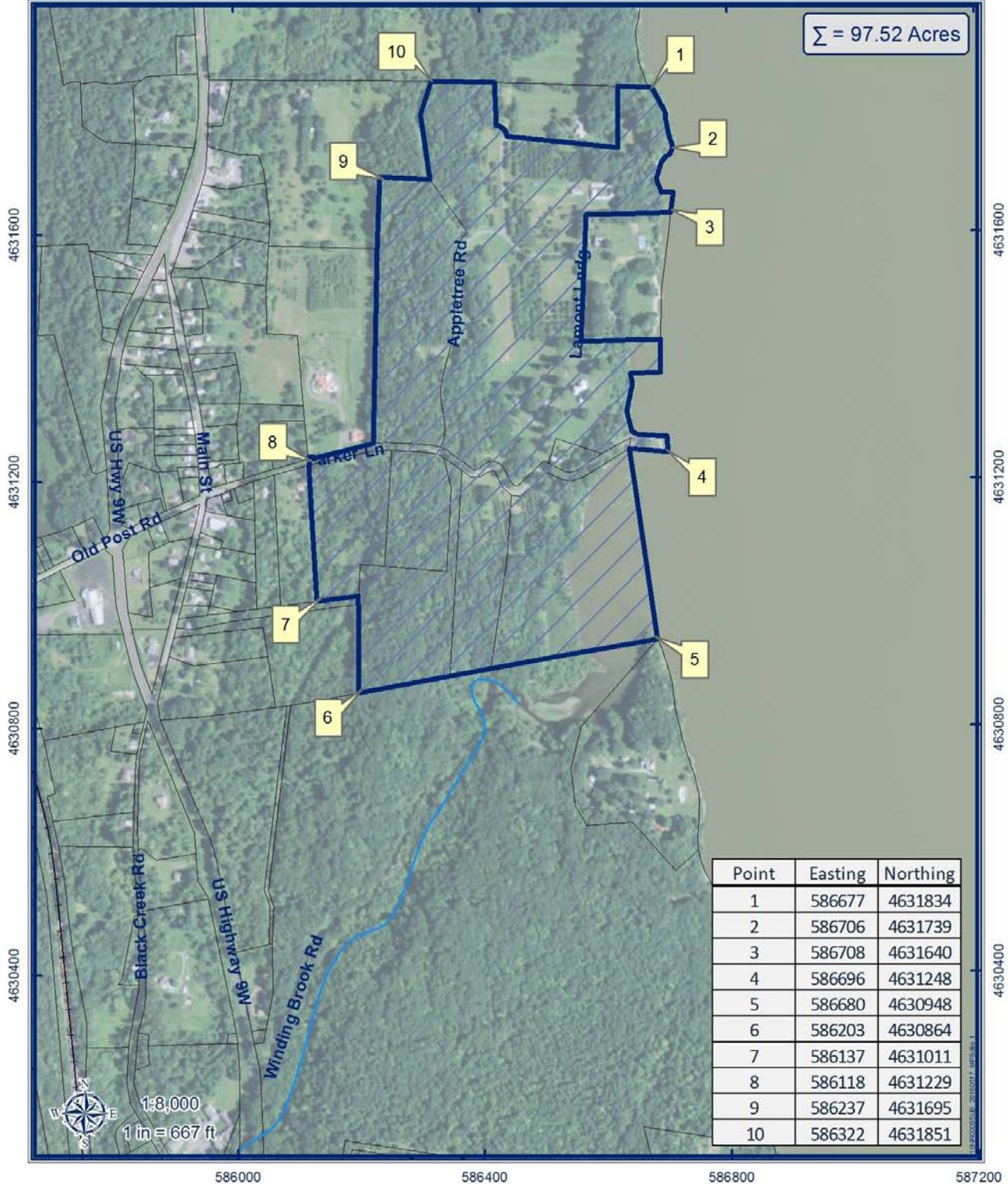


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Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



**Parks, Recreation
 and Historic Preservation**

Alton B. Parker Estate
Name of Property

Ulster, New York
County and State

11. Form Prepared By

name/title Neil Larson
organization Larson Fisher Associates, Inc. date 15 March 2016
street & number P.O. Box 1394 telephone 845-679-5054
city or town Woodstock state NY zip code 12498
e-mail nlarson@hvc.rr.com

Additional Documentation

Submit the following items with the completed form:

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

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

Photographs:

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

Name of Property: Alton B. Parker Estate, aka Rosemount

City or Vicinity: Esopus

County: Ulster State: New York

Photographer: Neil Larson

Date Photographed: Feb. 2016

Description of Photograph(s) and number:

Photo 1 of 33: View from northeast. Wings on the sides were added in 2003 and have been removed.

Photo 2 of 33: View from northeast

Photo 3 of 33: View from northwest

Photo 4 of 33: View from west

Photo 5 of 33: View from south

Photo 6 of 33: View from southeast

Photo 7 of 33: Detail of east facade

Photo 8 of 33: Detail of east façade

Photo 9 of 33: ROOM 11 view southeast

Photo 10 of 33: ROOM 12 view east

Photo 11 of 33: ROOM 13 view north

Photo 12 of 33: ROOM 16 view east

Photo 13 of 33: ROOM 17 view north

Photo 14 of 33: ROOM 21 view south

Photo 15 of 33: ROOM 25 view west

Photo 16 of 33: ROOM 28 view north

Photo 17 of 33: ROOM 31 view east

Photo 18 of 33: ATTIC view north along exposed 18th-century roof & framing

Photo 19 of 33: ROOM 03 view north

Alton B. Parker Estate
Name of Property

Ulster, New York
County and State

- Photo 20 of 33: ROOM 04 view east
- Photo 21 of 33: ROOF view northeast
- Photo 22 of 33 View of entrance from Parker Ave. (south) with gatehouse
- Photo 23 of 33: View of outbuildings west of house from north: ice house , tenant house, pig houses (left to right)
- Photo 24 of 33: View of tenant house from southeast
- Photo 25 of 33: View of ice house from southeast, tenant house in background
- Photo 26 of 33: View of ice house from north west
- Photo 27 of 33: View of pig house (right) & smoke house (left) from southeast
- Photo 28 of 33: View of garage from southwest
- Photo 29 of 33: View of orchard from south
- Photo 30 of 33: View of barn complex from south
- Photo 31 of 33: View of small barn and shed compound from northwest
- Photo 32 of 33: View of orchard from north
- Photo 33 of 33: aerial view of property from south, Parker Ave. in foreground.

Property Owner:

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

name Thomas C. Barron & Patricia C. Barron
street & number 50 Appletree Rd. telephone 845-384-6703
city or town Esopus state NY zip code 12429

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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Fig.1: View of house from northeast, ca. 1904, showing wood roof, picture window and north end without piazza. Alton B. Parker, Jr., born in 1900, in foreground. From private collection.



Fig.2: View of house from northeast, ca. 1926, showing metal roof, *porte cochere*, north piazza and new chimney in northwest corner, all added ca. 1909. From sales brochure in private collection.


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Fig.3: View of house from northwest , ca. 1926 showing north piazza and new chimneys added ca. 1909 and entrance porch with side stairs on west façade. From sales brochure in private collection.

R. & B. CO.'S CELEBRATED
"Perfect" Ranges.



Perfect in operation.
Economical in fuel.
Recommended by all cooks.
First-class in every respect.
Even bakers.
Cannot be excelled.
Try them and be convinced.

RICHARDSON & BOYNTON CO.,
234 Water Street, New York.
84 Lake Street, Chicago, Ill.

Fig.4: Advertisement, 1887.
From <http://maggieblanck.com/BrooklynRedHook/RichardsonBoynton.html>.

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Fig.5: View of house, dock and dock house from southeast, ca. 1904. From private collection.



Fig.6: View of vineyard, greenhouse, granary and garden house from east, ca. 1915. None of these features survive. (Orientation of photograph altered to improve perspective.) From private collection.

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Fig.7: View of barn, gardens and poultry house from south. From private collection



Fig.8: From *Harper's Weekly Magazine*, August 1904.

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Fig.9: Cartoon of Alton B. Parker at Esopus. From *Puck* magazine cover, 1904.

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Fig.10: Alton B. Parker addressing constituents from porch at Rosemount. From *Harper's Weekly Magazine*, 1904.

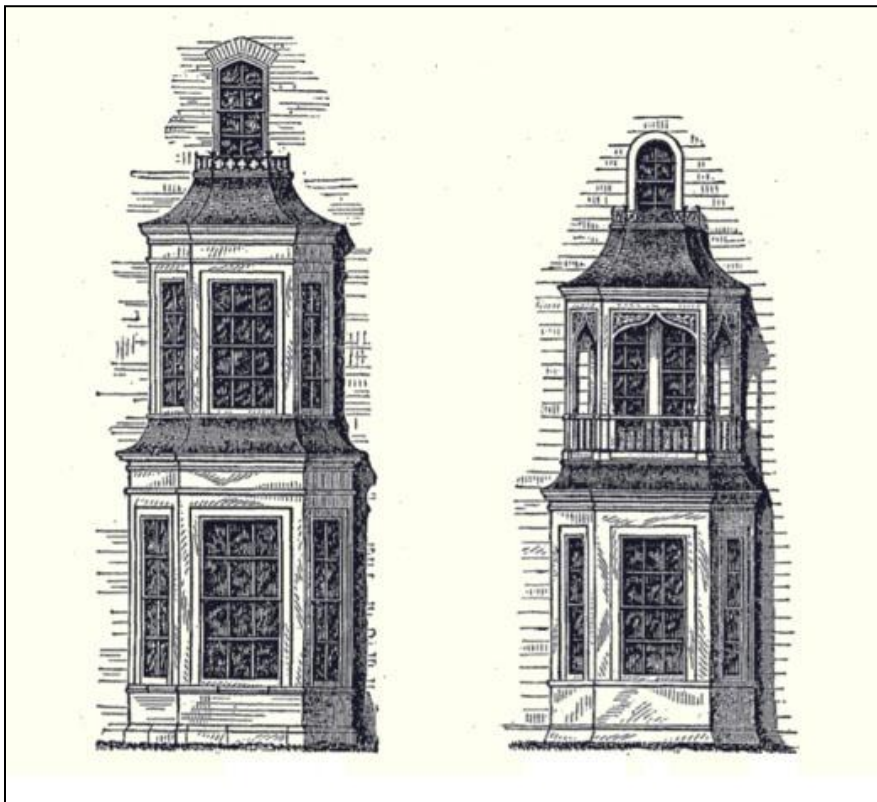


Fig.11: Illustrations of two bay windows from Calvert Vaux, *Villas and Cottages* (1858).

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Fig.12: View of Henry F. Spaulding House. From A.A.Turner, *Villas on the Hudson* (1860).

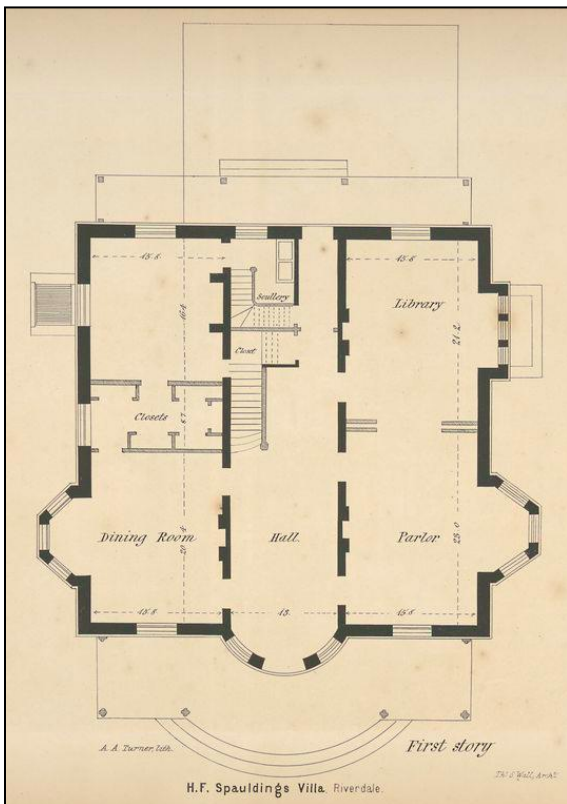


Fig.13: Floor plan of Henry F. Spaulding House with Thomas S. Wall identified as architect. From A.A.Turner, *Villas on the Hudson* (1860).



































































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Parker, Alton B., Estate

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Ulster

DATE RECEIVED: 7/08/16 DATE OF PENDING LIST: 7/26/16
DATE OF 16TH DAY: 8/10/16 DATE OF 45TH DAY: 8/23/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000558

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: Y

COMMENT WAIVER: N

ACCEPT RETURN REJECT 8.23.16 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____
REVIEWER *Alton B. Parker* 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.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

JUL - 8 2016

Nat. Register of Historic Places
National Park Service

5 July 2016

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

Re: National Register Nomination

Dear Ms. Abernathy:

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

Alton B. Parker Estate, Ulster County
Hepburn Library of Lisbon, St. Lawrence County
Benner-Foos-Ceparano Estate, Suffolk County
Fort Independence Historic District, Bronx County
Old Lowville Cemetery, Lewis County
Haxtun-Tower House, Dutchess County
Orator F. Woodward Cottage, Wyoming County
Webster Grange No. 436, Monroe County
Austin R. Conant House, Monroe County

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

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office