

United States Department of the Interior
National Park Service

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic
and or common Palisades (Hamlet) Multiple Resource Area

2. Location

street & number See individual component not for publication
city, town vicinity of
state code county code

3. Classification

| Category | Ownership | Status | Present Use |
|---|--|---|---|
| <input type="checkbox"/> district | <input checked="" type="checkbox"/> public | <input checked="" type="checkbox"/> occupied | <input type="checkbox"/> agriculture |
| <input type="checkbox"/> building(s) | <input checked="" type="checkbox"/> private | <input type="checkbox"/> unoccupied | <input type="checkbox"/> commercial |
| <input type="checkbox"/> structure | <input type="checkbox"/> both | <input type="checkbox"/> work in progress | <input checked="" type="checkbox"/> educational |
| <input type="checkbox"/> site | Public Acquisition | Accessible | <input type="checkbox"/> entertainment |
| <input type="checkbox"/> object | <input checked="" type="checkbox"/> in process | <input checked="" type="checkbox"/> yes: restricted | <input type="checkbox"/> government |
| <input checked="" type="checkbox"/> MRA | <input checked="" type="checkbox"/> being considered | <input checked="" type="checkbox"/> yes: unrestricted | <input type="checkbox"/> industrial |
| | | <input type="checkbox"/> no | <input type="checkbox"/> military |
| | | | <input type="checkbox"/> museum |
| | | | <input type="checkbox"/> park |
| | | | <input checked="" type="checkbox"/> private residence |
| | | | <input checked="" type="checkbox"/> religious |
| | | | <input type="checkbox"/> scientific |
| | | | <input type="checkbox"/> transportation |
| | | | <input type="checkbox"/> other: |

4. Owner of Property

name See individual components
street & number
city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Rockland County Courthouse
street & number Main Street
city, town New City state New York

6. Representation in Existing Surveys

title NYS Historic Resources Survey has this property been determined eligible? yes no
date 1985 federal state county local
depository for survey records OPRHP, Agency Building 1, Empire State Plaza
city, town Albany state New York

7. Description See Individual Components

| Condition | | Check one | Check one |
|------------------------------------|---------------------------------------|------------------------------------|---|
| <input type="checkbox"/> excellent | <input type="checkbox"/> deteriorated | <input type="checkbox"/> unaltered | <input type="checkbox"/> original site |
| <input type="checkbox"/> good | <input type="checkbox"/> ruins | <input type="checkbox"/> altered | <input type="checkbox"/> moved date _____ |
| <input type="checkbox"/> fair | <input type="checkbox"/> unexposed | | |

Describe the present and original (if known) physical appearance

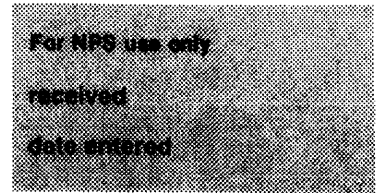
Overview of Survey Area

The Palisades Multiple Resource Area includes all the area within the unincorporated hamlet of Palisades, a small community situated about twelve miles north of New York City on the west bank of the Hudson River in the township of Orangetown, Rockland County, New York. The hamlet's boundaries are essentially those of the New York portion of 3410 acres patented to George Lockhart circa 1765. These boundaries are well defined: the Hudson River on the east, the New York-New Jersey border on the south, the Sparkill Creek on the west and north. Today, the undeveloped, wooded park land of Tallman Mountain State Park intercedes in the northern section of the hamlet; the park is excluded from the multiple resource area. These limits define the area known as Palisades from the modern-day communities of Tappan, Sparkill, and Piermont, which occupy the opposite bank of the Sparkill Creek and the land north of Tallman Mountain State Park. Differences in historical development and topography as well as local perceptions and administrative districting further substantiate these boundaries. The geology of the environs is characterized by cliffs (part of the Palisades ridge) composed of sedimentary and metamorphic rock arranged in columnar formations. Major thoroughfares include the Palisades Interstate Parkway and U.S. Route 9-W, both running on a north-south axis.

Palisades's topography consists of a large plateau situated atop the Palisades ridge and a narrow valley (the first true break in the Palisades escarpment, north of Weehawken, N.J.) that slopes precipitously down to the Hudson River. Torrey Hill rises gently to the south of the valley, while Tallman Mountain rises in a series of ridges to the north. The hamlet's road pattern reflects the alignments dictated by the topography and the layout is typical of a small river town with a major thoroughfare (Washington Spring Road; aka River Road), from which branch off a number of secondary lanes, winding up from the landing area through the valley to the upland plateau. The oldest buildings in the riparian area are scattered along this main thoroughfare, while the valley's southern and northern slopes were predominately developed during the second half of the nineteenth century and first third of the twentieth. Route 9W--a major north-south arterial built in the twentieth century atop the Palisades ridge--separates the riparian neighborhood from the upland community. From the upland area a number of thoroughfares link Palisades with neighboring inland towns. The relatively level terrain which characterizes the upland region is responsible for the more regular siting of its buildings and the intersection of two major historic thoroughfares, Closter Road and Oak Tree Road, established it as a crossroads community. The northern, eastern, and southern slopes of the upland plateau are relatively gentle. The neighborhoods located on these inclines near the boundaries of the hamlet are characterized by extensive modern development made possible by the rather regular terrain.

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Methodology

The historic resources of Palisades were identified by means of a comprehensive historical/architectural survey undertaken in 1985 by Scenic Hudson, Inc. with guidance from the State Historic Preservation Office staff. Within the targeted area all public and private thoroughfares were surveyed on a windshield level augmented by on-site investigation. Through historical documentary and field research, all buildings, sites, and districts within the project area which possess physical integrity and a measure of historic and/or architectural significance were identified and photographed. All properties thus identified were located on base maps of the project area, keyed to individual photographs, and categorized based on contextual analysis directed by the New York State Office of Parks, Recreation and Historic Preservation.

In consultation with the State Historic Preservation staff all properties which appeared to meet the criteria for listing on the National Register of Historic Places were inventoried on New York State Building/Structure Forms (HP-1). For districts or concentrations of historic resources New York State Historic District Inventory Forms (HP-2) were completed. For the above, additional information, when available, was provided on continuation sheets attached to the survey forms.

Upon completion of the inventory, it was determined in consultation with the State Historic Preservation Office that a number of contiguous properties located along the north side of Closter Road and the south side of Oak Tree Road and along Washington Spring Road and Woods Road possessed similar visual qualities in terms of design, construction, workmanship and integrity, which contributed to the aesthetic character of the hamlet and which furthermore are collectively united by similar associations with the history and development of Palisades. These two concentrations of historic resources were deemed to meet the eligibility criteria for National Register districts. In addition, it was determined that eight properties, which could not be linked to the districts due to distance and modern intrusions, met the National Register criteria as individual components. The components of the nomination comprise two historic districts and eight individual properties. The various components include a total of 126 features. Of this number, there are 80 contributing buildings, five contributing structures, and one contributing site, yielding a total of 88 contributing features. Thirty-four buildings, one structure and one object are non-contributing. Two sites are unevaluated.

The properties identified for inclusion in the multiple resource area nomination are the intact properties representing the history of the town between circa 1750 and the 1930s whose architectural and historical significance can be established from available research. Other properties in the hamlet may be nominated in the future if additional information becomes available to substantiate their significance. Those properties within the hamlet whose primary significance is archeological have not been evaluated.

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General Overview of Resources

Palisades was settled along two basic routes: a north-south road which came up from New Jersey along Closter Road and thence ran parallel to the Hudson and an east-west road (Washington Spring Road and its continuation Oak Tree Road) which connected the hamlet's landing area on the Hudson with Tappan and other communities in the interior. The intersection of these two roads forms the functional core of Palisades. In the twentieth century, the present highway (U.S. Route 9-W) was constructed east of Closter Road atop the ridge and auto traffic has thus bypassed the historic thoroughfare.

With the north-south road well inland and the river area so mountainous, the eastern portion of the multiple resource area was sparsely settled in the eighteenth century except at the landing. This rough picturesque landscape above and below the landing became a prime estate zone in the nineteenth century. (Country seats were also constructed in the upland community along the north-south and east-west road; however, none of them remain today.) The surviving historic resources on the north-south road include eighteenth-century regional vernacular house types and mid-nineteenth century residences reflecting the romantic eclecticism popular in this period in the Hudson River Valley.

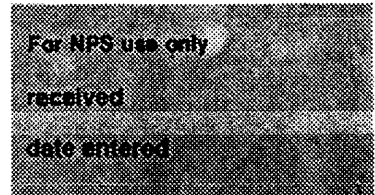
The more densely developed areas at the landing (Snedens Landing [Washington Spring Road-Woods Road Historic District]) and the intersection (Palisades [Oak Tree Road-Closter Road Historic District]) are characterized by buildings from the same two-century period (1700-1900) with eighteenth-century "Dutch" house types interspersed with nineteenth-century picturesque types. However, the siting and scale of these buildings conform to a hamlet setting rather than a series of farms or country seats. The topography of the road to Snedens Landing contributed to the more random quality of the siting of its historic resources. Palisades, located on level ground, developed more conventionally with rows of houses and commercial, religious, and public buildings. As districts, both the Washington Spring Road-Woods Road and the Oak Tree Road-Closter Road Historic Districts retain outstanding integrity from their last period of significant development with few modern intrusions.

The historic resources included in the historic districts are predominantly residential buildings and related outbuildings with occasional examples of churches (Methodist Episcopal Church [HD-B #1] in the Closter Road-Oak Tree Road District and the United Presbyterian Church [HD-A #27] in the Washington Spring Road-Woods Road District), commercial buildings (Palisades Country Store [HD-B #10]) and the building identified as #2 (HD-B) in the Closter Road-Oak Tree Road District), and one civic structure (Palisades Schoolhouse [HD-B #16]) in the Closter Road-Oak Tree Road District). As a whole, the resources in the two districts represent the full range of architectural styles ("Dutch," Federal, Greek Revival, Italianate, Gothic Revival, French Second Empire, Colonial Revival,

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Craftsman, and Medieval Revival) dating from circa 1750 to circa 1930. The Washington Spring Road-Woods Road District contains several "Dutch" and Federal style buildings dating from the second half of the eighteenth century and early years of the nineteenth, reflecting the early history of the area as a river port. Both districts retain outstanding integrity from their mid to late nineteenth century development and contain numerous examples of Italianate and Gothic Revival style architecture, reflecting Palisades's growth and prosperity during the era.

The historic resources are generally one and one-half to two-story frame dwellings with clapboard siding. Dating from circa 1750 to circa 1930, these houses reflect the influence of a broad range of architectural styles, from the "Dutch" that typifies much of eighteenth century architecture in the Hudson Valley to the Medieval Revival of the early twentieth century. Most of the buildings are relatively modest, vernacular buildings characterized by simplicity and regularity in design and restraint in detailing. Many feature a variety of additions and minor alterations; generally, exact dates of these changes are unknown, but most appear to date from the nineteenth century. Unless specifically noted as non-contributing on individual entries, additions and slight alterations which reflect the changing needs of the occupants do not compromise the original integrity of the building.

On the whole, three distinct building forms typify the majority of the residential buildings that make up most of the hamlet's built environment. These are the "Dutch" form, the Anglo-American form, and the romantic form.

Chronology of Resources

The earliest of the three building forms to make its appearance in the multiple resource area is the "Dutch." Characterized by one and one-half story, gable-roofed elevations and featuring linear plans with multiple entrances, houses of this type are found in areas of the Hudson River Valley originally settled by the Dutch. Five houses located along Washington Spring Road in the Washington Spring Road-Woods Road Historic District and one individual component fall into this category. (The uplands plateau also once boasted a number of houses of this form, but all have been demolished or substantially altered.) Usually five bays wide and boasting flaring eaves with a wide overhang, these houses illustrate the additive pattern of building growth so typical of the Dutch in the Hudson Valley region and each features at least one linearly arranged subsidiary wing. Built between circa 1750 and 1822, four of the houses are of masonry construction and two of frame with clapboarding. These buildings are the Big House (IC #1; c. 1735), Watson House (HD-A #40; c. 1750), Mann House (HD-A #26; c. 1784), Joshua Martin House (HD-A #32; c. 1800), Larry Sneden (HD-A #42; c. 1780) and William Sneden (HD-A #2; c. 1822) houses--the last two, both of which are built of masonry, are

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transitional in form and reflect the influence of the Federal style upon the later development of Dutch vernacular traditions in the multiple resource area.

The second house form is the Anglo-American. Also found in many regions of the Hudson River Valley where it supplanted the older "Dutch" vernacular tradition, this form is characterized by a one and one-half story, one-room-plan house with a side passage and rear service space. It has a three-bay-wide elevation with a side entrance and is almost exclusively found in frame construction. First making its appearance in the multiple resource area during the last quarter of the eighteenth century, this house form remained popular in the hamlet until well into the second half of the nineteenth century. Seventeen of the residential buildings in the area are of this form and all are of frame construction with clapboard siding.

Representing the hybrid stage between the Anglo-American and preceding "Dutch" form are the Caroline Heider (HD-A #5; c. 1790) and Peggy Parcels (HD-A #7; c. 1810) Houses. Both feature three-bay-wide, side-passage configurations--the hallmark of the Anglo-American form, but retain the flaring eaves, broad overhang, and linearly adjoined subsidiary wing of the older tradition.

By the first decades of the nineteenth century, this Anglo-American configuration evolved into the dominant building type in the area. Continuing to exert its influence well into the second half of that century, the basic form remained the same despite the rapid changes in architectural styles the period witnessed. Two houses exhibiting this configuration display Federal style detailing (the c. 1820 Hagen House [HD-A #22] and Little House [IC #2]); five display characteristics associated exclusively with the Greek Revival; these are the G.M. Lawrence House (HD-B #9; c. 1840), Henry Dobbs House (HD-A #16; c. 1854), Martin Parcels House (HD-A #21; c. 1850), Souterman House (HD-A #19; c. 1840), and the Stansbury House (HD-A #28; c. 1830)--the present appearance of which would seem to date from an early alteration. Representing the transition from the Greek Revival style to the later picturesque modes are the Abram Post House (HD-B #5; c. 1840), the Henry Dobbs, Jr. House (HD-A #33; c. 1854), the Julia Post Denike House (HD-B #17; c. 1855), the James Post House (HD-B #4; 1864), and the Wahrenberger House (HD-B #12; c. 1874)--all of which retain the essential Anglo-American form as it evolved during the preceding periods but which feature scroll-sawn detailing, robustly carved molding, and the steeply pitched roofs associated with the picturesque modes of architecture. Two Anglo-American form houses, Chateau Hash & Hachette (HD-A #39; c. 1850) and an individual component along Closter Road known as the Abner Concklin House (IC #8; c. 1850), boast solely Italianate ornamentation and two, the south wing of the Watson House (HD-A #40; c. 1859) and the Haring-Eberle House (IC #3; c. 1840), Gothic Revival detailing. The influence the styles had on the Anglo-American form are minor and, with the exception of a more steeply pitched roof with sloped soffits that became standard during the

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picturesque era in American architecture, it is only the height of the house which underwent any substantial moderation--from one and one-half to two stories. The form and plan remained remarkably consistent. The cubic proportions were maintained and the three unit fenestration on the facade with an off-balance entrance was the overwhelming choice for houses throughout the century. The plan survived this period unchanged with one principal room still serviced by a side passage and a rear alcove. The house was perennially augmented by added wings rather than adapted to a larger type (see Abner Concklin House; IC #8).

Of the 58 contributing properties in the multiple resource area, 11 belong to the romantic period. Although all of these buildings are marked by form and ornament associated with the Italianate and Gothic Revival styles, it is not the detailing but their plans and facade articulation which distinguish them from the preceding Anglo-American building tradition. Closely associated with the picturesque mode of architecture, the irregular plans and dynamic facade articulation that mark the romantic form first make their appearance in the hamlet in the 1850s in houses such as the Matilda Gesner House (HD-B #15; c. 1854) and the Coates House (HD-A #38; c. 1859). Between 1860 and 1875, the romantic form became the dominant architectural expression in the Washington Spring Road-Woods Road district and makes its appearance in dwellings such as the Presbyterian Parsonage (HD-A #23; 1868), Cedar Grove (HD-A #31; c. 1862), and the Coles House (HD-A #29; c. 1864)--the last two being the district's most consummate examples of the Gothic Revival style in the multiple resource area. In the Oak Tree Road-Closter Road district, all buildings built in this tradition, with the exception of the c. 1875 Samuel-Brown House (HD-B #8) on Closter Road, are located on Oak Tree Road; these are the Henry and John Post Houses (HD-B #s 18 & 19; both c. 1864), and the above-mentioned Gesner House (HD-B #15). Three country seats visually isolated from the public thoroughfares, each an individual component, belong to this classification: Seven Oaks (IC #6; 1862), Neiderhurst (IC #4; 1872), and Cliffside (IC #5; 1876)--all are distinguished from the properties located in the two historic districts by their scale, number of related outbuildings, and use of more academically correct stylistic detailing.

Twenty-four properties within the multiple resource area do not fit into these three categories. These include two church buildings (the 1859 Greek Revival Methodist Episcopal Church [HD-B #1] and the 1863 Gothic Revival Presbyterian Church [HD-A #27]), one public building (the c. 1870 Gothic Revival Palisades School [HD-B #16]), two former commercial buildings that have been transformed into residences (the c. 1840 Greek Revival Palisades Country Store [HD-B #10] and the c. 1875 Italianate style house designated as House #2 [HD-B] in the Oak Tree Road-Closter Road district) and one historic site, a cemetery (HD-B #6) located on Closter Road in the Oak Tree Road-Closter Road Historic District.

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The majority of the remaining 17 properties are early twentieth century residential buildings. A large concentration of Craftsman and Medieval Revival style houses mark the streetscape of Woods Road in the Washington Spring Road-Woods Road district. These dwellings were all built between c. 1925 and 1928 and most are distinguished by their use of locally available materials for their construction in the tradition of the Craftsman school of architecture and the detailing that characterizes the Medieval Revival style. They are: the Adams House (HD-A #15; c. 1926), Doolhagen (HD-A #12; c. 1927), the Spite House (HD-A #11; c. 1928), the Thatched House (HD-A #13; 1928), and a two-story, half-timbered dwelling identified at House #10 (HD-A). The dwelling designated as House #37 (HD-A; c. 1936) on Lawrence Lane in the Washington Spring Road-Woods Road district is also characterized by medieval-inspired massing and detailing.

Counterpart to the Craftsman and Medieval Revival style dwellings are those built in one of the Colonial Revival styles. These houses are characterized by motifs based upon the architectural traditions of the eighteenth and nineteenth centuries. House #34 (HD-A; 1922) on Washington Spring Road, and the Breuer House (HD-A #9; c. 1922) find the inspiration for their large gambrel roofs with broad overhangs in the "Dutch" architecture of the Hudson River Valley while the Willard House (HD-A #36; c. 1910), Crossroads (HD-A #25; c. 1930), and the Lamont Estate House (IC #7; c. 1930) are characterized by contemporary interpretations of Georgian and Federal style decorative elements applied to twentieth century forms.

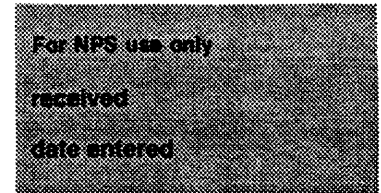
The remaining dwellings are the Trenchard House (HD-B #11; c. 1790)--a dwelling with a vernacular Georgian style facade, the Captain John Willsey House (HD-A #3)--a circa 1830 Greek Revival building that does not conform to the typical Anglo-American form so pervasive in Palisades at the time it was built; the Mollie Sneden House (HD-A #1)--a circa 1750 residence that was extensively altered in the late nineteenth century into the multiple resource area's only intact example of a French Second Empire style dwelling; the Log Cabin (HD-A #6)--a circa 1850 Italianate style building that was amalgamated with a circa 1930 prefabricated building by Mary Tonetti; the Laundry (HD-A #41)--a circa 1920 utilitarian outbuilding transformed into a residence during the Tonetti years, and the early twentieth century Stewart House (HD-B #3) in the Oak Tree Road-Closter Road Historic District.

Although Palisades remains predominantly semi-rural in character, twentieth-century development is intensifying in the area due to its proximity to New York City. Suburban spillover from neighboring Sparkill, Tappan, and Piermont threatens the openness of the landscape and the traditional inter-relationships of the hamlet's historic properties.

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| | |
|--|-----|
| Number of Properties in Multiple Resource Area | 69 |
| Number of contributing properties | 58 |
| Number of non-contributing properties | 11 |
| Number of Features in Multiple Resource Area | 126 |
| Number of contributing features | 88 |
| Number of non-contributing features | 36 |
| Number of unevaluated features | 2 |
| Number of Buildings in Multiple Resource Area | 114 |
| Number of contributing buildings | 80 |
| Number of non-contributing buildings | 34 |
| Number of Structures in Multiple Resource Area | 4 |
| Number of contributing structures | 3 |
| Number of non-contributing structures | 1 |
| Number of Sites in Multiple Resource Area | 7 |
| Number of contributing sites | 5 |
| Number of non-contributing sites | 0 |
| Number of unevaluated sites | 2 |
| Number of Objects in Multiple Resource Area | 1 |
| Number of non-contributing objects | 1 |

8. Significance

| Period | Areas of Significance—Check and justify below | | | |
|---|--|--|---|--|
| <input type="checkbox"/> prehistoric | <input type="checkbox"/> archeology-prehistoric | <input type="checkbox"/> community planning | <input type="checkbox"/> landscape architecture | <input type="checkbox"/> religion |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> archeology-historic | <input type="checkbox"/> conservation | <input type="checkbox"/> law | <input type="checkbox"/> science |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> agriculture | <input type="checkbox"/> economics | <input type="checkbox"/> literature | <input type="checkbox"/> sculpture |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> architecture | <input type="checkbox"/> education | <input type="checkbox"/> military | <input type="checkbox"/> social/ |
| <input checked="" type="checkbox"/> 1700-1799 | <input type="checkbox"/> art | <input type="checkbox"/> engineering | <input type="checkbox"/> music | <input type="checkbox"/> humanitarian |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> commerce | <input checked="" type="checkbox"/> exploration/settlement | <input type="checkbox"/> philosophy | <input type="checkbox"/> theater |
| <input checked="" type="checkbox"/> 1900-1936 | <input type="checkbox"/> communications | <input type="checkbox"/> industry | <input type="checkbox"/> politics/government | <input type="checkbox"/> transportation |
| | | <input type="checkbox"/> invention | | <input type="checkbox"/> other (specify) |

Specific dates c. 1735-c.1936 Builder/Architect Various

Statement of Significance (in one paragraph)

The Palisades Multiple Resource Area nomination includes architecturally and/or historically significant properties dating from the mid-1700s to the 1930s. Together, the Washington Spring Road-Woods Road Historic District, Closter Road-Oak Tree Road Historic District and the eight individual properties reflect the historical development of the hamlet from its settlement in the eighteenth century as an agricultural and coastal center to its later prominence as a country retreat and artists' enclave. Distinctive examples of a broad range of architectural periods and styles and of building types and methods of construction, particularly those of the early and late nineteenth century, survive intact, reflecting the vernacular architectural trends of the region as well as the changing tastes and prosperity of the local citizens. In addition, a number of properties achieve historical significance for their associations with important themes in local history. The Lawrence, Sneden, Post, Mann, Concklin, and Tonetti families, who once owned large parts of the hamlet and contributed to its growth and organization, are the hamlet's foremost citizens. Many properties within the multiple resource area are associated with the Snedens, who ran a local ferry service to neighboring Dobbs Ferry for nearly a century and a half and numerous properties are associated with Mary L. Tonetti, a nationally prominent sculptor who transformed the hamlet into an artists' enclave during the early twentieth century and attracted to it cultural luminaries such as Bertram Goodhue, Carl Sandburg, Pare Lorentz, Aaron Copeland, Alexander P. Proctor, Gold and Fitzdale, Jerome Robbins, Antoinette Perry, Orson Wells, Virgil Thomson, Burgess Meredith, Sally Bates, Clarence Darrow, Woody Guthrie, Peter Seeger, Burl Ives, Vivian Leigh, and John Steinbeck. Several properties are significant as representative works of locally and nationally prominent architects, including J. Cleveland Cady, Walker and Gillette, and Winthrop S. Gilman, Jr. The nominated properties in the multiple resource area attest to the regional prominence that has characterized Palisades since its settlement in the eighteenth century. All phases of the hamlet's growth and development between circa 1735 and 1936 are represented in the multiple resource area.

The lands composing the present-day hamlet of Palisades are essentially the New York portion of the 3410 acres on the west side of the Hudson River patented to Dr. George Lockhart in 1665. In 1687, Lockhart, a New York City physician and land speculator, sold his patent to William Meritt. Meritt, mayor of New York City between 1665 and 1697, is believed to have built a large country house, known as Cheer Hall, near the hamlet's docking site. No longer extant, Cheer Hall was reportedly a

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substantial dwelling and in 1702 it served as a refuge for Lord Cornbury, governor of New York, and the members of his council during the yellow fever epidemic that swept New York City. In 1705, Meritt conveyed Cheer Hall and the surrounding land to Captain John Corbett, in whose family's possession the area remained until the mid-eighteenth century, when it was sold off as parcels and opened for settlement.

Little evidence of the architecture of these early land owners survives intact. Although there is no record of Lockhart ever having lived on his land, local tradition has credited him with the construction of the small, one-story eastern wing of Palisades's oldest surviving building, the Big House (IC-1). Corbett is also credited by tradition with building part of this dwelling; however, a recent dendrochronological analysis of its first floor framing members suggests that the building dates from no earlier than circa 1735, i.e., 18 years after Corbett's death. Nevertheless, portions of the Big House were standing by 1745 as documented on a historic map attributing ownership to Corbett's son-in-law, Henry Ludlow. In 1749 the Big House and 504 acres were sold by the Ludlows to Johnathan Lawrence, who substantially enlarged the dwelling sometime around 1770. The Lawrences played an active role in the Revolutionary War and it is believed that Washington lodged at the house during his stay in the area.

Despite a number of additions and alterations, including the addition of a Gothic Revival style roof and verandah in 1867, the Big House is of outstanding architectural and historical significance to the surrounding community. The house embodies the distinctive characteristics of the eighteenth-century regional Dutch vernacular building tradition, specifically its one-and-one-half story, gable-roofed form, linear plan, multiple entrances, and masonry construction. It also illustrates the additive pattern of house growth so typical of the Dutch in the Hudson Valley. Although most significant as the oldest dwelling in Palisades and the only extant building surviving from Palisades's formative years, the Big House also maintains elements and characteristics from a number of ensuing periods and reflects the evolution of a vernacular dwelling over an approximately 200 year span.

The partitioning of Corbett's tract by his family opened the surrounding lands to settlement in the mid-eighteenth century. Along with the 504 acres sold to Johnathan Lawrence, a large tract of 120 acres along the Hudson River was sold to Robert Sneden. Most of the rest of the land was sold to the Post, Willsey, Blauvelt, Mann, Gesner and Hagen families. The relatively level terrain which characterizes the upland plateau made it especially suitable for farming, and the access to the river provided by the break in the rock cliffs of the Hudson's western shoreline was an obvious location for a landing point for water-borne transportation.

As early as 1689 or 1700 a ferry service run by Jann Dobbs was in operation between Palisades and the east-side landing at what is still known as Dobbs Ferry. In 1756 Mary (Mollie) Sneden, widow of Robert Sneden, was granted a license to operate a tavern located near the ferry

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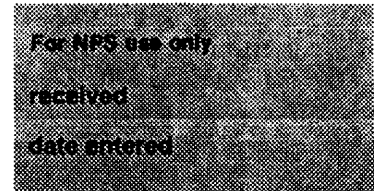
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dock and by 1758 she was operating a local ferry service to Dobbs Ferry. A reportedly strong willed woman, Mollie Sneden is the subject of numerous local legends, many of which center around her activities during the American Revolution. During those years, all of the Snedens (with the exception of one son, John) were branded as Tories; despite her loyalist sympathies, however, Mollie Sneden is known to have ferried Martha Washington across the Hudson and served her tea at the Sneden tavern. After the Revolutionary War, Mollie Sneden and her son Dennis lived in New York City for a number of years, returning to Palisades around 1788. At that time, she took up residence until her death, at the age of 101, in 1810 in a dwelling that, despite extensive alterations during the last part of the nineteenth century when it took on the appearance of a French Second Empire style building, is now called the Mollie Sneden House (HD-A #1; INFRA).

Another pre-Revolutionary War period house surviving in Palisades is the Watson House (HD-A #40) located on Washington Spring Road near the landing area. Built by John Sneden, son of Robert and Mollie Sneden, the house's oldest section is an essentially intact example of the frame vernacular Dutch farmhouse form erected in the southern Hudson River Valley during the era. Believed to have been built circa 1750, characteristic attributes of the house's period and style include its linear sequence of a small, kitchen wing adjoined to a large, main block and its broad overhanging roof with flaring eaves. John Sneden was the only member of his family not branded a British sympathizer during the American Revolution, and in a declaration issued on July 29, 1776 by the Orangetown County Committee barring his family from operating the local ferry, a note is made that John Sneden "...has always appeared to be a warm friend to the cause of America." In 1859, the house was sold to Mary Watson, who added the large, Gothic Revival southern section.

During the Revolutionary War, Palisades became a site of strategic importance to the rebels. In November of 1776, 500 patriots stationed with four cannons and a howitzer in Palisades prevented the British from landing in the area; they instead had to disembark at Closter and scale the Palisades cliffs to attack Fort Lee. In August 1780, Washington ordered the construction of a blockhouse in Palisades that was to be used as a guard for the ferry service, a center for the collection of intelligence, and means of communication. A force of 25, which often swelled to hundreds during troop movements, was garrisoned at Palisades. Among those who visited the blockhouse were Benedict Arnold (who spent a day there to escape the patrol boats along the Hudson which had prevented his first meeting with Major John Andre to arrange the betrayal of West Point), George Washington, the French Minister, Dr. James Thatcher, and, it is believed, Lafayette and Von Steuben.

Today, little remains of this fortification which played an important role during the war except for an unevaluated site located on Woods Road consisting of a large pile of stones.

According to tradition, the course of Washington Spring Road, which formerly descended directly and precipitously down to the Hudson,

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was re-routed during the Revolution to its present-day meandering configuration to facilitate the transportation of artillery and other heavy traffic to and from the landing. The road itself owes its name to the tradition that the small spring which borders the thoroughfare was used by Washington and his troops.

In 1775, while traveling from Mount Vernon to Cambridge to join her husband, Martha Washington, together with her family and a detachment of troops from Philadelphia, was ferried across the Hudson to Palisades in order to avoid passing through New York City.

In 1783 the new American nation was first saluted off Palisades' shore from the ship Perserverance, upon which Washington dined with Sir Guy Carleton after having negotiated the British evacuation of New York City.

In the years following the close of the Revolutionary War, the hamlet enjoyed a relatively quiet prosperity, as its situation on the Hudson and the quick and efficient transportation afforded by the river enabled a variety of crops to be shipped to market from the farms in the upland area of the hamlet and beyond.

The persistence of the Dutch vernacular style well into the opening decades of the nineteenth century in the Hudson River Valley is especially well illustrated in the multiple resource area. Hallmarks of the style include a one-and-one-half story, gable-roofed dwelling of masonry construction featuring a linear plan, multiple entrances and often flared roof eaves. Although the origin of the flared eaves which distinguish all these houses is controversial; they are a conspicuous element of the Dutch vernacular architectural tradition in the lower Hudson Valley and New Jersey. The style characterizes many buildings erected in areas originally settled by the Dutch in the seventeenth century and exerted a pervasive influence on architectural expression in the multiple resource area. The Dutch houses in Palisades compose a notable group of this important indigenous American ethnic form. A broad range of dwellings dating from the mid-eighteenth century to the first quarter of the nineteenth and including small, wooden farmhouses as well as imposing, stone residences in the multiple resource area feature characteristics associated with the style and reveal its tenacity despite changes in the political and artistic climate of the country over the period. Although buildings evincing characteristics associated with the style could once be found throughout the hamlet, the only intact examples remaining today in the multiple resource area are concentrated along Washington Spring Road near the landing. Distinctive examples of the style include the Mann House (HD-A #26; circa 1784), the Joshua Martin House (HD-A #32; circa 1800), the Captain Larry Sneden House (HD-A #42; circa 1780), and the William Sneden House (HD-A #2; circa 1822) as well as the Big House and Watson House, which have already been discussed. The Mann and Martin Houses are examples of the early pre-Revolutionary Dutch style in the area, while the Captain Larry Sneden and William Sneden Houses are outstanding examples of the style reflecting its evolution in later years. The Mann House was built by George Mann of Wuertenberg,

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Germany, who bought 98 acres of land in 1767 from the Lawrences and whose family constructed a number of dwellings in Palisades, of which this house is the only survivor. Unlike the one-story, relatively squat Mann House, whose elevations and strict linear arrangement of components are characteristic of the early Dutch vernacular style and which attest to the house's greater age, the Sneden Houses' finely executed stone walls, paneled shutters, and well-crafted molded trim distinguish them as products of a more affluent period, while their relatively compact compositions--consisting of large, central, bilaterally symmetrical, two-story blocks heightened by virtue of their exposed basements due to hillside siting, and with transomed entrances evincing classical proportions--reveal the influence of the developing Federal period taste upon the later development of Dutch vernacular traditions in the multiple resource area.

By the last decade of the eighteenth century, the Dutch vernacular architectural tradition seems to have lost much of its vitality and it began to be supplanted by a distinctly different tradition that developed its own form. This new form is characterized by a one-and-one-half story, three-bay-wide elevation of frame construction as opposed to the traditional Dutch one-and-one-half story, five-bay elevation of stone. Furthermore, in contrast to the linear distribution of rooms in the Dutch vernacular model, this new type assembled rooms vertically and often elevated the basement to ground level or left it exposed on hillside sites. This distinctive form, most popular in areas of the Hudson River Valley where Anglo-American populations settled and particularly prevalent in river slope communities, soon became the dominant architectural expression of the Palisades area.

Representing a transitional stage between the two building traditions is the Caroline Heider House (HD-A #5), whose three-bay-wide, side-passage configuration is typical of the Anglo-American tradition but whose flaring eaves, linearly adjoined subsidiary wing, and flaring eaves with a broad overhang recall the earlier Dutch tradition in the area. Similarly, the Peggy Parcels House (HD-A #7) also employs the new configuration but also features a linearly arranged subsidiary wing and flaring eaves.

By the first decades of the nineteenth century, the Anglo-American building form became the dominant building tradition in the area. Both the Hagen House (HD-A #22) and Little House (IC-2) are representative examples of this new form in Palisades. The Little House is also Palisades's best example of the Federal style. This rather small clapboarded house eschews most surface elaboration and, as is typical of dwellings of its period and style, relies almost exclusively on the lightness and delicacy of its proportions and accentuated entrance for its effect. The latter features a delicately traceried transom and the cornice is embellished with classically inspired modillions--both of which are decorative details associated with the style. In plan, this elegant house maintains a cramped one-room-plan with side passage. By this point, however, a lean-to was being incorporated into the plan adding an

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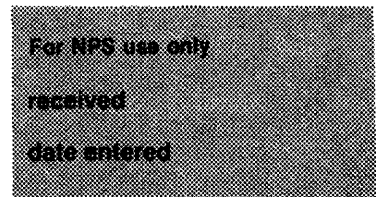
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additional room without totally interfering with the verticality of the form. Of course, the later proliferation of added wings on this and other houses of the type attests to the inefficiency of adapting this essentially urban house plan to a rural, agricultural siting.

The increasing interest buildings of classical antiquity had for American builders of the first half of the nineteenth century is reflected in the number of houses incorporating Greek Revival style ornament that were erected in the multiple resource area between the years 1830 and 1860. Indeed, while the Federal style served as the Palisades builders' first introduction to classical detailing and proportions, by the 1830s local builders were well versed in the identifying features of classical architecture. However, despite the area's relative prosperity and the opening of a quarry in 1821 along the river bank, it remained, nevertheless, a rather small, provincial river port. Buildings constructed in the Greek Revival throughout the hamlet, therefore, tend to be vernacular interpretations of the mode, lacking much of the decorative detailing that is associated with high-style Greek Revival residences. Instead, local builders relied upon a rather simple, easily producible decorative vocabulary whose forms suggested the salient elements of classical architecture. Gable roofs of low pitch were evocative of the traditional pediment; cornices made of undecorated boards emphasized by a wide band of trim and usually divided into two parts (the frieze above and architrave below) represented the classical entablature. Porches, a common feature on many of the area's Greek Revival style buildings, are supported on square columns which were simpler and more inexpensive to construct from stock boards and moldings than the round columns that marked classical and high-style buildings and are ornamented with simplified capitals which suggest the Doric order. Entrances, as in the preceding Federal style, are often accentuated and frequently incorporate sidelights and transoms that are recessed behind the facade plane to create complex three-dimensional effects. A number of houses also are marked by small frieze-band windows set into the wide trim of the cornice, which serves to emphasize the basically horizontal orientation of the Greek Revival aesthetic.

At the landing, the Captain John Willsey House (HD-A #3), which in the late nineteenth century served as a saloon operated by John Willsey--a former river sloop captain whose family had settled on the upland plateau during the eighteenth century, evinces these characteristics. Up on the plateau, examples include the Souterman and Stansbury Houses (HD-A #s 19 and 28); the former of which is the hamlet's most consummate example of the style, incorporating all of the standard details in the local builders' decorative vocabulary. The G.M. Lawrence House (HD-B #9), Gesner House (HD-B #13), and Palisades Country Store (HD-B #10)--all of which were built circa 1830 in the crossroads community that had begun to develop on more habitable terrain along well traveled roads linking the hamlet with other inland communities--also exhibit features associated with the style and period. The Palisades Country Store, originally G.H. Lawrence's, is furthermore distinguished as the

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oldest surviving commercial building in the hamlet. Despite a number of alterations made to it in 1962, when round-arched windows, pierced bargeboards, and porch trim were added, the building's front-gabled configuration is unusual for the multiple resource area, where the majority of Greek Revival style buildings retain the basic one-and-one-half story, three-bay-wide elevation with side gable that characterizes most dwellings built in the hamlet from the late eighteenth century to the mid nineteenth century. (The main elevation of the Stansburg House appears to originally have consisted of three bays to which two bays were subsequently added.)

By the second half of the nineteenth century Palisades was witnessing profound changes in its economic foundation. The demise of the river sloops engendered by the larger and more efficient steamboats led to the deterioration of the landing's docking area, which could not handle the larger steamers, and a slackening of activity in the riparian area. No longer equipped with adequate portage facilities for the steamboats, passengers were instead rowed out from the shore, a "stage" providing connecting service between Tappan and Snedens Landing. With the opening of the Piermont railroad in 1841 and the Hudson River Railroad in 1849, however, the community lost its importance as a transportation center. The railroads, though, made the hamlet far more accessible to New Yorkers who began to buy land in the area for summer houses. The Palisades community reflects these changes. The crossroads community became an active residential/commercial center with a service-oriented economy that attracted a number of craftsmen, tradesmen, and mechanics who built modest frame houses, while the riparian area around the landing became the focus of a series of large country estates.

These changes in the local economy coincided with the ascendancy of the picturesque movement in American architecture. Although the hamlet had lost its importance as a transportation center, the arrival of new settlers in the hamlet, especially wealthy New Yorkers who were more conscious of recent architectural developments in urban areas, was instrumental in introducing the new styles in the community.

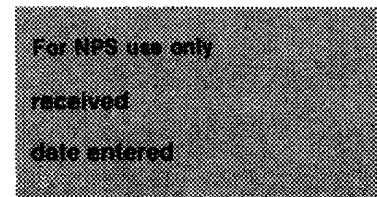
Among the first to build summer houses in the area were Colonel A.V. Elliot and Dr. John Torrey. Torrey, the famous naturalist, erected a no longer extant Gothic Revival style dwelling in 1854 on the approximate site of the present-day Director's Residence of the Lamont-Doherty Geological Observatory. Elliot established his estate, "Arcadia," just south of the hamlet's landing area. The Elliot house, built circa 1850, still stands (although it was moved approximately a mile south of its original site in 1870) and is the earliest documented dwelling in Palisades built in the Italianate style. A simple, square building with a small wing attached, the house features the basic hallmarks of the Italianate style: a low pitched hipped roof, broad overhanging eaves dominated by large brackets, bay and paired windows with prominent entablatures, and a full length verandah and a small entrance porch embellished with cornice brackets.

By the time these houses were built, the picturesque movement had become closely associated with the Hudson River Valley. Journalists such

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as William Cullen Bryant extolled its natural beauty; novelists such as Washington Irving and James Fenimore Cooper romanticized its history; and painters such as Thomas Cole, Asher Durand, Frederick Church and other members of the Hudson River School captured its "picturesqueness" on atmospheric canvases. The association was such that in 1850 the architectural taste-maker, Andrew Jackson Downing, noted that: "Living on the shores of the Hudson, we are naturally partial to picturesque architecture..."¹ and "It is in such scenery such as this...that the highly picturesque country-house or villa, is instinctively felt to harmonize with and belong to the landscape."²

Despite these associations and the presence of architectural exemplars such as the Torrey and Elliot houses, the decline of the Greek Revival style and the Neoclassical architectural tradition in Palisades was gradual. Although in urban centers the picturesque Gothic Revival and coeval Italianate styles had taken firm root by the 1840s, in rural regions like the multiple resource area, the Greek Revival continued to exert a strong influence well into the 1860s. The National Register listed property, the Abner Concklin House (IC-8) on Closter Road reveals the style's tenacity. Built by Abner Concklin, who acquired the land in 1859 from the Lawrences, a major landholding family in the area, and who married into the locally prominent Sneden family, the two-story, three-bay-wide clapboard house is notable for its use of late vernacular Greek Revival decorative elements.

Like the Abner Concklin House, most of the dwellings constructed in the hamlet during this era retain essentially Greek Revival proportions and continue to employ the Anglo-American form that characterizes so much of the region's early domestic architecture. These late Greek Revival buildings, however, also incorporate some features that are associated with the picturesque movement and the romantic revival styles that dominated the American architectural scene from mid-century onwards, such as scroll-sawn ornament at roof lines and interior decoration.

Domestic buildings reflecting this co-mingling of styles include the James Post (HD-B #4), Abram Post (HD-B #5), Henry Dobbs (HD-A #16), Henry Dobbs, Jr. (HD-A #33), and Martin Parcels (HD-A #21) Houses--all of which are modest, two-story residences built in the 1850s and 1860s whose forms relate to the local vernacular tradition and whose details are essentially Greek Revival in style. Their sloped soffits--at times embellished with brackets, relatively high pitched roofs, robustly molded entablatures, round-arched windows, and deeply-paneled entrance reveals, however, are features that attest not only to their late construction dates but also to the impact the picturesque movement had on the local builders' decorative vocabulary. The James Post and Abram Post Houses, both of which are located in the upland crossroads community, are furthermore distinguished for their associations with members of the locally prominent Post family that played an important role in the hamlet's development.

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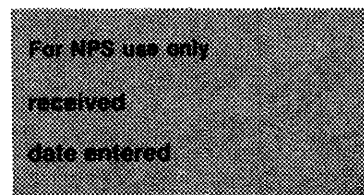
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The former Methodist Episcopal Church (HD-B #1), one of the few non-domestic buildings surviving in the multiple resource area, clearly reflects the local builders' essentially decorative approach to the newer styles. Built in 1859 at a cost of \$3,500 to replace a smaller church that stood across Route 9W, funding for the building was mostly underwritten by Moses Taylor--a local resident who as early as 1820 was responsible for organizing Methodist services in the area. The building's basic form and configuration--a rectangular gable-front building ornamented with pilasters and surmounted by a broad cornice and a pediment--owes its origins to the Greek Revival style; however, its double-leaf paneled doors embellished with deeply inset panels, robustly carved moldings, segmental-arched pediments and windows, and scrolled, bracket-like modillions are features characteristic of the romantic revival Italianate style. Due to a dwindling congregation, the church was desanctified in the 1920s and became the scene of many a fictionalized wedding or town gathering for the early moving pictures produced on the East Coast.

Throughout the next decades, the Italianate style and the coeval Gothic Revival style exerted a profound impact on the architectural development of the Hudson River Valley and the built environment of Palisades. Both styles were popularized by the influential pattern books of Andrew Jackson Downing, which featured illustrations of the new picturesque modes by Alexander Jackson Davis. Downing's widely read books--Rural Residences (1837), Cottage Residences (1842) and The Architecture of Country Houses (1850)--were instrumental in acquainting local builders with the romantic revival styles and picturesque aesthetic concepts.

The difficulty Palisades's builders had with reconciling the local building traditions with the fundamentally opposed picturesque conception of architecture is well illustrated in the handling of the original section of Chateau Hash and Hachette (HD-A #39). Constructed in the 1850s by John Adriance, a carpenter who also served as the sexton for the local Presbyterian Church, the urban form of the dwelling--a narrow rectangle whose short end faces the thoroughfare--recalls the area's Anglo-American building tradition and does not incorporate the irregular, varied, and dynamic architectural principles advocated by Downing and other proponents of the picturesque. Its proportions and detailing, which feature windows capped by prominent entablatures, a tall entrance with molded surrounds, full-length verandah, and a low-pitched roof ornamented with cornice brackets, however, reflect its builder's familiarity with the ornamental vocabulary of the era.

Similarly, the failure to comprehend fully the aesthetic of the picturesque is illustrated in the circa 1859 addition to the Watson House (HD-A #40). Built in the Gothic Revival style, its hallmarks include its steeply-pitched gable roof ornamented with bargeboards and crowned by wall dormers featuring pointed-arch windows and eared moldings enframing the entrance, which may have been an attempt by its builder to imitate the drip moldings that could be found on more sophisticated Gothic Revival style

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dwelling of the time. Its linear placement next to an older dwelling, though, is reminiscent of the additive pattern of house growth so typical of the vernacular settlement pattern in the Hudson River Valley. Furthermore, the house's symmetrical three-bay-wide configuration with an end-bay entrance remains essentially Anglo-American in form. The only attempt to give this building the air of irregularity deemed so necessary by Downing and others was the incorporation of a small bay window at its southern side.

Downing and the other authors of the popular pattern books of the era recognized that smaller dwellings did not lend themselves to the irregular arrangements called for in picturesque architecture. Instead, for modest dwellings, they suggested the use of decorative detailing and massing to lend facades the air of irregularity that the picturesque styles demanded. Cedar Grove (HD-A #31), the Coles House (HD-A #29), and Seven Oaks (IC-6) represent this more sophisticated approach to the concept promulgated by the pattern books.

The impact the pattern books had on the multiple resource area's more substantial dwellings is clearly discernable in the design of Cedar Grove and the Coles House. Cedar Grove closely resembles a design labeled "A Cottage in the English or Rural Gothic Style" published by Downing in his 1842 Cottage Residences and is architecturally significant as an excellent example of mid-nineteenth century residential architecture. Despite the removal of a full-length verandah that once embellished the house's north facade and alterations to its entrance door and interior, the still largely intact dwelling embodies the picturesque dynamic qualities in the Gothic Revival style advocated by Downing, and in Downing's words: "its tall gables ornamented by handsome verge-boards and finials, its neat or fanciful chimney-tops, its latticed windows, and other striking features, [show] how the genius of pointed or Gothic architecture may be chastened or molded in the forms for domestic architecture."³ In form and detail, Cedar Grove is quite similar to the Henry Delamater Cottage at Rhinebeck, N.Y. (built in 1844), whose design was also based on the Davis plate published by Downing; indeed, it has been described as perhaps "the most frequently adopted house design ever published."⁴ At Cedar Grove, however, the builder adhered even more closely to Downing's intentions than at Rhinebeck by constructing the house of stone rather than of board-and-batten and, as at Queset, an 1854 house in North Easton, Mass. also influenced by the same design, Cedar Grove's walls are laid in rock-faced random ashlar with dressed quoins bonding the corners.

Built circa 1862, Cedar Grove was erected for Henry Coles--Palisades's first postmaster--who, finding the stone dwelling too cold and difficult to heat in the winter, sold it to William Claggett, whose name has been associated with the house ever since. Coles built another Gothic Revival style residence, the Coles House (HD-A #29), in 1864 just below Cedar Grove on the northwest side of the property. Executed in wood, Coles's new house also found its inspiration in the above-mentioned Davis plate published by Downing; however, the latter

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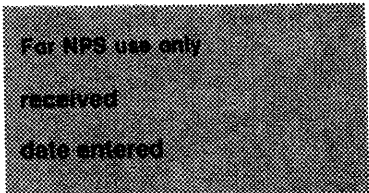
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house does not adhere as closely to its source and represents a vernacular interpretation of the style. These two buildings are extremely significant, and made more so by their close proximity to one another, as they illustrate varying interpretations of a common design source in the same community.

Similarly, Seven Oaks (IC-6), the oldest estate surviving from the pre-Civil War period of Palisades's growth as a summer community, bears witness to the close relationship between architectural development and the pattern books during the era. Built in 1861 by Charles F. Park, the house is a large two-story clapboarded Gothic Revival dwelling that was designed by G. & F. Woodward, who featured it in their 1865 pattern book Woodwards' Cottage Homes. The pattern book notes that the house:

...occupies a commanding position on the northern end of the Palisades, on the western side of the Hudson, some 20 miles above the city of New York, the river, the mountain, and inland view from which are exceedingly fine,...a section of the country rich in historic associations, and highly appreciated by those who seek suburban homes. This house was designed principally for a summer residence, being nearly 50' square, with wide halls and spacious verandah, and commodious and well ventilated sleeping apartments,...The style of architecture selected is that generally known as the Rural Gothic, which perhaps, is the most useful and most beautiful of any that are adapted to the requirements of our climate. The almost square form of the plan is one of the most difficult to treat successfully in this style, yet has been carried out in the most satisfactory manner. This style admits of an almost never-ending variety of form and proportion, and in effects of light and shadow at all hours of the day is unequalled.⁵

At the time Seven Oaks was built its method of construction was still novel enough to elicit special mention from the Woodwards who noted that: "The frame is built in the balloon style (the strongest known form of framing)..."⁶ as well as from the local architect Winthrop S. Gilman, Jr. who wrote: "The frame of this house is what is termed a 'balloon frame,' and has several hundred bolts in it to fasten it together."⁷

Gilman, a wealthy New York banker, moved to Palisades in 1861 after marrying Anna Q. Parks of the "Seven Oaks" family. Having studied architecture in Europe during his youth, Gilman designed the local Presbyterian Church (HD-A #27) in 1863. An excellent example of a Gothic

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Revival ecclesiastical building, the church's design, which features a steeply pitched gable roof ornamented with crocket-like finials, trefoil and pointed-arch windows, and board-and-batten siding, is emblematic of picturesque architecture in the Hudson River Valley during the time. The building is a text-book example of a country church reflecting Gilman's familiarity with the architectural trends of his day both in the United States and in Europe, as well as the continued identification of this area with the picturesque.

In 1866 Gilman designed a small Gothic Revival house, Fern Lodge (IC-4c), where he and his family summered until the construction of his large summer house Niederhurst (IC-4a). Although not as sophisticated as his Presbyterian Church, Gilman's handling of the plan and facades of Fern Lodge reveals his understanding of fundamental picturesque aesthetic conceptions.

By the time Gilman's Fern Lodge was constructed, local builders in the multiple resource area seemed to have grasped the fundamentals of picturesque composition. Houses in Palisades constructed in the 1860s increasingly took on irregular profiles and asymmetrical plans. The Coates (HD-A #38) and Gesner (HD-B #15) Houses, for example, both utilize L-shaped plans to impart an irregular air to these small "cottages" and the Presbyterian Parsonage (HD-A #23) and Savage House (HD-A #20) employ prominent central gables to break up their main facades. The Coates House, furthermore, is distinguished as the birthplace of Ella Coates, a local resident who left a vivid description of life in the hamlet during the nineteenth century, and for its associations with Vivian Leigh, who occupied it during the filming of "Gone With The Wind."

The picturesque's close association with the Hudson River Valley made it the dominant aesthetic of the region during the second half of the nineteenth century. Few buildings constructed in Palisades during this time escaped its pervasive influence. Older houses, too, such as the Big House (IC-1) and the Haring-Eberle House (IC-3), were brought up to date by the addition of steeply pitched gable roofs, porches embellished with scroll-sawn trim, and other picturesque elements.

The emergence of a well-established working and middle class in the hamlet is reflected by the number of modest, but nonetheless, well-crafted dwellings built during the second half of the nineteenth century in the multiple resource area. Increasingly set on relatively small lots due to the higher cost of land in the area engendered by the beginnings of suburbanization, these dwellings are characterized by highly picturesque compositions and employ decorative features culled from the Gothic Revival and Italianate styles. Houses such as those constructed by the Post family along Oak Tree Road (HD-B #s 18 & 19), for example, incorporate the round-arched windows, robustly-carved moldings, and exposed rafter ends that are hallmarks of the Italianate style, with the steep pitched roofs, verticality, and irregular profiles and plans of the Gothic Revival. These architectural solecisms illustrate both the local builders' failure to differentiate the hallmarks of each individual romantic revival style and the rampant eclecticism that marked the

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nineteenth century. As vernacular interpretations of the architectural styles popular in America during the period, however, they are representative examples of many of the unpretentious dwellings built in the Hudson River Valley during the period.

As the crossroads center became an active residential/commercial center with a service-oriented economy that attracted a number of craftsmen, tradesmen, and mechanics, the riparian area around the landing became the focus of a series of large country estates. Joining Torrey and Charles Park, who had already built spacious summer houses in the area, Winthrop S. Gilman, Jr.--the designer of the local Presbyterian Church (SUPRA) and Fern Lodge (SUPRA)--began construction of his estate Niederhurst (IC-4) in 1872. Not completed until 1874, Niederhurst is a distinctive example of High Victorian Gothic residential architecture and is historically noteworthy for its associations with the locally prominent Gilmans. Characteristic features of the period and style include its predominant vertical orientation--emphasized by projecting gable ends, irregular plan, and prominent roofscape. An unusual, though not unique, feature of the house is its polychromed wall surfaces, which are further emphasized by contrasting window surrounds and stringcourses. Inspired by the Gothic buildings of Venice and northern Italy praised in the books of the influential critic and art theorist John Ruskin, polychromy--though common on many public buildings constructed in the United States during the period--is relatively rare on private dwellings in this country. Gilman's interest in German architecture of the period is indicated in the name, "Niederhurst" or "lower field." As noted by Gilman's daughter, Anna G. Hill, the house resembles those that were being constructed in fashionable European resorts at the time.

Gilman, an amateur astronomer who frequently contributed articles to The Atlantic Monthly, also constructed a small circular astronomical observatory (IC-4b)--one of the few in the country at the time---on the estate grounds in 1869 to house his four-inch Abram Clarke telescope. Along with Fern Lodge (SUPRA) and the observatory (which has subsequently been transformed into a cote), the Niederhurst grounds feature a Gothic Revival carriage house (IC-4d) and a number of rare trees which Gilman and his neighbor--Henry E. Lawrence--reportedly imported from Europe and the Orient for their estates. Gilman's interest in horticulture was shared by his daughter Anna G. Hill, who served as an assistant editor of The Bulletin of the Garden Club of America. The landscape work she and her cousin, Thomas Poynton Gilman (1840-1937), carried out on the estate grounds featured prominently in her book Forty Years of Gardening (1938).

Henry Effingham Lawrence, Gilman's neighbor, was a successful New York City merchant whose family had summered in Palisades for a number of years during the 1860s and a distant descendant of the Lawrence family, who had settled in the hamlet in the late eighteenth century. In 1870, he bought the Colonel A.V. Elliot farm "Arcadia" and six years later, in 1876, built his imposing summer house Cliffside (IC-5a) on the site of the old Elliot farmhouse (which he had moved a few hundred yards south). An early work of J. Cleveland Cady, a well-known New York architect who is

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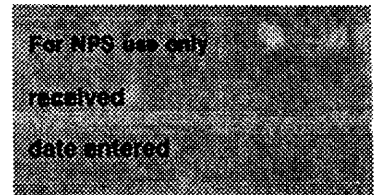
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best remembered for the public buildings he constructed later in his career--among them, the former Metropolitan Opera House, the old wing of the Museum of Natural History, and a number of buildings for Wesleyan, Trinity, and Williams Colleges--the design of Cliffside may have been influenced by the architectural traditions of the Palisades region. Incorporating random rubble walls and large gambrel roofs, hallmarks of the Flemish Colonial style farmhouses that were constructed in the southern Hudson River Valley between 1750 and 1820, this 23-room country house was featured in the December 1878 edition of the American Architect and Building News. Its interior features included cisterns, a spring in the cellar to keep meat and milk storage rooms cool, an apparatus for the making of lighting gas, an imposing staircase embellished with a large stained-glass bay window, extensive wainscoting, and a pipe organ in the drawing room.

The house is situated in a large park-like setting. Lawrence was an amateur horticulturist who lavished great care upon the estate grounds. As noted above, he and his friend and neighbor, Winthrop S. Gilman, imported rare trees from Europe and the Orient, often in pairs, for their estates. References to a "Mr. Olmsted" in some of Lawrence's surviving correspondence have led some to believe that the prominent landscape architect may have contributed to the design of the grounds.

Cliffside remained in the possession of Lawrence descendants until 1962. Although today the former estate grounds have been subdivided, the main house and its former carriage house (IC-5b) to the north are virtually intact and together they remain as reminders not only of Palisades's late nineteenth century development as a country seat for wealthy New Yorkers but also of the influence the Lawrences wielded in the surrounding community during the last decades of the nineteenth century and first third of the twentieth century.

During the last quarter of the nineteenth century Palisades's economy flourished. A thriving ship building industry at the landing area provided many citizens with their livelihoods, while others found employment at the large estate houses located within the multiple resource area. Country seats were not only constructed in the riparian area but also in the upland community. The latter could boast estates such as those owned by F. Bailey and P. Anthony along Oak Tree Road as well as that of Winthrop S. Gilman, Sr. (the father of the local architect W.S. Gilman, Jr., who built Niederhurst) on present-day Route 9W. Today, none of these estate houses in the upland community survive.

The relative prosperity enjoyed by the hamlet during the era is borne witness to by the numerous additions of French Second Empire style mansard roofed wings to older dwellings such as the late eighteenth century Trenchard House (HD-B #11), the circa 1855 Julia Post Denike House (HD-B #17), and the circa 1864 James Post House (HD-B #4) in the crossroads community as well as the platting of much of the undeveloped land on the upland plateau for speculative purposes. Little actual development of the cross-roads community took place, however, until the first third of the twentieth century, when the construction of the Palisades Interstate Parkway system opened the area to suburbanization.

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In the hamlet's riparian community, after the death in 1890 of Henry E. Lawrence, who had built his country house Cliffside (SUPRA) near the landing, his wife Lydia Underhill Lawrence is said to have ruled over the surrounding area like a queen. Indeed, her son-in-law, the sculptor Francois Tonetti, used her as a model for the statue of a Venitian Doge he executed for Cass Gilbert's U.S. Custom House in New York City. As the heir of the major landowning family in the riparian area, Lawrence played an active role in its development. In 1891 she donated 1,100 books for the founding of Palisades's first library, which was located at the Watson House (HD-A #40) until 1899, when it was moved to the Big House (IC-1) (both of which were owned by the Lawrences). It was Mary L. Tonetti (1868-1945), Henry E. and Lydia U. Lawrence's youngest daughter, however, who would chart the course for the area's future development.

A celebrated sculptress who worked in close collaboration with Augustus Saint Gaudens, Mary L. Tonetti's works include the heroic statue of Columbus executed for the World's Columbian Exposition and the equestrian figure of John A. Logan on the Chicago Lake Front. Moving in the most creative circles of her day, which encompassed men such as Stanford White, Charles Follen McKim, Frederick MacMonnies, Charles A. Platt, George Fletcher Babb and Maxfield Parrish, among others (many of whom were frequent visitors to Palisades) in 1900 Mary L. Tonetti married Francois Tonetti--also a prominent sculptor whose commissions include work for the main research branch of the New York Public Library, the Library of Congress, the U.S. Custom House in New York City, Woodlawn Cemetery in the Bronx, the Luxembourg Museum in Paris, the Connecticut State House and the Supreme Court Building in Hartford, and the Rockefeller estate at Pocantico Hills.

Owning most of the riparian community by 1936, Mary L. Tonetti took up residence at the Watson House after her marriage to Francois Tonetti and began the transformation of the area traditionally known as Snedens Landing into an enclave for many of America's most distinguished artists of the early twentieth century. The Tonettis remained at the Watson House until World War I (after which they continuously moved from house to house), and the house was subsequently rented out to a number of nationally prominent figures involved in the arts. Among the house's celebrated residents can be counted: Alexander Phimister Proctor--a distinguished sculptor who, like M.L. Tonetti, had been importantly involved in the World's Columbian Exposition at Chicago; Pare Lorentz and his wife, Sally Bates, during their production of the pioneering documentaries, "The Plough that Broke the Plains" and "The River"; Antoinette Perry; Aaron Copeland; Gold and Fitzdale--the pianists; and Jerome Robbins. Among other luminaries of the time who were attracted to the community by Tonetti and took up residence in her many properties can be counted: Aaron Copeland, John Steinbeck, Orson Welles, Burgess Meredith, Katherine Cornell, Laurence Olivier, John Houseman, Virgil Thomson, John Dos Passos, Marcel Duchamp, and many others.

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Tonetti, however, did not only rent the houses on her land to artists--often at ridiculously low prices, but also stamped the community with a unique character, often adding to older dwellings details culled from a number of eclectic sources. For example, she added the large western wing to the Adriance House and whimsically renamed the entire dwelling Chateau Hash & Hachette (SUPRA). According to local sources, Mary's sister, Margaret, gave the neighboring circa 1850 Mann House to Mary with the understanding that it was to be moved off the property at the corner of Lawrence Lane and Washington Spring Road within a week. Mary accepted the offer and moved the house onto the road where it remained all winter, unbudgeable. Finally she had the house sawed in half and added one half to the Adriance House and the other half to the Log Cabin (HD-A #6)--a neighboring dwelling whose nucleus is a prefabricated log cabin which Mary's mother, Lydia U. Lawrence, had once bought during a shopping spree at Wanamakers and which features a spiral staircase from the offices of McKim, Mead & White. Remodeling the new wing added to the Adriance House, Tonetti embellished it with a number of details salvaged from a townhouse in New York City; these include marble floors and a white marble mantelpiece. Another mantelpiece was incorporated in the stone wall that separates the house from the street. Similarly, Tonetti remodeled the Laundry (HD-A #41)--the former laundry wing of the Watson House--into an elegant dwelling commanding spacious views of the Hudson from its terraces and French windows. As Isabelle Savell noted in her biography of Mary L. Tonetti: "So it went. Stables and barns became charming dwellings, generally furnished simply but with a touch of baroque elegance, and embellished with carefully planned river views, arbors, terraces and planting that enhanced the lives of everyone who lived in them."⁸

Mary L. Tonetti's policy of lavishly remodeling houses and renting them to artists at low prices, however, soon forced her into reluctantly selling-off parcels of her holdings. Drawing on the early architectural traditions of the Hudson River, new comers to the riparian area built dwellings such as the Bruere House (HD-A #9), which featured gambrel-roofs with flaring eaves and the rough stone construction characteristic of the Dutch Colonial style. Along Woods Road, a number of Medieval Revival dwellings--many of them built by Bobby Hyde, Tonetti's son-in-law--were built; their architecture continuing the eclectic, personalized nature of the riparian area's built-fabric that had been so carefully cultivated by Mary Tonetti. Incorporating locally available materials in their construction, Hyde's Spite (HD-A #11) and Thatched Houses (HD-A #13), for example, meld the rustic tradition of the craftsman school of architecture with the Medieval Revival tradition so popular in early American suburbs of the time. These eclectic Woods Road houses are anchored at the north end by Doolhagen (HD-A #12), the former residence of Dr. Howard Chandler Robbins, Dean of the Cathedral of Saint John the Divine in New York City, perhaps one of the most noteworthy of these later houses. Begun circa 1927, the dwelling was designed by Mrs. Robbins, who constructed a cardboard model of the intended building for her contractor,

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Peter Thomsen, to duplicate. Originally consisting of a living room, dining room, pantry and kitchen as well as four bedrooms over these rooms, in 1930 a library wing and small tower were added. The design of this tower, which was built to disguise a furnace flue, is said to have been copied from one sketched by Mrs. Robbins at a moving picture set in Carmel in 1929. Over the years a number of additions and alterations were made to the house, which contains a consecrated chapel affiliated with the Episcopal Church of the Incarnation in New York City and a series of extremely rare stained-glass casement windows made in New Amsterdam in the seventeenth century by Evert and Gerrit Duyckinck depicting Jacob Katz's book of proverbs. Other details include: beams salvaged from an old barn in Tappan, colored stones set into the walls of the courtyard and studio that were collected from the banks of the river, "mill stone" steps (actually whet-stones) from a quarry in Mohegan owned by the Cathedral of Saint John the Divine, and flat paving stones created from cement colored by lampblack and shaped in place. An unique interpretation of the Medieval Revival style, Doolhagen, as well as its neighboring houses along Woods Road, reflects the eclectic tastes of the community's residents during the first third of the century.

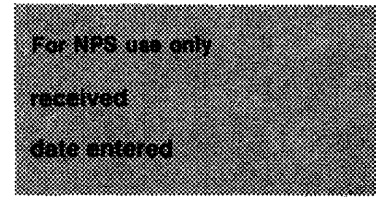
In 1928 Thomas W. Lamont, a partner of J.P. Morgan and a well-known banker, financier, and philanthropist, acquired the former Torrey and Agnew estates at the southern end of the riparian area and shortly afterwards began construction of his country seat--the last great estate to be erected in the multiple resource area. Designed by the New York architectural firm Walker and Gillette, the Lamont House (IC-7) reveals the firm's ability to manipulate the traditional scale and plan of the typical suburban Colonial Revival dwelling to suit the needs and tastes of their wealthy client. The house's large, two-story elevation is reminiscent of American Georgian style architecture, yet it is a highly stylized interpretation. Classical proportions and details were conceived here as a point of departure by the architects who modernized the form, modified the scale, and manipulated window shapes, glazing patterns, entrance sizes, and materials to add variety and interest to an apparently symmetrical facade. Decorative detailing from a number of Neoclassical sources is concentrated on both the interior and exterior at specific locations such as doors and mantels to provide focal points for the composition. The flared eaves which mark the house's large gambrel roof, furthermore, underscore the architect's familiarity with the regional building traditions of the Hudson River Valley.

In 1931 the opening of the George Washington Bridge made Palisades far more accessible to commuters from New York City than it had even before been. Reflecting this new ease of transport as well as the widespread appearance of the automobile, land values in the multiple resource area rose and new houses were constructed on increasingly smaller lots. With few exceptions, most of these new suburban dwellings were built outside the historic core of the crossroads community along Closter Road. The riparian area remained basically unchanged.

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The Palisades Multiple Resource Area contains a broad variety of historic resources which reflect the evolution and development of a regionally prominent community in Rockland County, New York. Architectural styles represented in the multiple resource area are indicative of national stylistic trends expressed in a local medium. Both highly sophisticated and vernacular renditions of architectural styles popular from the mid 1700s to circa 1936 are extant. In addition, properties whose primary importance derives from their local, regional, and national historic associations have been included. Together, these architecturally and historically significant resources depict the particular chronicle of Palisades's growth over time.

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FOOTNOTES

¹Andrew Jackson Downing, The Architecture of Country Houses, (New York: D. Appleton & Company, 1850; reprint ed., New York: Dover Publications, Inc., 1969), p. 345.

²Ibid, p. 344.

³Andrew Jackson Downing, Victorian Cottage Residences (New York: John Wiley and Son, 1873; reprint ed., New York: Dover Publications, Inc., 1981), p. 42.

⁴Marcus Whiffen and Frederick Keeper, American Architecture, 1607-1976 (Cambridge, Mass.: The MIT Press, 1981), p. 183.

⁵George E. and F.E. Woodward, Woodward's Country Homes (New York: Stephen Hallet, 1865), pp. 108-111.

⁶Ibid.

⁷Winthrop S. Gilman, "A Brief attempt at a Chronology of the principal edifices and structures erected at Palisades, N.Y., from 1700 to the present time, as nearly as possible," July 14, 1897, Historical Collections of the Palisades Library, Palisades, N.Y.

⁸Isabelle K. Savell, The Tonetti Years at Snedens Landing (New City, N.Y.: The Historical Society of Rockland County, 1977), p. 170.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreage of nominated property _____ See individual components.
Quadrangle name _____ Quadrangle scale _____

UTM References

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Verbal boundary description and justification

See individual components.

List all states and counties for properties overlapping state or county boundaries NA

| state | code | county | code |
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11. Form Prepared By

See also continuation sheet.

name/title Neil Larson/Contact Kathleen LaFrank
Office of Parks, Recreation and
organization Historic Preservation date October, 1988
Empire State Plaza
street & number Agency Building 1 telephone 518-474-0479
city or town Albany state New York

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Julia S. Stojan*
title Deputy Commissioner for Historic Preservation date 5/10/90

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I hereby certify that this property is included in the National Register

Beth L. Savage date 7-12-90
Keeper of the National Register

Attest: _____ date _____
Chief of Registration

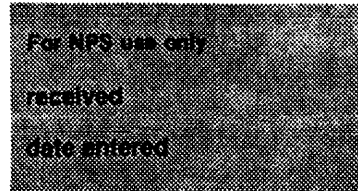
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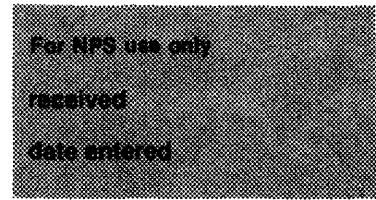
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