

VILLAGE OF LARCHMONT

Westchester County, New York

Historic Resource Reconnaissance Survey



Prepared for
Village of Larchmont Historic Preservation Task Force

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VILLAGE OF LARCHMONT

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Final Report

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Our local research was ably assisted by Lynne Crowley, Archivist, and Susan Emery of the Larchmont Historical Society; William Hegarty, Head of Reference at the Larchmont Public Library; and Mauri Tamarin. Nora Lucas of Mamaroneck, a long-time colleague of ours in historic preservation, shared historical materials she has assembled over the years. She gave us a big head start with a map of Larchmont outlining all its subdivisions that she had made years ago together with copies of plans filed for them with the county. We also acknowledge Joe Liberti of the Mamaroneck High School and the involvement of the Original Civic Research & Action Program (OCRA).

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- The Preservation League of New York State's Preserve New York Grant Program, in partnership with the New York State Council on the Arts
- The Robert David Lion Gardiner Foundation
- The Village of Larchmont

PROJECT TEAM

Neil Larson. President of Larson Fisher Associates and architectural historian with extensive experience with historic resource surveys and the assessment of significance of historic properties and districts following the guidelines of the National Register and State Historic Preservation Office.

John Ham. A skilled fieldworker with experience inventorying properties in the state's Cultural Resource Information System (CRIS). He was responsible for field recording properties in the Larchmont Manor subdivision and in the village's commercial zones. John worked with student volunteers from the Mamaroneck High School's Original Civic Research & Action Program (OCRA).

Marissa Marvelli. Graduate of Columbia University's Historic Preservation Program, Marissa mapped, inventoried and assessed the significance of the seventeen residential subdivisions comprising the village outside of the Manor using Google database and mapping applications.

PROJECT OVERVIEW & RECOMMENDATIONS

In 2019, after months of planning and public outreach, the Village of Larchmont's Historic Preservation Task Force initiated a community-wide reconnaissance-level historic resource survey. Larson Fisher Associates of Kingston, New York was selected to conduct the necessary field work and research and provide a report. Fieldwork was delayed by the shutdowns caused by the Covid-19 pandemic but progressed through the summer and fall of 2020, with data entry completed by the end of the year. The analysis of survey data and the completion of this report occurred in early 2021.

The project created inventories of historic properties in three different sections of the village and utilized two data base applications.

- First was Larchmont Manor and its environs between the Boston Post Road and Long Island Sound. Larchmont Manor is one of the earliest residential subdivisions in Westchester County. A plan was filed for the Manor in 1872 with the intention of developing it as a summer resort; by the turn of the 20th century, it had evolved into a more permanent suburban neighborhood. Recognized as a potential national/state/local historic district, building data was collected on over 500 properties and entered in the New York State Historic Preservation Office's Cultural Resource Information System (CRIS).
- A second area of the survey focused on Larchmont's commercial buildings, churches and other non-residential properties. A separate inventory was created in CRIS for approximately fifty buildings selected based on their historic integrity. A portion of the field work for this section was undertaken by students from Mamaroneck High School's Original Civic Research & Action Program (OCRA).
- Lastly, the parts of the village north, east and west of the Manor, virtually all of which comprises residential subdivisions developed in the early- to mid-20th century, were surveyed more broadly with individual buildings and districts having architectural significance identified for further study. Seventeen subdivisions were recorded using a Google Maps application with selected properties appearing significant being added to the CRIS database.

Overviews were written for each of the three sections to associate them with broader architectural contexts and historic themes to provide a basis for evaluating the significance of areas and individual properties. Six districts and 17 individual properties outside those districts were found to have significance with potential for designation. (A list of these districts and properties can be found below.) A reconnaissance survey identifies resources with apparent significance; however, more intensive documentation and analysis is required before eligibility for the National Register or local designations can be officially determined. In addition to providing an overview of Larchmont's historic development, this survey narrows the field of properties appearing eligible for designation, allowing the Village to focus on its most significant architectural and historical resources.

Village agencies and the public will be able to access property data on-line through the SHPO CRIS website. Also, an Excel spreadsheet has been created from the CRIS property data that will be conveyed to the Village so it may manage and apply the inventory independently. Properties determined to be significant by assessments made in this survey will be indicated in the table. Up to this point, no building or archeological survey data has been recorded for Larchmont in CRIS. Only one property in the village, the U.S. Post Office on Chatsworth Avenue, has been listed on the National Register.

RECOMMENDATIONS

1. Adopt a historic preservation ordinance and create a village historic preservation commission. The SHPO provides a model ordinance for municipalities, and if it is essentially adopted by the Village, it would enable the local designation of historic properties and districts as well as provide overview of actions impacting them. If the local ordinance is certified by the SHPO and the National Park Service, the Village would be eligible for grant funding to advance its historic preservation program and many of the following recommendations.
2. Work towards preparing documentation for potential historic districts in the following areas:
 - a. Larchmont Manor. Created by a subdivision planned in 1872, Larchmont Manor has already been recognized as one of the oldest and most significant historic suburban subdivisions in Westchester County, which itself has an important place in American suburban history. In addition, Larchmont Manor contains many significant examples of summer resort and early suburban architecture ranging in date from the 1870s to the 1920s. A consensus has already formed by local historians and SHPO analysts concerning its eligibility for the National Register of Historic Places. It is proposed that the related subdivisions of the Pryer Estate and Ervilla Park, as well as the west side of Beach Avenue in Woodbine Park be included in the historic district.
 - b. Cedar Island. Edward T. Childs of Philadelphia subdivided the island into four separate parcels in 1922, keeping the eastern-most parcel for himself. The four houses there are outstanding examples of the English Revival style, exhibiting a high level of detail and craftsmanship.
 - c. Clark Court. This 1906 subdivision was originally called Larchmont Court by its developer, James R. Collins, who appeared to have built the houses as summer rental cottages. It is one of the few that has a singular architectural character, and it retains a high degree of integrity.
 - d. The English Revival houses of Larchmont Shores. In 1925 James H. Adamson, created a plan to develop Larchmont Shores, which was then a golf course. The neighborhood contains a high concentration of mostly contiguous English Revival houses, all exhibiting a high level of detail and craftsmanship.
 - e. California Bungalow Community. This subdivision was created in 1916 by Ferdinand Fish, a real estate agent and developer of seasonal shore communities in New Jersey, Brooklyn and Westchester. The community is notable for its early group of Craftsman houses.
 - f. Boston Post Road Commercial District. The commercial development along Boston Post Road and the intersecting Larchmont and Chatsworth avenues developed as Larchmont's Main Street in the early 20th century and contains many historic commercial buildings in the distinctive English Revival style that characterized much of the residential development in the village as well as the rest of the county.
3. Promote further study of Larchmont's early- to mid-20th-century development and the residential subdivisions beyond the Manor, including but not limited to:
 - a. Forest Park. Developed during the 1910s to 1930s, the large Forest Park subdivision merits more in-depth study to identify potential development and building

- patterns, and defining characteristics, specifically, a group of well-appointed English Revival houses, possibly the work of a singular builder.
- b. Pine Brook/Larchmont Park. Given its concentration of distinctive period houses, the Pine Brook subdivision merits more in-depth study to document defining characteristics and building trends.
 - c. Woodbine Park. Given its association with the history of Larchmont Manor and the concentration of distinctive Manor-like houses on the western blocks of Beach Avenue, the Woodbine Park subdivision, platted in 1890, merits more in-depth study area to evaluate significance.
4. Document properties appearing individually eligible for the National Register and local designation. See below for selections made from this reconnaissance survey.
 - a. This list will help the Village develop a work plan for the future as well as inform property owners, village officials and the general public of properties considered important in the history of the town and region and in need of protections.
 - b. Work with willing property owners to make National Register and local designations and build public support for the program.
 - c. Promote economic benefits for properties listed on the National and State registers.
 - d. Consider providing local incentives, such as tax abatements for restored properties.
 - e. Create publications and other programs to raise public awareness about the range of property types in the village and how their historic integrity can be maintained, even with alterations made to meet current lifestyle demands.
 5. Engage in further study of historic themes contributing to the significance of buildings and districts, particularly those relevant to cultural changes in the mid- to late-20th century.
 - i. Economic and social diversity
 - ii. Under-represented groups: African Americans, Latinx, immigrants, LGBTQ
 - iii. Commercial history
 - iv. Religious properties
 - v. Compile a record of architects and builders and the real estate developers
 6. Identify vulnerable and threatened historic buildings and closely monitor conditions. Temporarily delay approval for demolitions of historic buildings, individually and in districts, to permit alternatives to be considered.
 7. Develop criteria for the creation of Conservation Areas in non-eligible neighborhoods. Conservation Areas are created by ordinance and would focus on preserving general character-defining features of a neighborhood, such as scale of buildings, setbacks, materials, location of outbuildings, street materials, sidewalks and trees. This would apply to neighborhoods not eligible for designation but with environmental and architectural features worthy of protection from non-contributing redevelopment.
 8. The Village of Larchmont should set an example by designating significant town-owned properties. It also should work with the Historic Preservation Commission to institute preservation plans for each of them.

List of individual properties recommended for further documentation to determine eligibility for the National/State registers and local designation. (See subdivision overviews for identification of noteworthy individual properties located in them, as well as in potential historic districts listed above.)

1. 55-57 Chatsworth Ave., residence of Emily Earle Lindsley (Forest Park Subdivision)
2. 21 Wendt Ave., Carsten Wendt House (Larchmont Centre)
3. 7 Rockhill Ter. (Parkside)
4. 10 Rockhill Ter. (Parkside)
5. 6 Howard St., residence of Edward Grant Borrow (Pine Brook)
6. 37 Woodbine Ave., Thomas & Bridget Kane Mansion (Woodbine Park)
7. 1 Palmer Rd., Gill House (Pine Brook Terrace)
8. 2005 Boston Post Rd., Village Public Works Dept. (Commercial District)
9. Boston Post Rd., Quaker & Barker cemeteries (Commercial District)
10. 2315 Boston Post Rd., McCahill House (Commercial District)
11. 124 Chatsworth Ave., bank (Commercial District)
12. 5 East Ave., apartment building (Commercial District)
13. 60 Forest Park Ave., Larchmont Avenue Church (Larchmont Centre)
14. 1880 Palmer Ave., apartment building (Commercial District)
15. 1941-1951 Palmer Ave., 2-sty commercial block (Commercial District)
16. 1961-1969 Palmer Ave., 1-sty commercial block (Commercial District)
17. 1975 Palmer Ave., Larchmont Theater (Commercial District)
18. 32-34 Vanderburgh Ave., apartment building (Commercial District)

METHODOLOGY & SELECTION CRITERIA

METHODOLOGY

- This project is the first effort to undertake a comprehensive, community-wide survey and assessment of historic resources in the Village of Larchmont. Many historic buildings have been documented in local publications, web pages and house-tour booklets, but this is the first systematic survey conducted using a professional methodology developed by the National Register Program and the New York State Historic Preservation Office (SHPO).
- In consultation with the SHPO and Village of Larchmont's Historic Preservation Task Force (HPTF), a survey methodology was crafted to inventories of historic properties in three different areas.
 - The principal area comprises Larchmont Manor and its environs located between the Boston Post Road and Long Island Sound. Already recognized as a potential national/state/local historic district, detailed building data will be collected in categories used in the SHPO's Cultural Resource Information System (CRIS). Every building will be recorded in the inventory to satisfy the standards for National/State Register nominations.
 - A second component of the survey is focused on Larchmont's municipal and commercial buildings, churches and other non-residential properties. A separate inventory will be created in CRIS for approximately 60 buildings and a potential historic district selected based on their historic integrity.
 - The part of the village north, east and west of the Manor, virtually all of which comprises residential subdivisions developed in the early- to mid-20th century, will be surveyed more generally as study areas. Due to their prolific numbers and standardized designs, 20th-century resources are evaluated to different standards than older properties. Based on existing mapping, there are at least seventeen discrete neighborhoods. Recommendations will be made concerning significance and further actions; selected properties identified as individually distinctive will be added to the CRIS data base.
- Data on properties in Larchmont Manor and the commercial district was recorded in the field using a mobile application (TREKKER) provided by the SHPO and uploaded into the state's Cultural Resource Information System (CRIS). This included photographs and locational references.
- Data on Larchmont's 20th-century residential subdivisions was recorded and mapped in a Google Maps application.
- Tax parcel and address information obtained from the Westchester County Municipal Tax Parcel Viewer was included with each entry so that survey data can be used in conjunction with other property information and data bases that may exist or emerge. The survey data also can be applied in a local geographic information system so that maps can be developed locating the resources and displaying other recorded information.
- Construction dates assigned by the Village Assessor were adjusted where necessary by visual appraisals in the field and verification on historic maps and in published sources.

- Once field data were completely uploaded to CRIS, an Excel spreadsheet was created so that entries could be verified for accuracy and completeness. This data base represents the results of the reconnaissance level survey. (Table provided in appendix)
- Each property in the inventory is represented by one or more digital photographs to provide visual information about the buildings and landscapes.

SELECTION CRITERIA

Once historic resources were recorded and classified, a number were selected for designation, protection or future study. Selections were guided by the criteria established for evaluating eligibility for the National Register of Historic Places. When applied at a local level of significance, the National Register criteria is a valuable tool for determining a property's importance in the broader contexts and themes that are reflected in local history.

It is important to maintain focus on the local perspective, otherwise notable properties may be overlooked. Because at a reconnaissance level specific historic documentation is limited, conditions assessments are superficial and contexts and themes only broadly developed, selections are made to be as inclusive as possible. Whereas not all of the selected properties will necessarily achieve National/State Register listings, it will be important for a future preservation commission to be familiar with all of the town's significant resources, including those appearing borderline at this stage. Even if the New York State Historic Preservation Office or the National Park Service may choose not to confer their distinctions on a property, it can be determined locally if the historic resource conveys local significance. The National Register criteria will still provide the commission with the basis to make their own evaluations within an established evaluative framework.

There are four fundamental criteria by which to assess the significance of historic properties or districts eligible for the National Register. Properties will be significant for (A) their relationship to a historic event or theme significant in American history, such as settlement, tourism, or suburbanization; (B) their association with an individual who made a significant contribution to the history of the local community, state or nation; (C) their distinction as an example of a type, period or method of construction; and (D) their archeological potential to provide information about an important aspect of prehistory or history. Significance can be determined based on one or more of these criteria. In addition, a property must be at least fifty years in age to establish a suitable context for the evaluation of significance (unless it can be demonstrated that it has achieved significance in less than fifty years); and the property must retain sufficient physical integrity from its period of significance to be an authentic representation of its significance. Historic districts will possess a concentration of properties united historically or aesthetically by a significant plan or physical development.

A. Historic Significance

There are properties in Larchmont that have associations with important events or have played roles that have had a measurable effect on local history. While the historic significance of many properties will be obscure at a reconnaissance level of survey, selections can be made by classifying properties in general areas of significance established in the criteria. Architecture, commerce, community

planning and development, recreation and transportation are areas of significance that will have particular relevance to Larchmont.

B. Association with a Significant Person

It is likely that some properties in Larchmont will have associations with individuals of state or national significance, but the commission should be aware of buildings linked to persons important in local history. The dwellings of the original proprietor or those people whose accomplishments in the 19th and 20th centuries made them prominent in local records pertain to this category whether or not their homes also have architectural significance. It is important not to overlook this criterion, which can often occur in state-level reviews.

C. Architectural Significance

Since the National Register of Historic Places was created to address the significance of the built environment, the architecture criterion is the one most frequently applied (often at the expense of the others—A or C above). Architecture covers a wide range of historic resource types, and this criterion needs to be carefully tailored to address the particular historic and architectural contexts of the village of Larchmont. To this end, the following critical resource types have been identified:

- *Houses.* Domestic architecture comprises the vast majority of buildings in Larchmont. From its origin as the elite country estate (“manor”) of Peter Jay Munro in the early 1800s to its development into a summer resort at the end of the century to its intensive suburbanization during the first half of the 20th century, Larchmont contains a wide variety of domestic architecture, much of it significant either individually or as components of significant groupings or districts. The houses can be associated to certain eras, each with one or more design characteristics.
 - *Country house era, 1770-1850*
 - *Summer Resort era, 1850-1900*
 - *Early Suburban Era, 1900-1930*
 - *Late Suburban Era, 1930-1970*
- *Domestic outbuildings.* Many residential properties have support buildings that may have significance. Notable among these are small domestic barns, which are becoming increasingly rare, and, in later years, garages. These features should be considered in conjunction with the principal building on a property and assessed as contributing elements to an overall property.
- *Barns and farm buildings.* Barns and farm buildings are significant representations of the agricultural heritage of the region. They are important landmarks of lost rural landscape. Any survivors identified in the survey will be prioritized in the selection process.
- *Religious properties & schools.* These buildings are important cultural resources that have significance in local history and often are architecturally distinctive examples of their type and period, such as St. John’s Episcopal Church in Larchmont Manor and the Chatsworth Avenue School.
- *Commercial properties.* As the village expanded, commercial services developed along the Boston Post Road, creating a village center at the intersections with Larchmont and Chatsworth avenues, and on Palmer and Chatsworth avenues near the railroad depot. Few commercial buildings have been identified as dating before 1920 and these should be considered quite rare.

The English Revival style that dominated Westchester County's residential architecture for a generation as the suburbs expanded at a rapid rate during the early 20th century also influenced the commercial architecture in its towns and villages as well. These commercial areas with their half-timbered elements are character-defining features in their communities. Other design styles were introduced and types, such as one-story taxpayers.

- *Public Buildings.* As unincorporated suburban areas gradually became municipalities to provide services, as Larchmont did in 1891, buildings were erected for governmental offices; water, sewer and electricity; and for parks and recreation. Quasi-public entities, such as libraries, and recreational properties, e.g. golf courses, yacht and swimming clubs, are included in this category. Public properties often were designed in distinctive manners to serve as prominent landmarks to their communities' prestige.
- *Landscapes.* All historic properties have landscape components that should not be overlooked when assessments are made. As open space becomes increasingly consumed by development, this land becomes more rare and more significant. Nevertheless, house yards are also important for providing appropriate settings for historic resources and residential environments overall. Any assessment of a historic property that does not address its landscape component is incomplete. Landscape features, such as stone walls, tree lines and hedgerows, roads and other structures, need to be enumerated when historic properties are documented.

D. Archeological sites, historic and prehistoric

The archeological potential of a historic property always should be a factor of an assessment of significance. A general assumption can be made that there is a good chance that evidence of the Native American presence can be found in just about any section of Long Island Sound. Proposed development sites will require careful analysis. Any site that formerly contained earlier buildings should be carefully recorded and protected.

INTEGRITY

National Register evaluations of significance include an integrity test to ensure that only authentic buildings receive listings. At this reconnaissance level of survey, selections should not be solely based on physical integrity. All properties with the potential to meet at least one of the integrity standards should be recorded. The physical integrity of a particular property will be considered only if it reaches the status of being considered for designation.

Eligibility Requirements

Historic Integrity

A property or district will be considered eligible for designation if it passes the integrity test and meets the national/state or local criteria for significance. The integrity test is applied to confirm that the property or district is authentic and possesses design and material features associated with its period of significance. To meet the integrity requirements an individual property must possess most of the following seven qualities:

- **Location.** An eligible building should be in its original location. However, exceptions may be made in cases of exceptional design significance or valid reasons for relocation, such as an alternative to demolition. Districts generally satisfy the location requirement because they are geographical entities.
- **Design.** An eligible building will possess the design qualities with which it was built. Removal of historic design features or actions altering its appearance in a negative way will compromise eligibility. Additions or alterations made in later periods with their own design integrity may be considered contributing to the overall design history of a property. The same is true in districts where additions and alterations over time can be considered contributing to the overall historic period if they can be demonstrated to have authentic design qualities from their own time. Alterations or additions considered to be non-contributing to the district will diminish its overall integrity, sometimes to the point of bringing eligibility into question.
- **Setting.** The integrity of the setting of a historic property can be critical to its eligibility. Historic properties derive meaning from their settings, such as urban, rural, suburban, waterfront, mountainside, etc. If that setting is compromised or removed, it affects the property's significance. For example, Peter Jay Munro's manor house in Larchmont once enjoyed a pleasure ground reaching down to the shoreline and included a farm behind it in the designed landscape that characterized 18th- and 19th-century country houses throughout the region. Its historic setting, as have those of most of the others, has lost its integrity to suburbanization. However, the house has assumed a new setting in the context of the Larchmont Manor subdivision.
- **Materials.** The integrity of materials employed in the construction and design features of a historic property is critical to its eligibility, particularly in picturesque houses with complex plans and high levels of ornamentation. If historic materials are removed or concealed by layers of new materials, the eligibility of a property will be questionable. In a district, properties with compromised material integrity will adversely affect its eligibility.
- **Workmanship.** Historic properties represent the workmanship their designers, builders and craftsmen. The integrity of workmanship contributes to the significance of a property. The design of some early 20th-century properties, such as in the Craftsman or English Revival modes, emphasize the appearance of workmanship, and its integrity is a factor of eligibility either individually or in a district. Altering or removing evidence of workmanship will have a negative impact.
- **Feeling.** This is an interpretive factor of eligibility where an observer sense from a property or a district the aesthetic or history of a particular period of time.

- Association. This test applies to properties where a particular event or activity occurred. A property or district will have the integrity of association if it continues to convey that relationship to an observer.

According to National Register guidelines, all seven qualities do not need to be present for eligibility as long as the overall sense of past time and place is evident.¹

Criteria for Eligibility

A. Historic Significance

A property or district will be eligible for designation under Criterion A if it can be documented that an event occurred there which has a clear significance in the history of the village. Areas of significance are identified in the National Register guidelines, and those such as commerce, community planning & development, conservation, education, entertainment and recreation, religion and transportation have potential to frame a statement of significance. The historic event needs to be demonstrated to be significant, at minimum, at a local level of significance, but contexts can be developed to address state and national levels of significance as well.

A property representing a significant historic event needs to retain the physical and design integrity of the period in which the event happened. A property significant in history may also have architectural significance, but that is not a requirement.

B. Association with a Significant Person

A property will be eligible for designation under Criterion B if it can be demonstrated to be the home of a person significant in the history of the village, state or nation. If the property is not the home of a significant individual but instead the location of a significant event involving the person, it is more likely to be eligible under Criterion A. Also, the property will need to be shown to be the birthplace, the home in which the person lived at the time of her/his achievement, or the best landmark associated with that person.

A property representing a significant person needs to retain the physical and design integrity of the period in which the person lived there. A property associated with a significant person in history may also have architectural significance, but that is not a requirement.

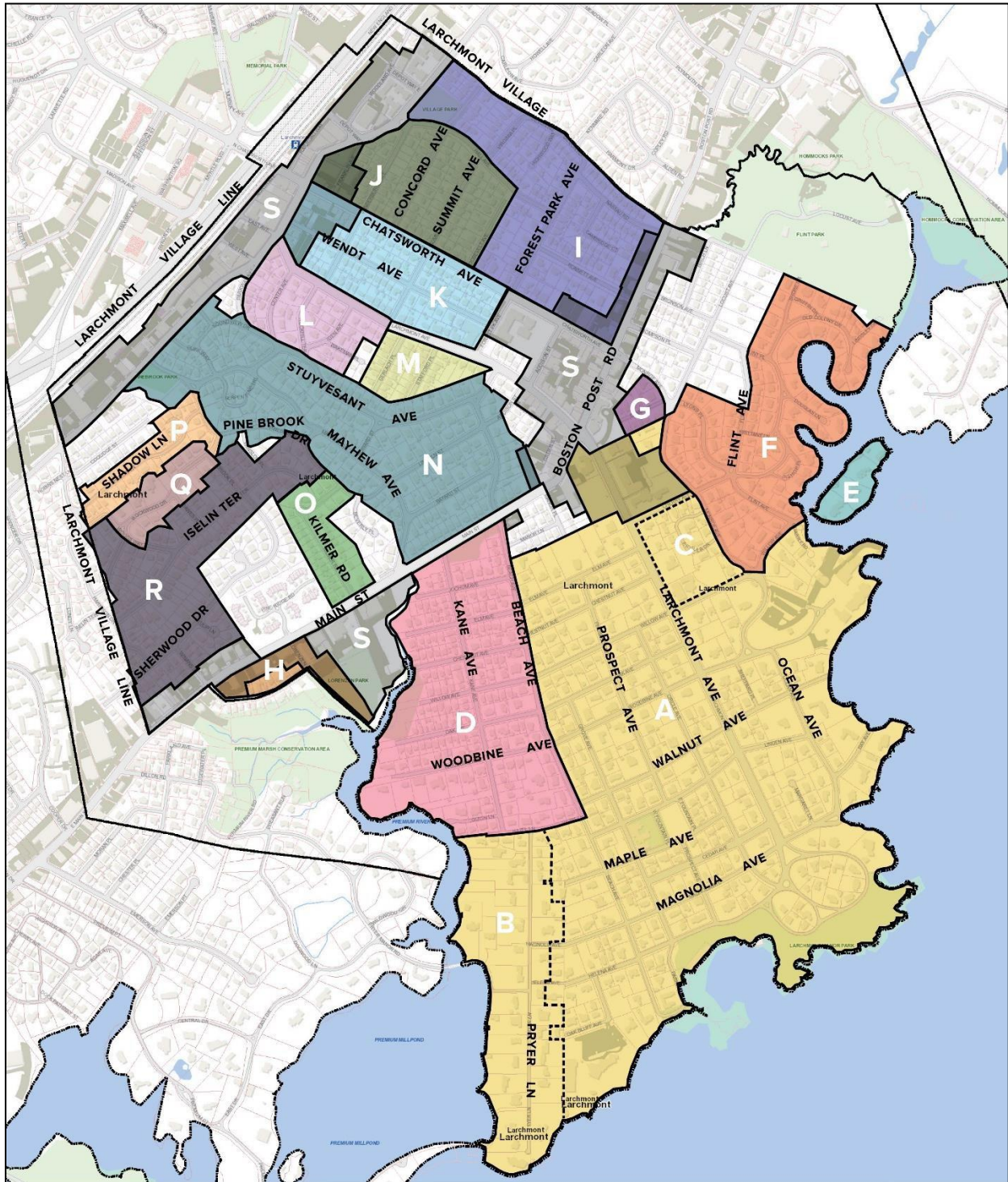
C. Architectural Significance

A property will be eligible for designation under Criterion C if it can be demonstrated that it embodies the distinctive characteristics of a type, period or method of construction, is a signature work of a master architect or builder, or possesses high artistic value. (Since the National Register of Historic Places was created to address the significance of the built environment, the architecture criterion is the one most frequently applied.) Criterion A is also applied in historic districts to document they represent a significant and distinguishable architectural entity whose individual components may lack individual distinction.

A property significant for its architecture will retain the physical and design integrity of the period in which it was built or evolved. A property eligible under architecture may also have significance under Criteria A and/or B, but that is not a requirement.

¹ See *How to Apply the National Register Criteria for Evaluation, National Register Bulletin #15*.
https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf.

OVERVIEW OF SUBDIVISION AND ARCHITECTURAL DEVELOPMENT WITH ASSESSMENTS OF SIGNIFICANCE AND ELIGIBILITY FOR DESIGNATIONS



Map of the Village of Larchmont showing subdivisions (base map: Westchester County GIS)

An overview of the physical development of the village of Larchmont can be best organized around its residential subdivisions, which as the above map attests, essentially cover the entire municipality. Existing conditions of each are described and assessed below beginning with the first, largest and most significant of them, Larchmont Manor, and then the rest in the following sequence. (Subdivisions B and C are shaded consistent with Larchmont Manor because properties there have been inventoried together.) Larchmont's commercial properties are grouped in a separate category at the end of the list. Each subdivision has a map identifying boundaries at the outset of its overview and a spreadsheet inventory in an appendix.

Map Key & Table of Contents:

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- B. Pryer Estate (46)
- C. Ervilla Park (54)
- D: Woodbine Park (56)
- E. Cedar Island (64)
- F. Larchmont Shores (68)
- G. Clark Court (76)
- H. Deane Place (78)
- I. Forest Park (80)
- J. Vanderburgh Park (86)
- K. Larchmont Centre (90)
- L. Parkside (94)
- M. Utopia Park (98)
- N. Pine Brook/Larchmont Park (102)
- O. Pine Brook Terrace (108)
- P. California Bungalow Community (112)
- Q. Harding Court (118)
- R. Sound Shore (120)
- S. Commercial District (124)

A. Larchmont Manor

Subdivision maps filed in 1872 & 1885

Primary development period: 1819 to 1970

Original Developer: Larchmont Manor Company, Thompson J.S. Flint



Map showing boundaries of Larchmont Manor including 1885 expansion east of Larchmont Avenue.

The Village of Larchmont was incorporated as a municipality separate from the Town of Mamaroneck in 1891. By then this populated area had grown to the extent that the town could no longer provide the services it required. Its development was accelerated in 1872 when the Larchmont Manor Company filed a subdivision plan containing about 300 lots on the estate, or “manor,” of Peter Jay Munro. Either Munro or the next owner, Edward K. Collins, had named the estate Larchmont, and the subdivision’s developer, Thompson J.S. Flint, called the plan and his company Larchmont Manor.

Peter Jay Munro (1767-1833) once owned virtually all the land within the current village boundaries, and his house at 18 Elm Avenue is one of the two oldest surviving buildings in the village (the Mott-Pryer House at 4 Pryer Manor Road being the other). Munro, a nephew of Founding Father John Jay, had purchased land for a country seat on both sides of the Boston Post Road in a series of transactions from Samuel Palmer between 1795 and 1828. The property comprised the southerly portion of the Middle or Great Neck, which together with adjoining East and West Necks were parts of a 17th-century plantation at the foundation of the Town of Mamaroneck. Samuel Palmer’s house was said to be located 150 ft. south of the road, which would place it in the vicinity of the site Munro chose for his house. The Palmer house is not extant but a Quaker cemetery reportedly close to it is located on the Boston Post Road opposite Manor Lane. An older Palmer house in this vicinity had been repurposed as a meetinghouse in 1739.²

A successful lawyer residing in Manhattan, Munro was one of many affluent merchants and professional men there who at that time were creating country retreats on both sides of Long Island Sound as well as in northern Manhattan along the Hudson, East and Harlem rivers. These country seats conformed to a fairly standard model, inspired by English precedents. (Actually, this tradition extends back to ancient times with precedents in Europe and Asia; anywhere there was a city, there were country retreats for the wealthy.) They were not manors in the true aristocratic English sense, of which only a very few were designated as such in New York, but the pretension was popular among the city’s elite.

A country house required a picturesque natural location, such as a site on Long Island Sound. In Munro’s case, the Sound also was a transportation link to the city, although the Boston Post Road existed as an alternative. The house was set back from the shoreline fronted by a landscaped space designed with both formal and informal garden elements (Fig.1). This provided an attractive setting viewed both from the house and from the water. In 1865 it was said that “The entire property is finely shaded, and the extensive lawns around the mansion have arches and avenues of trees of half-century growth.”³ The vista across the Sound was an important element of the landscape portraying the wild nature outside the civility of the estate. Behind the house was a farm, which was an important feature of the conception of the country estate landscape, while also providing income to support it and subsistence for the household and the people working there. All estates needed a staff to maintain it and the family in the prevailing aristocratic social system. None of these estate features survive except for the house and its siting.

² Edward F. DeLancey, “Mamaroneck,” Chapter XXIII, *History of Westchester County, New York*, Thomas Scharf, ed. (1886), Vol. I, p. 860.

³ From an auction description quoted in Judith Doolin Spikes, *Images of America: Larchmont* (Charleston, SC: Arcadia Publishing, 2003), p. 36.



Fig.1: View looking south with Munro house and its road front in foreground.
<https://www.6sqft.com/historic-1797-manor-house-in-westchester-hits-the-market-for-4-7m/>

The Manor House

There is no fixed date for the construction of the house, but surviving design features, such as corner-block door and window trim, stone mantels and spiral staircase, support Edward F. DeLancey's attribution of 1819.⁴ Others have suggested the house was built in 1790 when Peter J. Munro married his second cousin, Margaret White, but the design of the house does not support that. And no evidence has been found that points to alterations having been made by Henry Munro, during his brief ownership after his father's death in 1833. His uncle, John Jay, built his house in Katonah in 1790 and it has a gambrel roof, interior chimneys and woodwork that reflect the taste of the late 1700s. It is probable that the Munros resided in the Palmer house before their mansion was built.

The house is typical of elite country house architecture in the region. The exterior of the large, two-story wood-frame building is bilaterally symmetrical with fenestration neatly aligned horizontally and vertically. It has central entrances on both road and garden fronts. The original entrance on the road front has been replaced by two doors. It would have been flanked by sidelights such as those

⁴ Delancey, "Mamaroneck," Vol. I, p. 360.

distinguishing the central window on the second story. The garden front was more embellished with the entrance and surmounting second-story window having transoms as well as sidelights. (The window was altered into a doorway for a two-story gallery added later.) The doors open to a central hall with two rooms of relatively equal dimensions on either side and a distinctive spiral staircase. Characteristic of country houses, the best rooms were located on the garden side of the plan. By the time shipping magnate Edward W. Collins purchased the property in 1845 for his own country retreat, the house had become a local landmark, which contributed to its preservation during Larchmont's suburbanization.

Larchmont Manor Before Village Incorporation (1872-1891)

Atlantic steamship owner Edward K. Collins (1802-1878) had amassed a significant fortune by 1845 when he purchased Peter Jay Munro's mansion and about 330 acres extending down from the Boston Post Road to the Long Island Sound shoreline. He is said to have given it the name Larchmont (an 1858 map refers to it as Avon), although there is some dispute as to whether he or Munro planted the larch trees referenced in the name. The 1850 census enumerated Collins in Mamaroneck with his wife, Mary Ann Woodruff, whom he married in 1826, two sons, Edward K. Jr. and Henry C., and a daughter, Mary A. (sons John and Thomas had left the household), and three unknown females with the Collins surname; there also were two female domestic servants and a male laborer. It does not appear that he made any significant changes to the manor house.

In 1854 Collins's wife, only daughter and youngest son perished when the S.S. Arctic, one of Collins's steamships, hit an iceberg off Newfoundland and sank. This loss combined with the bankruptcy of his business soon after, resulted in his relocation to Ohio where after a few years he regained his financial footing and married Mrs. Sarah Brown. By 1860 he was back living at Larchmont with his new family. It has been written that Collins hired landscape architect Frederick Law Olmsted to plan the subdivision of Larchmont. This would have occurred just two years after Olmsted and Calvert Vaux submitted their plan for Central Park, an event of which Collins (and everyone else in the metropolis) would have been quite aware.⁵ If there was a plan, it was not recorded or implemented, and five years later, Collins sold the property to Thompson J.S. Flint (1811-1881), a retired Chicago merchant and a New York banker. The U.S. Census indicates that the Collins family continued to reside in the neighborhood into the 1870s, apparently moving to a portion of the manor west of Beach Avenue that they retained (now Woodbine Park). By 1872 Flint had built a grand new house on the waterfront with a monstrous carriage barn (neither is extant).

It also was in 1872 that Thompson J.S. Flint formed the Larchmont Manor Company and filed a subdivision plan containing about 300 house lots on his portion of the old Munro estate (Fig.3). Conceived and marketed as a fashionable summer resort of hotels and summer homes, by the time the Village of Larchmont was incorporated 19 years later, 110 houses had been built. The plan was bordered by the pre-existing Beach Street on the west and the new Larchmont Avenue on the east, running from the Boston Post Road to the shoreline. A serpentine Park Avenue skirted a greensward planned along the edge of Horseshoe Harbor and wrapped around two oval plats on Umbrella Point

⁵ For one, see Spikes, *Larchmont*, 36. A map of the property with large lots presented for auction is included in this book, but it does not indicate, either by word or design, that it is an Olmsted landscape plan. The Olmsted archive has three documents associated with Collins. Based on a finding aid, they comprise an internal memo dated 2 July 1860 stating an order from E.K. Collins for a topographical survey of 300 acres in New Rochelle [sic] and two copies of an estimate for the survey. <https://www.loc.gov/item/mss351210374/>. It is believed that Spikes found a plan in the attic of the village hall, although its current whereabouts is uncertain.

at the east end. Cross streets with tree names: Magnolia, Cedar, Maple, Linden, Walnut, Woodbine, Willow and Elm avenues, ranged north of Park with the latter routed across the garden front of the manor house. Prospect Avenue formed a central north-south axis running from the manor house to a small square with a fountain between Maple and Linden avenues and from there to Horseshoe Harbor. Evidently Flint wanted to preserve some part of the vista from the manor house; perhaps it had been an allée in the country house's landscape plan. A triangular section was platted at the south end of the west side of Beach Avenue that followed the angular boundary of the adjoining Pryer estate.



Fig.3: Map of Larchmont Manor, 1872.

Frank E. Towle, a surveyor employed by the City of New York, mapped the plan for Flint.¹ The 1872 map of Larchmont shows cottages already built along the waterfront on what is now Helena and Park avenues. Towle owned the one that survives largely intact at 1 Helena Avenue, and it clearly illustrates what Flint had intended for the small lots comprising the southern half of his resort development. The small wood frame cottages were designed in a whimsical, picturesque style, full of

¹ Towles father was an engineer who it is said worked in the Olmsted office, which may be the origin of the Olmsted association with the plan.

gables festooned with Gothic-inspired “gingerbread” (Fig.4). Such cottage designs were prolific in early resort communities in Atlantic seaside resorts, such as Cape May and Martha’s Vineyard, and spas like Saratoga Springs. The Gothic cottage model is akin to those built on the periphery of vacation hotels and in Methodist campgrounds.⁶ It is likely that Flint built these and others to create a certain resort “look” for the development and its promotion.



Fig.4: Towle Cottage, 9 Helena Ave., ca. 1872. (All photos by John Ham, 2020, unless otherwise noted.)

Before the end of the first decade more substantial houses, most combining two or more of the small lots, were built, such as James Lewis’s two-story house built in 1874 at 18 Beach Avenue, which sustained the picturesque Gothic theme with its jerkin-head gable roof and dormers with verge boards pierced with quatrefoils, three-story tower with a tall, bell-cast mansard, and wrap-around veranda (Fig.5). A one-story wing containing what appears to be a ballroom was added to the front later, perhaps by a subsequent owner. Lewis was a member of a theater company in New York and was one of a number of theater people drawn to Larchmont Manor in its early years. Their presence provides a certain perspective on the creative architecture associated with this period. Across the street at 6 Helena Avenue is a two-story house with a mansard roof in the Second Empire style built in ca. 1874 by New York City contractor Huntley Haigh (or Haight) for his family residence. A standard builder’s plan-book design, while generally up-to-date in style, it lacked the picturesque panache of its neighbors (Fig.6).

⁶ Cindy S. Aron, *Working at Play, A History of Vacations in the United States* (NY: Oxford University Press, 1999).



FIG.5: James Lewis House, 18 Beach Ave., 1874.



Fig.6: Huntley Haigh House, 6 Helena Ave., ca. 1874.

Site conditions slowed development. The shoreline was marshy and infrastructure—streets, water, septic—was lacking. Thompson J.S. Flint died in 1881 leaving his three children—Frank W., Adele and Helena—heir to the property. Economic slowdowns in the 1880s slackened sales. Yet, in 1885, before the Manor plan had begun to fill out, the Flints expanded it with a subdivision with larger lots stretching east from Larchmont Avenue to the Sound as far north as the Boston Post Road. The inability of the Town of Mamaroneck to provide municipal services to Larchmont manor and the built-up area of Mamaroneck led to the two incorporating as independent municipalities in 1891. A map of the Village of Larchmont published two years later in 1893 depicts the limited growth of the

Manor along Park and Magnolia avenues, as well as the spine of Prospect Avenue. In addition, there was development along the shoreline of the expansion area (Fig.7).

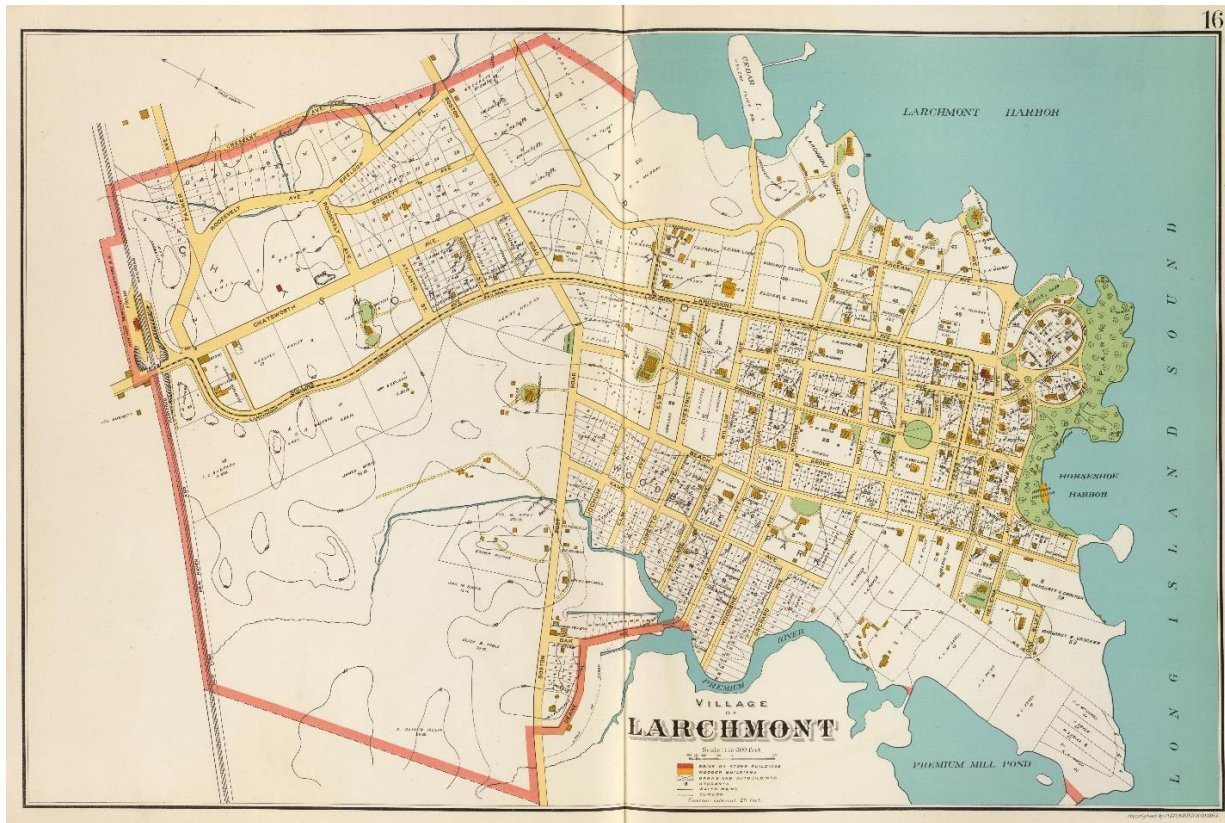


Fig.7: Map of Village of Larchmont. Plate 16, Bien's Atlas of Westchester County, 1893,

A very small number of houses on Park Avenue survive from this period as the values of these waterfront properties have resulted in their redevelopment on one or more occasions. One of them is one of the early Flint cottages at 108 Park Avenue, still owned by the Flints in 1893, now enlarged and altered to the extent that only some of its original features are discernible. A two-story house with a hipped roof and a two-story bay window at 2 Park Avenue appears to correspond with a footprint on the 1893 map. Its picturesque features associate it with the period of the map, although an expansive verandah wrapping across the front and both sides is a later Classical addition. The Bevan House hotel is depicted on the corner of Park and Circle avenues (78 Park Ave.). It was built shortly before the map was published and for many years had a guest cottage next door. This period saw domestic house forms adapted for use as small hotels and boarding houses; in addition, many property owners rented their houses for all or part of the summer season as was the norm in most summer resorts. In 1895, at the apogee of the Park Avenue loop near Umbrella Point, the enormous Royal Victoria Hotel was built, a further indication of the growing popularity of the summer resort. The four-story edifice with corner turrets and a grand veranda overlooking the Sound, it was built for May Charman, a Times Square hotelier, and was the destination for New York theater and cinema personalities who had adopted Larchmont as a summer playground at the turn of the century. One of the many commercial properties failing during the Great Depression, it was demolished in 1935.

Nearby was the summer retreat of the Hoboken Turtle Club that once covered the shoreline at the eastern extremity of Manor Park and Umbrella Point. Headquartered in Hoboken and later Manhattan, this elite social club was formed in 1796 by Col. John Stevens, the early developer of the steam railway and steamboats. It folded in 1940. The house at 15 Park Avenue had been part of the club's holdings, although since enlarged and altered. It also was an early home of the Larchmont Yacht Club, which later moved into the summer house of Thomas Fleming, a yachting enthusiast and editor of *The Rudder*, a yacht racing journal. The Larchmont Yacht Club, founded in 1880 by Fred W. Flint and his sailing buddies, leased the Fleming residence for a few years before acquiring railroad executive Benjamin A. Carver's grand Queen Anne-style waterfront mansion farther to the east for a permanent home in 1886. Thomas Fleming willed his property to his children, and his son, Francis C. Fleming, built a colony of summer cottages as pictured on the 1893 map, none of which have survived.



Fig.8: Chatterton House, 30 Magnolia Avenue, ca. 1880.

The survival rate of early houses is higher on Magnolia Avenue, one block removed from Horseshoe Harbor. All of them reflect a shift in architectural design from the Gothic Revival summer cottage mode to the picturesque fashions of Stick Style and Queen Anne, both later expressions of the Gothic style. They also were more permanent in design, more akin to suburban house than summer cottage architecture.

At least six addresses relate to footprints on the 1893 map. Mary Bevan, proprietress of the eponymous hotel on Park Avenue next door, is indicated as the owner of 25 Magnolia Avenue, a large Queen Anne-style house built in 1885. It has pointed dormers, the major ones of which decorated with carved sunbursts, a three-story tower with a pointed roof and a front veranda wrapping around one side. The two-story house at 30 Magnolia is a distinctive example of a Stick Style house with horizontal and vertical boards expressing its structure on the exterior (Fig.8). Instead of the trusswork gables characteristic of the style, the carpenter/builder incorporated Queen Anne-style features, such as shingles, vergeboards and window sashes with small-pane borders. The eclecticism of the period is further illustrated on the street by the house next door at 36 Magnolia with an elaborate street façade having a complex gabled bay, octagonal tower, veranda and multi-paned windows. Both neighboring houses were owned by Elizabeth A. Chatterton in 1893, who lived in one of them. She was the widow of New York hotelier, George H. Chatterton; they lived in The Dakota, of which he was the manager. The Chattertons also owned the Belvedere Hotel, later known as the Manor Inn, around the corner at 7 Prospect Avenue.

New York real estate investor Marcus P. Woodruff resided in another two-story Stick Style cottage at 40 Magnolia Avenue distinguished by exterior faux structural elements, board-and-batten siding and trusswork in the gable of the central entrance pavilion and under the railings fronting the wrap-around veranda. His sister, Minnie Woodruff, had an equally distinctive Queen Anne-style cottage near the park at 9 Circle Avenue. The annotation of the Woodruff name over a number of undeveloped lots in the subdivision show that the family was heavily invested in manor real estate. Another New Yorker, E.H. White, was the owner of a more modest Queen Anne style house with a two-story veranda at 46 Magnolia Avenue. The rest of the houses that were on Magnolia Avenue in 1893 have been either substantially altered or replaced.

LARCHMONT MANOR AFTER INCORPORATION (1891-1920)

Prospect Avenue was the most important north/south axis in the subdivision plan, extending as it does from the southern front of the manor house to Manor Park, although it does not appear to have developed until a decade or so after the waterfront. The plan provided for a small square to interrupt the street between Linden and Maple avenues. In 1881 a small Episcopal chapel was erected on the northwest corner of the square under the auspices of St. Thomas Church of Mamaroneck. From this beginning, St. John's Episcopal Church of Larchmont was incorporated in 1891. Two years later, Charles H. Murray, a principal in the Larchmont Manor Company and one of the founding members of the church, and Henry A. Van Liew, a New York merchant, purchased the lot on the west side of the square, which contained the house of magazine editor Edwin W. Morse, on behalf of the church. (Van Liew was another Larchmont Manor speculator with a number of house lots to his name.) Morse moved his house, recently built, to the site of the chapel at 20 Linden Avenue.

Walter C. Hunting, an associate of Henry J. Hardenburgh, architect of The Dakota apartment building and the Art Students League Building in Manhattan, prepared plans for the church in 1894. St. John's Episcopal Church was holding services in the stone English Gothic building the next year. A rectory (1895), parish house (1897) and education building (1957) currently complete the site. In 1894 Helena Flint, daughter of Manor Park's creator, returned from a European tour with a bronze fountain

sculpture “Mermaid’s Cradle,” made by American sculptor Harriet Hosmer in Rome. Flint retained architect Hunting to design a park setting for the fountain in the square in front of the church and donated it to the village in memory of her father.

It seems the new church and Fountain Square were catalysts for development of Prospect Avenue, which quickly filled out with large houses, each with a unique interpretation of the Queen Anne mode. Architects would have had roles in the designs of most, if not all, of these buildings, ten of which are extant. Their identities still are largely unknown in Larchmont houses, but their effect is clearly recognizable. These houses are very different in scale and conception than those on Park and Magnolia avenues and represent the transition of Larchmont Manor from a resort to a suburb, even though many of these houses were built as second homes for wealthy New York families, many of whom were attracted to the recreational amenities of the yacht and beach clubs. The size and elaborate forms and ornamentation of these houses suggest that there was a friendly design competition at work within this group.

Queen Anne style houses with their articulated elevations and roofs, gabled elements, towers (with vistas of the sea), varied materials, expansive verandas and effusion of ornament represent the height and, ultimately, the end of the traditional picturesque taste in domestic architecture, a tradition extending back to Andrew Jackson Downing and other revival designers in the mid-19th century. Some of the houses on Prospect Avenue incorporate features of the Shingle Style, which show that modern influences were having their effect on the design. Houses that come later in time are more clearly in the Shingle or Modern Colonial style, as architects such as McKim, Mead & White were describing it.

The Queen Anne style house on the west side of Prospect Avenue east of Fountain Square (18 Prospect Avenue) was owned by physician Edward B. Foote in 1893 (by 1897 he was living on Ocean Avenue). The house has a front-gable façade with clapboards on the first story and scalloped shingles on the second with a saw-tooth-shingled gable containing a central paneled section flanked by windows and surmounted by a pent with a sunburst (Fig.9). A veranda with turned posts wraps around on one side terminating at a tower composed of varied elements including a second-story balcony. Such complexity of forms and surface texture is characteristic of the Queen Anne style, particularly in resort settings. Foote speculated in Manor real estate, so it is likely he employed architects and builders to create houses with designs that would enhance their value and his reputation.

The house owned by Henry W. Eaton, a fire underwriter, at 48 Prospect Avenue was designed in an English mode of the Queen Anne style (which itself originated in England). Its half-timbered exterior with varied gabled features are unusual for the period, although a harbinger of the English Revival architecture that would sweep through Larchmont in the early 20th century (Fig.10). Eaton owned the entire block between Prospect and Grove and Woodbine and Walnut. On the opposite side of the street Ellen M. Pike also owned an entire block with a large stone and wood house at 49 Prospect Street. Its design has the complex forms of the Queen Anne style, including a round, three-story tower and a porch with robust turnings; however, its organic stone and shingled exterior and multi-paned (Colonial) fenestration are features associated with the Shingle Style (Fig.11). William A. Boyd, a real estate and insurance broker, owned a house at 55 Prospect Avenue that was designed in a manner similar to the Pike House. While having an exterior of mixed stone and shingle materials,

pronounced gabled elements and a porch, the simplification of surface features and restrained ornamentation reflect the Shingle Style aesthetic.



Fig.9: Foote House, 18 Prospect Ave., ca. 1890.

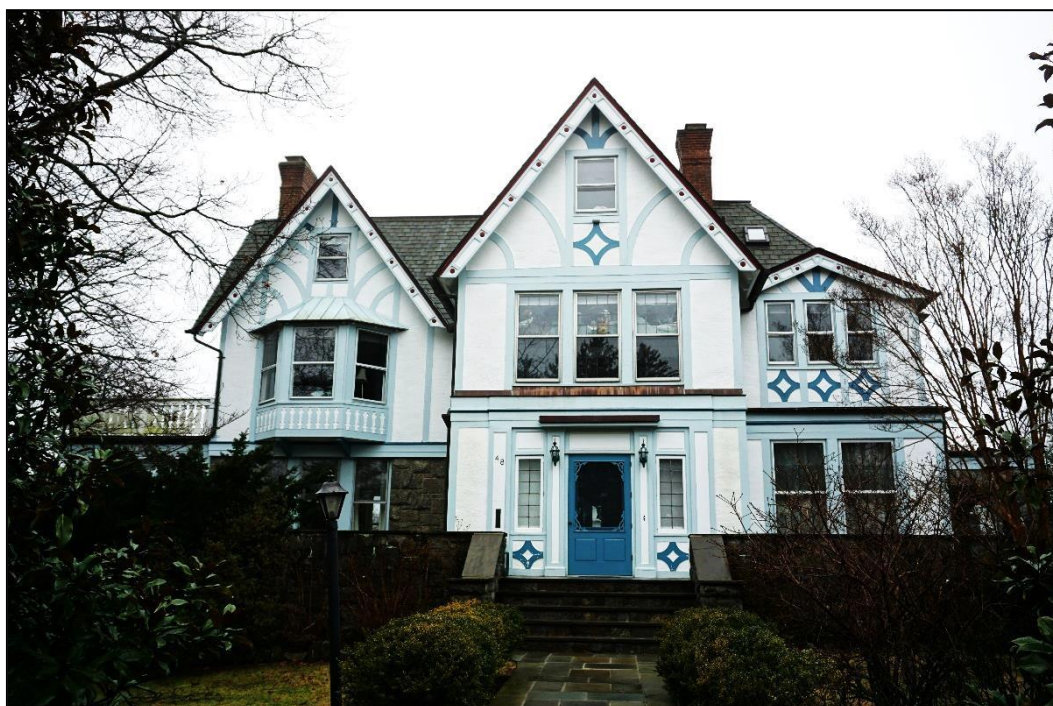


Fig.10: Eaton House, 48 Prospect Ave., ca. 1890.



Fig.11: Pike House, 49 Prospect Ave., ca. 1890.



Fig.12: Morse House, 20 Linden Ave., 1893.

A few purer examples of Shingle Style “cottages” were built in the Manor, including notably the Adams House at 15 Woodbine Avenue in 1888. Its gambrel roof, wrap-around veranda and Colonial Revival features distinguish the type. Helena Flint employed St. John’s Episcopal Church architect Walter G. Hunting to design her Shingle Style Cherry Tree Cottage built in 1894 at 85 Larchmont Avenue. It was shingled above a stone first story with numerous dormers in the roof, which sweeps down over porches and bays on the first floor in a manner of a bungalow. The effect of the Shingle Style has diminished in both houses with the addition of light-colored paint to their exteriors.



Fig.13: Murray Rental House, 17 Cherry Ave., 1893.

Amid this array of Queen Anne and Shingle Style houses are a few that were designed in a Classical mode. For example, the house that Edwin W. Morse had recently built and moved from the site of St. John’s Church across the street to 20 Linden Avenue in 1893 (Fig.12). The first commission for Larchmont architect Frank Moore, the two-story house has a compact rectangular plan with flat elevations, a simple hipped roof with a bracketed cornice and a symmetrical front façade with a center entrance, without all the complexity and picturesque qualities of its Queen Anne style neighbors. It reflects the Classical models that had inspired Colonial architecture; yet incorporating features novel to its time and place, such as tripartite and oval windows in the second story. (The wrap-around veranda, fronted by columns and balustrades on both the floor and the roof, is a recent addition.) It evidently was built for a man uncomfortable with the informal appearances of more progressive designs. Other homeowners followed suit, building similar houses at 55 Grove, 65 Beach (with shingle siding; also a Frank Moore project) and 82 Magnolia (in stucco) a decade or so later.

As the plan of Larchmont Manor filled out at the turn of the 20th century, more Queen Anne and Shingle Style houses were built. Some of these were smaller, less-expensive houses with simplified

plans, exterior elevations and roofs and restrained decoration. The Four Square plan house (or the American Four Square as it is often called) became a common choice of owners and builders; it was heavily promoted in trade books and publications and was a mainstay of kit house catalogs. As the title states, the plan was square with rooms in each of the four corners on two stories (Fig.13). An entry into one corner room was located on the front façade; the space contained a stair but was large enough for other uses. A single window in the second front room (parlor) often was oversized with a decorative transom. These features were trimmed in a plain but neat manner, and tucked under a porch that spanned the front, usually decorated with Colonial Revival columns and motifs. A hipped roof covered the plan, generally with deep eaves, which sometimes carried subtle brackets; a hipped-roof dormer was centered on the front could appear on the sides and rear as well. From this basic model, the design of the house could vary in terms of scale; plan, such as inserting a center hall and entrance; siding material (clapboard, shingle or both; stucco) and exterior decoration. (The illustrated example has a two-story bow windows opposite the entrance and a wrap-around porch.) These small, modest houses represent a different economic class and the diversification of the Larchmont Manor population, a transition that would continue in the 20th century as the community progressed from a resort to a suburban one.



Fig.14: La Hacienda, Oak Bluff Ave, 1905.

LARCHMONT MANOR IN THE EARLY 20TH CENTURY

Thompson J.L. Flint's house at the foot of Beach Avenue had been lost to fire when Margaret E. Crocker acquired the property covering the entire waterfront west of Horseshoe Harbor in 1893. She was from Sacramento, California, the widow of attorney Edward Bryant Crocker, who, with his brother Charles, Leland Stanford and Colis P. Huntington, founded the Central Pacific Railroad, which built the westernmost section of the Transcontinental Railroad. She moved to New York to be closer to her daughters, who lived in New York and Massachusetts. She gave a portion of her Larchmont property on Oak Bluff, which contained a Stick Style house designed by architect Henry F. Kilburn for

Frederick W. Flint in 1877, to her daughter Amy and her husband yachtsman Henry M. Gillig. The Crocker House burned in 1904 and a year later, Amy, then married to pianist Jackson Gouraud, commissioned a large, half-timbered English Revival (newspaper accounts at the time called it Elizabethan) manor house on the site, peculiarly named *La Hacienda* (Fig.14). This extraordinary waterfront estate is now owned by the Larchmont Shore Club.

English Revival Houses

La Hacienda perhaps is the earliest instance of English Revival architecture in Larchmont, and it clearly had a role to play in the popularization of half-timbered English design in residential and commercial development of the period. However, it was not unique to Larchmont. The taste for English Revival swept through the lower Westchester County suburbs as it rapidly expanded in the early 20th century with hundreds more being built. In a sense, the English Revival was just one more of the picturesque design idioms finding expression at the turn of the 20th century. But the English Revival design of *La Hacienda* is so elite and theatrical that it is only peripheral in the story of the half-timbered suburban Westchester house.

The Queen Anne style, as it evolved in Great Britain, was what historian Mark Girouard called “a kind of architectural cocktail” that by avoiding following any one existing style, essentially adopted them all.⁷ He observed that the randomized organization of the Queen Anne house reflected a general ambivalence of its generation to its place in society. At the same time the Queen Anne was growing in popularity among the English middle class, a separate group of architects and social reformers were rebelling against industrial society. These Romantics as they were called identified with the simple lifestyles of pre-industrial rural craftsmen as an alternative to an untenable modern reality. A movement began to revitalize the countryside, its cottage dwellings and craft production and organize Arts & Crafts societies. Architects involved in the movement began designing new houses based on historic cottages that evinced the character of these modest rural dwellings while outfitted to meet contemporary building codes and living standards. English architect Charles Francis Annesley (C.F.A.) Voysey was particularly influential in introducing these cottage designs into the English architectural vocabulary and in popularizing these simple country homes in Arts & Crafts publications reaching Europe and America. Soon, cottage homes formed the basis for suburban developments and experimental garden communities throughout England.⁸ While the American middle-class paid little attention to the Arts & Crafts social reform program, they showed an affinity for the progressive aspects of the architecture.

One of technological innovations coming out of Voysey’s English Domestic Revival, as it was called, was the use of concrete stucco on exterior walls and within the spaces between half timbering. His success with concrete construction led housing reformers in both England and the United States to advocate for its use, and concrete houses of all types were endorsed in early 20th century building advertisements and periodicals. Architects in the United States utilized English models to create unique cottage residences and public buildings, showcasing the decorative art of craftspeople. American Arts and Crafts pioneer Gustav Stickley used the English Revival cottage as a model for the “Craftsman” homes he designed and published in *The Craftsman*, the periodical he published from 1901 to 1916. By the 1920s, modern English Revival cottages were promoted as ideal homes in plan

⁷ *Sweetness and Light, The ‘Queen Anne’ Movement 1860-1900* (Oxford: Oxford University Press, 1977), 1-7.

⁸ Audra Bellmore, "English Cottage Style Homes in America: Expressions of Architectural, Technological and Social Innovation," Dissertation 886, Loyola University (2014) 2-3. https://ecommons.luc.edu/luc_diss/886

books, pre-cut housing catalogs, and magazines, such as *Better Homes and Gardens*, *Garden and Home Builder*, and *House and Garden*.⁹

A number of other factors combined to create this new direction of suburban architecture. Perhaps the most important one was the expansion and formalization of the education and practice of architects. Ten thousand individuals were identified as “architects” in the 1900 census.¹⁰ An increasing number of major American universities offered career programs in architecture beginning in the 1880s, and the standard curriculum revolved around European design, both historic and contemporary. The renowned architects of the day had either attended the *École des Beaux-Arts* in Paris to study with French masters or had made the prerequisite world tour of European landmarks. They returned home to apply their academic expertise in the varied types of styles they studied: the English Revival, Dutch Revival, French Revival, Spanish Revival, Mediterranean Revival, and, of course, American Colonial Revival.

The English Revival style resonated with homebuilders and householders because of Americans’ affinity with and affection for Great Britain, particularly those living in the original thirteen colonies. And as tens of thousands of immigrants from Germany, Italy and Central and Eastern Europe arrived on its shores, and thousands more African Americans migrated from the South to northern cities, America identified even more strongly with an idealized colonial past. Both the Colonial Revival and the English Revival appealed, either directly or indirectly, to the nativist mentality. The Arts & Crafts Movement as it played out in the United States further whetted the appetite for design and decoration that at least looked to be pre-industrial in nature. In better houses, architects were able to conceive picturesque English-looking exteriors with a mix of stone, brick and stucco materials along with timber elements, most of it faux appliques, and comfortable, asymmetrical interiors complete with wood beams, paneling and staircases, and prominent hearths, often recessed in cozy nooks, incorporating wood, metal and ceramic features emphasizing hand craftsmanship. Appropriate furnishings in Craftsman and Colonial Revival design often were part of an architect’s interior program.

As Larchmont made the transition from summer resort to commuter suburb in the 1910s and 1920s, the English Revival house became the primary design type in the village both as infill in the Manor subdivision and in more than a dozen peripheral subdivisions created in that period, most of them north of the Post Road. (Those subdivisions are addressed in detail below.) Notable among the comparatively limited number built in the Manor is the house at 62 Willow Avenue, built in the 1920s and distinguished by a cement exterior with stone trim, timber and clapboard elements in the gables, a stone and brick chimney, polychrome slate roof and steel casement windows, one grouping with diamond panes (Fig.15). A novel example of the type is located at 10 Elm Avenue. Built ca. 1927, the design of the house shows the modernizing influence of the English Arts & Crafts mode. It presents a tall, broad concrete façade to the street with eaves extending down close to the ground. Small windows and slate-shingles at the apex of the gable create a central axis; an arched entrance with stone trim on one side is balanced by a wing wall with an arched opening on the other. A stone, concrete and half-timbered wing with a massive brick chimney is recessed on the entrance side (Fig.16). Other houses designed in the English Revival manner, all with construction dates in the 1920s, are located at 4 Beach Avenue, 2 Circle Avenue, 24 Elm Avenue, 3 Maple Avenue, and 56 Park Avenue.

⁹ *Ibid.*, 3-4.

¹⁰ Alan Gowans, *The Comfortable House, North American Suburban Architecture 1890-1930* (Cambridge MA: MIT Press, 1987), 37.



Fig.15: Unnamed House, 62 Willow Ave., ca. 1929.



Fig.16: Unnamed house, 10 Elm Ave., ca. 1927.

Other eclectic revivals were attractive to architects and their clients but only in very limited numbers, and they were expensive to build restricting them to the wealthy and the flamboyant. Aside from *La Hacienda*, one of the Manor's most memorable landmarks is theater owner Frederick F. Proctor's Spanish Revival mansion built in 1929 at 90 Park Avenue (Fig.17). A neighbor had built a smaller house in that style at 60 Park Avenue somewhat earlier. A year or so later, a more conservative Georgian Revival mansion, designed by New Rochelle architect E. Dean Parmelee, was erected on the shoreline at 25 Ocean Avenue for newspaper owner T. Harold Forbes and his wife Carrie (Fig.18). It replaced a colony of summer cottages Francis C. Fleming had built on his father Thomas Fleming's estate.



Fig.17: F.F. Proctor House, 90 Park Ave., 1929.



Fig.18: Forbes-Schaefer House, 25 Ocean Ave., ca. 1930.

Colonial Revival Houses

Colonial Revival architecture found expression in the Manor beginning in the 1880s after the celebration of the American Centennial. By the start of the suburban era in Larchmont, the type had been scaled down considerably. This is evident in the comparison of the Morse House pictured above (Fig.12) and the unnamed house at 69 Willow Avenue, built ca. 1930 (Fig.19). The modest scale and decoration of the latter reflects the iconic form and appearance of the colonial house as it had evolved in the era of the American suburb. A variant on this type, which became very popular in Larchmont (and everywhere else) was the Dutch Colonial Revival house, which super-imposed a gambrel roof on the second story (Fig.20). Both these designs were heavily promoted in lifestyle publications at the time and made affordable through mail-order plans and pre-fab kits. An unusual one-off Colonial Revival house replicating the traditional center-chimney Cape Cod was built ca. 1920 at 9 Cedar Avenue (Fig.21). Later, the Cape Cod would be the norm in suburban house design.¹¹



Fig.19: Unnamed house, 69 Willow Ave., ca. 1922.

¹¹ See Gowans, *The Comfortable House*; Carolyn S. Loeb, *Entrepreneurial Vernacular, Developers' Subdivisions in the 1920s* (Baltimore: Johns Hopkins University Press, 2001); Katherine Cole Stevenson & H. Ward Jandl, *Houses By Mail, A Guide to Houses from Sears, Roebuck and Company* (Washington, D.C.: National Trust for Historic Preservation, 1986); Frank E. Sanchis, *American Architecture, Westchester County, Colonial to Contemporary* (The Bronx NY: Fordham University Press, 1977)



Fig.20: Unnamed house, 111 Beach Ave., 1919.



Fig.21: Unnamed house, 9 Cedar Ave., ca. 1920.

Craftsman Homes

Another architectural design category gaining currency in this period is that associated with the American Arts & Crafts movement centering on Gustave Stickley and popularized by his publication,

The Craftsman. Craftsman houses took three principal forms: the Two-Story House, Bungalow and Cottage. The Craftsman house, a two-story wood frame building, sometimes a Four Square, with a gable or hipped roof and deep eaves with rafter ends exposed to emphasize the structure. Wood siding, though cement was an option, plain trim and organic paint colors associated the house with the natural elements. Fenestration was informal and grouped. Interior plans were open and appointed with unpainted woodwork. One of the few examples of this house type in the Manor is located at 30 Cedar Avenue (Fig.22). Far more of these houses are to be found in the village's later subdivisions. Note the presence of a garage in the view of this house, which became a significant accessory building in the suburbs as the automobile became the preferred mode of transportation.



Fig.22: Unnamed house, 30 Cedar Ave., ca. 1925.

However, the iconic American Craftsman house is the Bungalow, which is a one-story wood frame house with a deep plan covered by a sweeping gable roof that projects over a front porch and contains a central second-story dormer. Evidently real estate values in the Manor were at a level that made such affordable houses unacceptable to homeowners. The only house in the entire neighborhood that can be considered a Bungalow by design is located at 45 Prospect Avenue. Built ca. 1911, it was elaborated with the addition of a tower and over-scaled columns fronting the porch and features recalling the Shingle Style otherwise popular on the street (Fig.23).

The third Craftsman type, the Craftsman Cottage, a small, one-story front-gable dwelling with few embellishments was too low-budget to be an option in the Manor as well as in most of Larchmont's

residential subdivisions. All three Craftsman house types were available through all the major house catalogs of their day.



Fig.23: Unnamed house, 45 Prospect Ave., 1911

A critical factor in the development of these new types of houses was the extraordinary demand for suburban housing created by white-collar workers and their families looking for a way out of the city. The number of office and other skilled workers had been steadily increasing in the early 20th century, and they were responding to the many promoters of the ideal suburban lifestyle. Larchmont, like many other towns and villages in lower Westchester, western Long Island, southern Connecticut and northern New Jersey, was a short train commute to the city, which made it a prime location for residential development. It also was on the Boston Post Road and near parkways that catered to automobiles, too. Sections of the Boston Post Road and the area around the railroad station were prime zones for commercial enterprises in service to homeowners.

Between 1890 and 1930 more houses were built than in the nation's entire previous history. Out of this came what architectural historian Alan Gowans calls comfortable houses: small single-family dwellings designed by architects, either directly or through example in publications and catalogs, in a wide range of styles and design features, inside and out, that brought the quality of middle-class housing to a higher, more comfort-oriented standard. Far fewer of these houses were custom built than those that were manufactured, either in whole or in part, by national companies such as

Aladdin, Sears and Montgomery Ward and dozens of smaller specialty firms.¹² It was at this time that housebuilding became industrialized.

English Revival houses stand out as a special case, particularly in the New York suburbs, as most were custom-designed and custom-built for more affluent and discerning buyers. Some of the designs, especially for smaller houses, were unusually creative in their assemblage of English motifs and use of varied exterior materials. The few English Revival houses that exist in Larchmont Manor were added to an already developed turn-of-the-century plan and represent modernizing components of an established neighborhood. However, the English Revival was the determining design mode in residential subdivisions created in the 1910s and 1920s in the rest of the village and in its commercial district as well. This era was at the peak of Larchmont's growth and has served to define its architectural character ever since.

LARCHMONT MANOR IN THE MID-20TH CENTURY

The Great Depression and World War II brought an end to the era of the “comfortable house” and ushered in a new wave of affordable suburban housing aimed at the new generation coming of age, most of them veterans of both extraordinary events. The trend of white-collar workers and their families moving away from urban living continued (leaving cities in dire straits) and new residential subdivisions filled the interstices between established plats and spread to more distant areas. Compared to older subdivisions, now maturing neighborhoods, these new developments were quite different. To meet the economic requirements of new homeowners, even with the benefit of favorable financing from the federal government, building costs were cut by limiting and standardizing acceptable designs, reducing size, industrializing component manufacture, utilizing mass-production techniques, and eliminating the use of ornament. Builders avoided flourishes. Many developments, the most famous being Levittown on Long Island, produced single-design cookie-cutter houses with unfinished attics for the new owner to deal with.¹³

Among the limited number of house types introduced in this period were the Cape Cod, the most common house type of the period that was favored in large government-supported planned developments like Levittown. (The Federal Housing Administration and Veterans Administration established the design norms, and they favored bland uniformity to protect their investments.) Other types were the Two-Story Colonial, the Ranch and the Split-Level; all of them designed with a vague Colonial appearance with simplified trim elements around the entrances and along roof edges. The multi-paned bowed window was a popular, novel motif. The government did not approve of modern designs, especially on the East Coast, but many Ranch and Split-Level types were stylized in that manner. A late type to be introduced was the Raised Ranch, in which a second story was added in a half-exposed basement. Some municipalities built veterans housing projects based on the model of two-story garden apartment complexes.

The village of Larchmont was fully planned with residential subdivisions and essentially built-out by the onset of the Great Depression, so it does not contain any Post-WWII subdivisions or veteran

¹² *The Comfortable House*, xiv.

¹³ See Gwendolyn Wright, *Building the Dream, A Social History of Housing in America* (Cambridge MA: MIT Press, 1981); Kenneth T. Jackson, *Crabgrass Frontier, The Suburbanization of the United States* (NY: Oxford University Press, 1985); Michael Fishman, *Bourgeois Utopias, The Rise and Fall of Suburbia* (NY: Basic Books, 1987); Carol A. O'Connor, *A Sort of Utopia, Scarsdale, 1891-1981* (Albany NY: SUNY Press, 1983); Roger Panetta, ed., *Westchester, The American Suburb* (Yonkers NY: Hudson River Museum, 2006).

housing projects as described above. The limited availability of space and the value of village real estate apparently discouraged any new planned developments. However, many houses were added to these plans during the 1930-1970 period, filling in vacant lots or parcels created by the subdivision of larger properties. However, these were not of the mass-produced types; most if not all of them custom designed and custom built. About thirty new houses were built in Larchmont Manor after 1930, with at least one on every street. None were English Revival in design; rather, Colonial Revival styles were essentially universal. Many of these houses combined stone or brick with wood clapboards or shingles on walls and had slate roofs, carrying over materials characterizing earlier English Revival houses just adapted to the current styles.

Two-Story Colonials were the largest type and incorporated traditional features, such as symmetrical facades, central entrances with sidelights and decorated surrounds, multi-paned windows and, in some cases a second story jettied over the first in the New England manner. Like the previous generation of comfortable houses, it was common for these houses to have wings on the ends, one being a porch or solarium and the other a garage (Fig.24). Smaller houses with two-story side-hall plans with an attached wing replicated another iconic Colonial house type and the ubiquitous Cape Cod house found expression in higher-end buildings of the period (Figs.25 & 26). One Split-Level house and only a few Ranch houses exist in the Manor; some of the latter type express the Modern taste (Figs.27-29).



Fig.24: Unnamed Two-Story Colonial house, 9 Maple Ave., 1953.



Fig.25: Unnamed Side-Hall Colonial house, 91 Larchmont Ave., 1937.



Fig.26: Unnamed Cape Cod house, 11 Oak Ave., 1946.



Fig.27: Unnamed Split-Level house, 9 Larchmont Ave., 1951



Fig.28: Unnamed Ranch house, 12 Oak Ave., 1952.



Fig.29: Unnamed Modern Ranch house, 54 Beach Ave., 1947.

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Larchmont Manor is historically significant as the representation of the manor or country seat Peter Jay Munro established in the early 1800s, which was one of many such properties that elite New Yorkers developed along the shorelines of Westchester County, Long Island and Connecticut beginning in the 18th century. Country houses were created by city merchants throughout the world and throughout history, and Peter Jay Munro's estate on Long Island Sound was part of a long and enduring tradition. His two-story mansion designed in a Classical manner was typical of the period, as was his picturesque pleasure ground leading from the house to the shoreline and the cultivated landscape of his farm in the rear. The dimensions of the Larchmont Manor subdivision approximate the designed landscape of the manor and thereby preserves the Manor's history.

Larchmont Manor also is historically significant as an early residential subdivision created in 1872 for summer tourism and recreation and eventually evolving into a railroad suburb. The figures involved in the transformation of the Munro manor into a suburban place—shipping magnate Edward Knight Collins and New York banker Thompson J.S. Flint—were significant players in the history of the Manor and the creation of the village of Larchmont. Conceived as a summer retreat for New Yorkers, Larchmont Manor quickly became a watering hole for theater personalities and their circle who resided in summer cottages, boarding houses and hotels. The success of the venture attracted summer developments to other parts of the Manor and resulted in the incorporation of the Village of Larchmont in 1891 to develop the necessary infrastructure for the growing community. With the formalization of the village, together with the proximity of a commuter railroad, permanent residents filled out Larchmont Manor and later subdivisions. Larchmont's history is at the forefront of the legacy of America's most significant suburb: Westchester County.

Larchmont Manor also is architecturally significant in a number of categories beginning with the manor house itself, one of only a few historic properties remaining from before the subdivisions, and reaching into the pre-fabricated homes of the mid-20th century. Included here as distinctive examples are Gothic-style summer cottages built in the 1870s; hotels and boarding houses representing the resort development; elite coastline mansions, a variety of late 19th century fashions, particularly Queen Anne, Shingle Style and Colonial Revival; early 20th- century suburban architecture including Craftsman Bungalows, Colonial Revival Four Squares and Dutch Colonial Revival homes, some bought through catalogs; English Revival types of the 1920s, ranging from large mansions to average middle-class dwellings; and Post WWII types, most of which were custom-designed. The plan of the subdivision, with landscape features such as Manor Park, is fully intact and the vast majority of the buildings retain integrity of location, design, materials and workmanship.

RECOMMENDATIONS

Larchmont Manor has significance in history and architecture and maintains a high level of physical integrity for a period of significance from 1872 to 1970. The area appears eligible for the National and State registers as well as local designation.

The following properties in the potential historic district have emerged as having individual merit. (A larger number of notable buildings have been identified in the inventory, see Table 2.)

2 Bay Ave. (English Revival)	40 Magnolia Ave (Gothic Cottage)
8 Bay Ave. (Second Empire)	19 Oak Bluff Ave. (La Hacienda)
1 Beach Ave. (English Revival)	25 Ocean Ave. (Colonial Revival)
4 Beach Ave. (English Revival)	40 Ocean Ave. (Shingle Style)
18 Beach Ave. (Gothic Revival)	1 Park Ave. (Queen Anne)
71 Beach Ave. (Shingle Style)	15 Park Ave. (Queen Anne)
0 Circle Ave. (Manor Park)	25 Park Ave. (Shingle Style)
9 Circle Ave. (Queen Anne)	78 Park Ave. (Bevan Hotel)
10 Elm Ave. (English Revival)	90 Park Ave. (Spanish Revival)
18 Elm Ave (Federal, Munro Manor House)	108 Park Ave. (Gothic Cottage)
0 Fountain Sq. (park & fountain)	7 Prospect Ave. (Manor Inn Hotel)
2 Fountain Sq. (St. John's Episcopal Church)	8 Prospect Ave. (Queen Anne)
1 Helena Ave. (Gothic Cottage)	18 Prospect Ave. (Queen Anne)
6 Helena Ave. (Second Empire)	45 Prospect Ave. (Bungalow)
35 Helena Ave. (English Revival)	49 Prospect Ave. (Shingle Style)
85 Larchmont Ave. (Helena Flint Hse, Shingle Style)	55 Prospect Ave. (Queen Anne)
119-121 Larchmont Ave. (Larchmont Public Library)	81 Prospect Ave. (Queen Anne)
120 Larchmont Ave. (Larchmont Village Building)	2 Walnut Ave. (English Revival)
18 Linden Ave. (Shingle Style Cottage)	223 Walnut Ave. (Queen Anne)
20 Linden Ave. (Colonial Revival)	62 Willow Ave. (English Revival)
25 Magnolia Ave. (Queen Anne)	1 Woodbine Ave. (Queen Anne, Larchmont Yacht Club)
30 Magnolia Ave. (Queen Anne)	15 Woodbine Ave (Shingle Style)

B. John Pryer Estate

Subdivision map filed in 1888

Primary development period: 1904 to 1911 and 1919 to 1950

Developer: Charles and Harold Pryer



Map showing boundaries of the John Pryer Estate subdivision.

While Peter Jay Munro’s manor house is the most notable historic house in Larchmont, it is not the oldest. It is believed that the Mott-Pryer House at 2 Pryer Manor Road was built ca. 1776 for either the Palmer or Mott family (Fig.B-1). It was designed in the 18th-century mode akin to Munro’s uncle’s house in Katonah—a two-story wood frame house with a gambrel roof and story-and-a-half side wings. However, the John Jay Homestead has internal chimneys, perhaps because it incorporates a still-older house, while the Mott-Pryer House has pairs of end chimneys in a more modern manner, like the Munro manor house. The eaves of the house are decorated with a bracketed cornice, which is another 18th-century feature. Its scale and pretension associate it with elite house types, although it was more of a working property than a country seat. The house was the centerpiece of a 120-acre farm bordering on the Premium River and Bay. The property also contained a tidal mill powered a dam at the mouth of the river.



Fig.B-1: Mott-Pryer House, 2 Pryer Manor Rd., ca. 1776.

The mill site was developed by the Palmer and later the Mott families, early Quaker settlers on the Middle Neck. James Mott operated the old mill for over forty years. It was decommissioned when a new dam and tidal mill was erected at the mouth of the Premium Bay a half-mile away. The new Premium Mill with ten runs of stones, later increased to twelve, was said to be the largest flour mill in the country at that time. As their focus shifted to the new mill, the Motts began selling off parts of their farm. Sometime before 1858, a sizable tract, which included the old mill house, its barns and

several acres of waterfront, was sold to John C. Pryer (1802-1887), a New York merchant. Pryer redeveloped the property as a country seat and retired there. He and his family were enumerated in Mamaroneck in 1860; a German-born gardener was a member of the household indicating the importance of the landscape. William Teacher operated a drug mill on the property, evidently in the old tidal mill. He with his wife and young daughter boarded with the Pryers in a household that included two waiters, four cooks and a laundress, all African Americans born in Maryland, Cuba, North Carolina, Pennsylvania and Connecticut, as well as an Irish domestic servant, an English bookkeeper and a New York native coachman.

Charles Pryer, a banker, publisher and yachtsman, inherited the property after his father's death in 1887. He filed a residential subdivision plan for the property the following year, by which time the mill had been demolished. The 1893 Bien map shows that individual parcels along the east side of the Premium River and Mill Pond had been transferred to various members of the Pryer family, but no houses had been built. The subdivision did not take physical shape until after 1904. Pryer Lane, which begins at Hazel Lane, was cut through sometime between 1904 and 1910. Magnolia and Helena avenues connect to it on the east. Charles Pryer's son, Harold, sold off the last remnants of the estate after his father's death in 1916.

Many of the 34 houses within the subdivision are of comparable status to those within Larchmont Manor. About ten on the west side of Pryer Lane back up to the Premium River and are large custom-built buildings certainly designed by architects. A Tuscan villa built in ca. 1929, located at 6 Pryer Lane, is built of brick with its entrance contained in a squat tower with arched windows and a loggia off to one side (Fig.B-2). An English Revival mansion, at 8 Pryer Lane, built in ca. 1903 with a brick first story and a half-timbered cement second story, has a massive brick chimney as a focal point on the front (Fig.B-3). The roof of the brick English Revival house at 16 Pryer Lane, built ca. 1911, wraps around the eaves to resemble thatch; unfortunately, the original thin wood shingles that were crucial in creating the effect have been replaced with asphalt.

Two Shingle Style houses built ca. 1907 are located across the street from each other at 17 and 18 Pryer Lane, both are topped by a variety of gambrel roofs. The house at 17 Pryer Lane has a porch recessed under the front eaves and a prominent central dormer in the manner of an oversized bungalow. The house at 18 Pryer Lane, which is on the river side, is larger and more rambling (Fig.B-4). A large Dutch Colonial Revival house at 12 Pryer Lane, built ca. 1917 with characteristic false gambrel ends, is also larger than the typical suburban type due to its development as a riverside mansion.

A modest, two-story stuccoed house at 11 Pryer Lane, on the land side, was designed in the Arts & Crafts mode in ca. 1902, while a larger and more elaborate example was going up on the river side at 14 Pryer Lane around the same time (Fig.B-5). Both have square plans, hipped roofs with dormers and broad verandas. The larger house has wood shingle siding, huge gabled dormers with vergeboards, second-story oriels and its verandah terminates at wings containing a summer house at one end and a *porte cochère* at the other. Nearby, a house on the corner of Pryer Lane and Magnolia Avenue (82 Magnolia Avenue) has the same plan and verandah wings but with Classical motifs. A distinctive house at 26 Pryer Lane, built in ca. 1925, was designed in the English Cottage style in the manner intended by the English architects who conceived it as blending traditional and progressive elements in a comfortable home (Fig.B-6).

At the north end of Pryer Lane, beyond the water frontages, houses become more middling in scale and more recent in date.

Seven of these houses were built between 1934 and 1950, all custom-built variations of the expression of Colonial Revival of the period, such as the two-story Colonial built in 1938 at 5 Pryer Lane and a creative interpretation of the traditional Cape Cod built ca. 1950 at 41 Pryer Lane (Fig.B-7). Four houses within the subdivision were built after 1970.



Fig.B-2: Tuscan style house, 6 Pryer Ln., ca. 1929.



Fig.B-3: English Revival house, 8 Pryer Ln., ca. 1903.



Fig.B-4: Shingle Style house, water side, 18 Pryer Ln., ca. 1907.



Fig.B-5: 14 Arts & Crafts house, 14, Pryer Ln., ca. 1907.



Fig.B-6: English Revival house, 26 Pryer Ln., ca. 1925.



Fig.B-7: Cape Cod house, 41 Pryer Ln. ca. 1950

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Pryer Estate neighborhood is historically significant as the location of one of the earliest industrial sites on Long Island Sound in Westchester County. It was established by either the Palmer or Mott families, both Quaker families who settled in the area in the 1700s. The Palmers had owned all of what was known as the Middle Neck which included what today is the Village of Larchmont. The Motts developed the site from a small grist mill powered by a tidal dam at the mouth of the Premium River to the nation's largest mill with as many as twelve sets of stones built at the outlet of Premium Bay. The area that comprises the Pryer Estate was the Larchmont portion of the 120-acre farm associated with the mill and contains the Mott-Pryer house built ca. 1776 (2 Pryer Manor Road). A third generation of the Pryer family subdivided the farm in 1888, and the estate developed as an adjunct to Larchmont Manor adjoining it on the east.

The subdivision also has architectural significance largely because of the large mansions built along the shoreline of the Premium River and Premium Bay. Early on, much of Larchmont Manor's waterfront was dedicated to a park with only a few mansions and hotels occupying properties on the rest of the shoreline. The west (water) side of Pryer Lane developed with an eclectic array of distinctive mansions as represented by those illustrated above. Inland properties on the east side of the road has houses of a variety of styles that are less grand but custom built over a broad 20th-century time period.

The plan of the subdivision, with landscape features such as hedgerows and lawns stretching out to the shoreline, is essentially intact, and the vast majority of the buildings retain integrity of location, design, materials and workmanship.

RECOMMENDATIONS

The Pryer Estate has significance in history and architecture and maintains a high level of physical integrity for a period of significance from ca. 1776 to 1970. The area appears eligible for the National and State registers as well as local designation. It is so similar to Larchmont Manor in period, plan and architecture, it is recommended that it be combined with Larchmont Manor in any potential designations.

The following properties in the potential historic district have emerged as having individual merit.

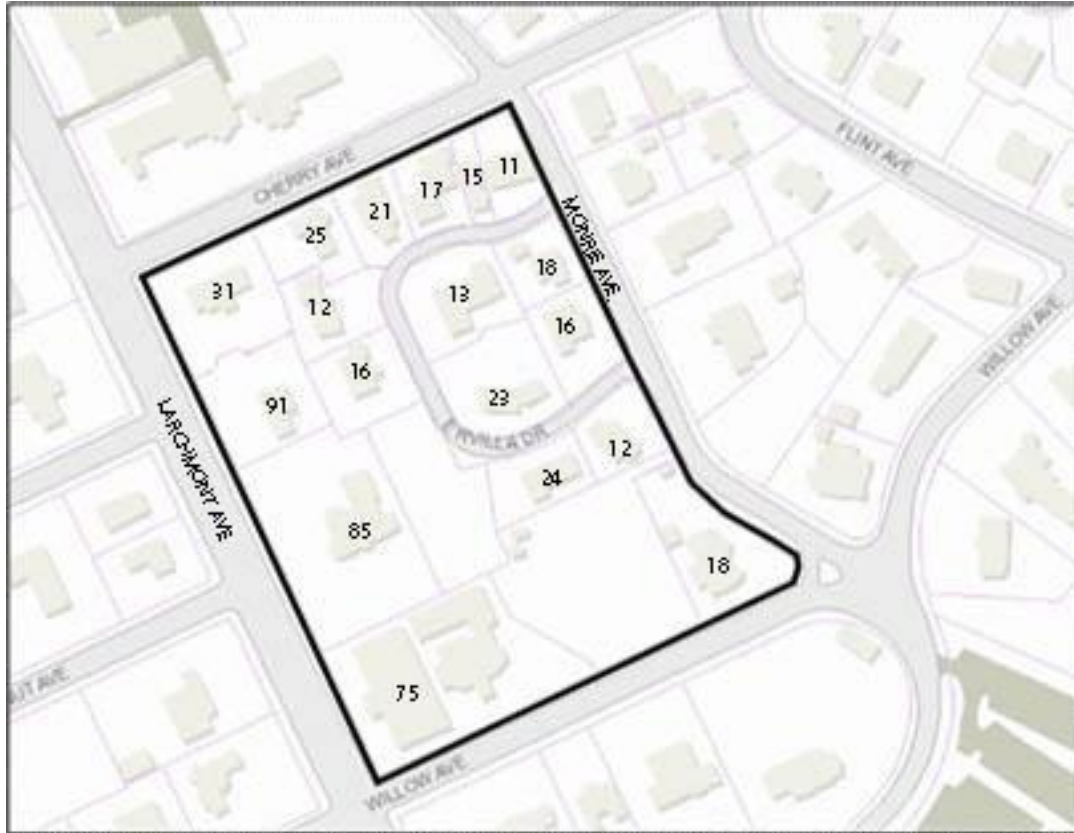
- 2 Pryer Manor Rd. (Mott-Pryer House, ca. 1776)
- 6 Pryer Ln. (Tuscan Revival)
- 8 Pryer Ln. (English Revival)
- 10 Pryer Ln. (English Revival)
- 14 Pryer Ln. (Arts & Crafts)
- 26 Pryer Ln. (English Revival)

C. Ervilla Park

Subdivision map filed in 1936

Primary development period: Early 1900s; late 1930s

Developer: John J. Murdoch



Map showing boundaries of the Ervilla Park subdivision

Located within the bounds of Larchmont Manor, this subdivision comprises a single six-acre block bounded by Larchmont Avenue on the west, Willow Avenue on the south, Monroe Avenue on the east, and Cherry Avenue on the north. Larchmont Temple is located at the southwest corner of this block (75 Larchmont Ave). Of the approximately 17 homes that exist within Ervilla Park, including the frame house that serves as an annex to the Temple, eight preceded the 1936 filing of the subdivision. Among them is a large Shingle Style house at 85 Larchmont Avenue that was home to the subdivision's developer, John J. Murdoch, a wealthy vaudeville and early Hollywood businessman. The ca. 1895 house, known as Cherry Tree Cottage, was designed by Walter G. Hunting and built for Helena Flint, daughter of Thompson J.S. Flint, who developed the Larchmont Manor subdivision, leaving to his children much of the lots that remained unsold when he died in 1881. Flint evidently conveyed the property to Murdoch by the time she moved to California in 1917.

There are three or four other houses on this block that predate Cherry Tree Cottage, including a Queen Anne wood-frame house at 21 Cherry Avenue. Prior to 1904, the northeast corner of this block was the location of the stables of the Larchmont Horse Railway Company, which provided transportation within the Manor from the train station. The removal of the stables in the early 20th

century spurred new residential construction on the block. Shingle style homes were built on Cherry Avenue, and Colonial and Spanish revival homes on Monroe and Willow Avenues—all likely custom-built for their original owners. Murdoch’s development focused on vacant land on the interior of the block, and he platted house lots on Ervilla Drive, a narrow C-shaped road which loops through from two entries on Monroe Avenue. The street is named for Murdoch’s wife, Grace Ervilla. He is likely responsible for the construction of five homes on this drive, all of which are Colonial Revival in style and feature some combination of stone, brick, or shingle for cladding. According to Larchmont historian Judith Doolin Spikes, Murdoch said he did it as a Depression-relief project to give employment to the unemployed.¹⁴



Fig.C-1: Unnamed house, 23 Ervilla Pl., 1937.

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Ervilla Park is historically significant as a later subdivision within Larchmont Manor created by John J. Murdoch, a vaudeville and film impresario, on land formerly owned by Helena Flint. (Murdoch lived in Flint’s house at 85 Larchmont Avenue.) Most of the properties in the so-called Ervilla Park subdivision preexisted Murdoch’s ownership and are generally contributing features in the potential historic district for Larchmont Manor. Local historians associate the development of Ervilla Drive as Murdoch’s effort to create construction jobs during the Depression. The architecture of the custom-built mid-20th century houses there relate to others built in Larchmont Manor during this period.

RECOMMENDATIONS

Ervilla Park is a part of the Larchmont Manor subdivision and should be considered a contributing feature of the historic district.

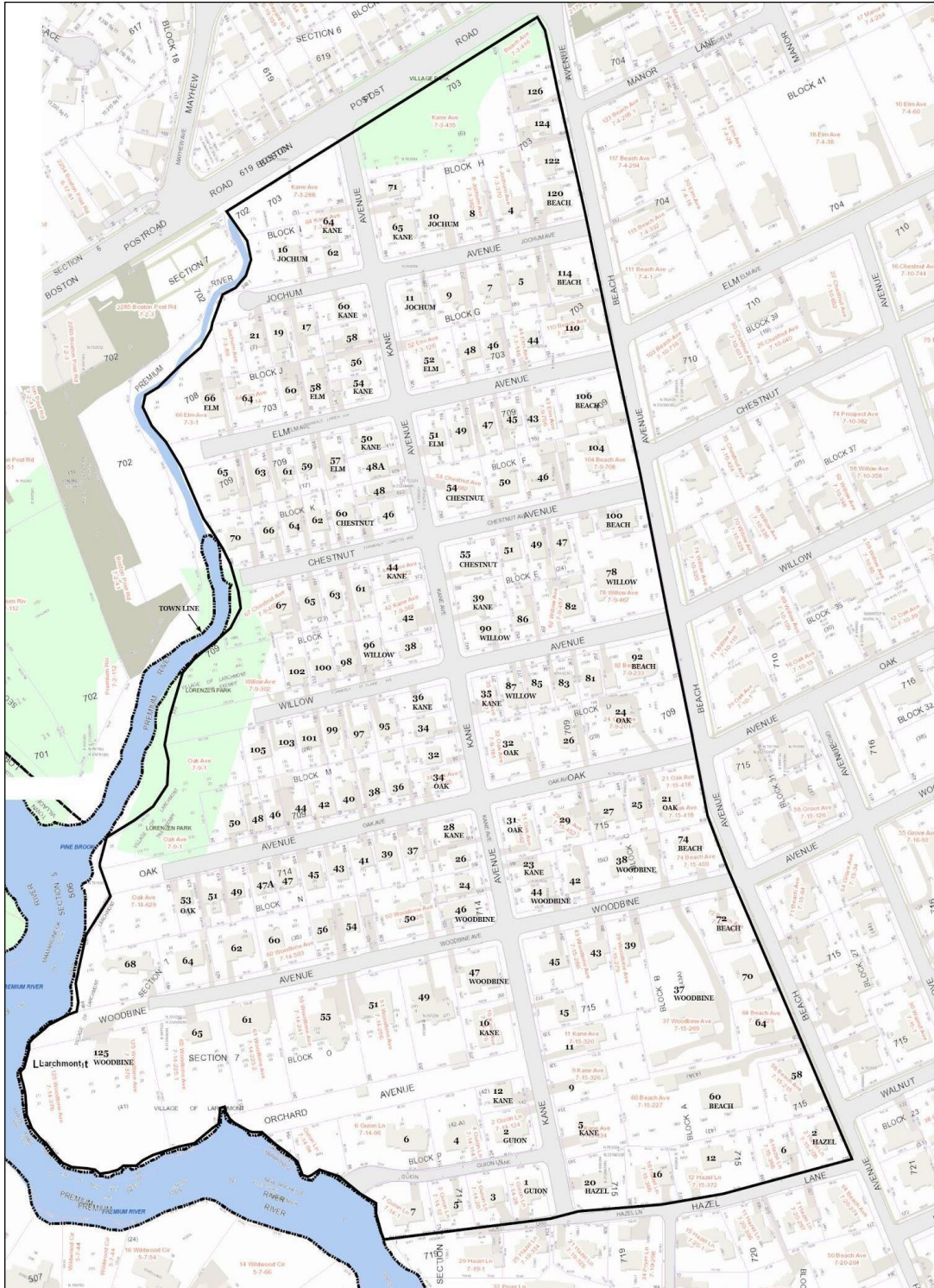
¹⁴ Spikes, Judith Doolin. “Larchmont Street Names: The Streets Are NOT All Named for Trees” webpage of Village of Larchmont (last accessed June 16, 2020): https://villageoflarchmont.org/larchmont-street-names/?doing_wp_cron=1592420186.7222518920898437500000

D. Woodbine Park

Subdivision map filed in 1890

Primary development period: 1890s and 1910s to 1920s

Original developer: Thomas Kane



Map showing boundaries of the Woodbine Park subdivision

This 50-acre subdivision, situated immediately south of the Boston Post Road between Beach Avenue and the Premium River estuary, was created by Thomas Kane in 1890. Kane was an Irish immigrant who had amassed a fortune in the mid-19th century by collecting manure in the streets of New York for fertilizer. In the late 1870s, he and his wife, Bridget, purchased the tract from Sarah Browne, the widow of New York shipping magnate Edward Knight Collins, who had retained it when he sold the rest of what he owned of Peter Jay Munro's manor to Thompson J.S. Flint in 1865.¹⁵ By 1890, the Kane family—they had nine children in all—was residing in a mansion on the west side of Beach Avenue just south of Woodbine Avenue with a barn at the rear. The house still exists today at 37 Woodbine Avenue.

The 1890 subdivision map for Woodbine Park suggests that the Kane house was the only building standing on the 50-acre parcel at the time. Kane's surveyor, Frank Towle, who also created the plan for Larchmont Manor, subdivided the farm into 270 small lots spread across 15 blocks. Kane Avenue bisects the plan running south from Boston Post Road parallel to Beach (labeled Beech) Avenue. Larchmont Manor's tree-named streets were extended west into the new subdivision except for Jochum Avenue, which runs only in Woodbine Park. The 1893 *Bien Atlas of Westchester County* depicts three additional houses on Beach Avenue—one situated on the Kane estate itself belonging to a Kane son—and several small houses on or near Kane Avenue. It also shows that multiple lots had been sold to separate individuals but not yet built upon. Among the names was Andrew Jochum, presumably for whom the two-block street is named. (The Kane's son Michael married Jochum's daughter, Blanche St. Claire, in 1890.) The 1904 panorama "View of the borough of Larchmont, New York" depicts much of the west side of Beach Avenue and the immediate blocks built up with large cottages with expansive verandas much like those in the Manor. Kane Avenue is less developed. At least four of those cottages (106, 100, 110 and 114 Beach Avenue) were commissioned by Michael Kane as seasonal rentals.¹⁶

Thomas Kane's wife, Bridget, inherited the entirety of his estate upon his death in early 1894. In 1910, after an unsuccessful public auction of a large group of Woodbine Park lots, Bridget deeded the northern-most six blocks of the subdivision to her son, Peter F., for \$100.¹⁷ It is not clear if they were the same parcels that went unsold at the auction nor if she deeded other blocks to other members of her family. After her death in 1914, Bridget's daughter Katherine appears to have inherited the family homestead.¹⁸ The Sanborn Map of 1919 depicts five houses on the single-parcel Kane block. At least three of them belonged to members of the Kane family.

The development of Woodbine Park progressed slowly through the 1910s with most house construction occurring in the southern half of the subdivision. Like elsewhere in Larchmont, it picked up markedly in the 1920s with the construction of modest-sized Colonial and English Revival houses. The lack of uniformity from house to house suggests that many of them were built for individual middle-class buyers. As late as 1934, a fair number of parcels, mostly those close to the Premium River and in the southwest corner of Woodbine Park, remained undeveloped. Of the 169 houses in

¹⁵ Spikes, 36.

¹⁶ Larchmont Holiday House Tour booklet, 1988, 9.

¹⁷ For unsuccessful auction, "The Auction Market," *Real Estate Record and Builders' Guide*, vol. 85, no. 2200: 14 May 14 1910, 1045. For Kane deed, Westchester County Deed Records: July 21, 1910, L?, 457-458.

¹⁸ "Kate L. Kane et al" ascribed on the 1919 Sanborn Map of "Village of Larchmont, Town of Mamaroneck," plate 7.

the subdivision today, 50 were built after 1934, almost all in the mid-20th-century Colonial Revival style.

According to the 1930 federal census, the economic stations of residents in Woodbine Park varied more so than in other Larchmont subdivisions. The larger, older houses, particularly those on Beach Avenue and its immediate side streets, tended to be owned by wealthier individuals who were either retired or worked in white collar professions, such as stocks and bonds brokerages. Many of these households had at least one servant if not two. The occupations of those residing in smaller, newer houses include sales (advertising, silk, electric appliances, hats, furniture), real estate, accounting, education, and auto mechanics. Some of these households employed a servant. In the northern section of Woodbine Park, a number of households were enumerated as renters, including three on Elm Avenue.

Notable houses:

106 Beach Avenue - This is one of the four “cottages” built for by Michael A. Kane in the 1890s. According to the 1988 Larchmont Historical Society Holiday House Tour Guide, it was maintained by the Kane family as a rental house until 1913 when it was sold. In 1916, it was purchased by Charles Hagleston of the Bronx, who operated a photo studio. His family resided there until 1966. Like the other three cottages, 106 Beach features characteristics of the Shingle Style with hints of Colonial Revival influence. Notable details include the large three-story tower, swooping eaves, and rubble-stone facing at the first floor. The *porte cochère* is a later addition (Fig.D-1).

78 Willow Avenue - Likely commissioned by E.D. Griggs, a wealthy New Rochelle-based brass manufacturer, to be a seasonal rental, this large two-story, center hall Colonial Revival house was built during the first wave of development in Woodbine Park in the 1890s. Located at the northwest corner of Willow and Beach Avenues, it features an expansive veranda fronted by columns and an intricately detailed entrance surround with a fanlight. By 1930, the house was owned by a stockbroker who resided there with his wife, six young children, a maid, and a cook (Fig.D-2).¹⁹

47 Oak Avenue - This block of Oak Avenue contains a rare concentration of English Revival houses in Woodbine Park. That they share similar details suggests that at least three or four of the five houses were built by the same builder. The four contiguous houses, all stuccoed, were built with basement-level garages. No. 47 retains many of its original period details, including the decorative stonework at the base, natural edge clapboard in the front gable, slate shingle roof, pinched roof ends, eyebrow dormer, metal casement windows, and the wing wall with a stone-trimmed archway. The garage entrance has been replaced with two period-appropriate casement windows and stonework (D-3). *This house has been extensively renovated since the photograph was taken.*

21 Oak Avenue - This two-story Queen Anne cottage at the southwest corner of Oak and Beach avenues was built in 1892 for William C. Figner, whose listed occupation was “drugs.”²⁰ According to local city directories, he is last listed as residing on Oak Avenue in 1903. By 1914, it was the residence of Peter F. Kane, a son of Thomas Kane. The 1930 federal census lists him, his wife Gertrude, and

¹⁹ See 1930 federal census.

²⁰ “Figner,” see Bien, *Atlas of Westchester County*, 1893. “Drugs,” see New Rochelle city directories.

their seven children as residents. His occupation given is fertilizer merchant, the Kane family business. The house remained in the Kane family until 1987.²¹ It retains many of its original period details, including the wraparound veranda with turned porch supports and brackets, decorative half-timbering in the gable, scallop shingle siding, and a second-floor sleeping porch over the entrance (Fig.D-4).

32 Oak Avenue - Facing Oak Avenue on a corner lot at Kane Avenue, this two-story house is equal parts Shingle and Colonial Revival in style. Built at the turn of the century on a parcel formerly owned by Michael Kane, it has an unusual massing, with a broad gambrel roof façade facing Oak Avenue with a veranda incorporated underneath. The Oak Avenue façade has strict symmetry whereas the Kane Avenue front is asymmetrical with two upper floor dormers. The Colonial Revival style is most evident on the Oak Avenue façade, which has an extra wide Dutch door entrance with pilasters and sidelights and a Palladian window centered above. This house was likely built as a seasonal residence (Fig.D-5).

37 Woodbine Avenue - Built in 1901-1903 for Bridget Kane, by then a widow, this brick neo-Georgian Revival mansion was designed by Manhattan architect Ward Wellington Ward who later became a prolific architect in Syracuse. Photos and plans of the house appeared in architecture magazines at the time of its completion. Despite its Woodbine address, the L-plan house is oriented east towards Beach Avenue though today its frontage is obscured by newer houses. The primary mass of the house is side gabled with paired end-chimneys flanked by oval windows. (There is a center chimney as well.) The corners have brick quoins and the stone cornice is denticulated. The strict symmetrical façade has seven window bays with a projecting centered mass with a rounded columned stone portico. Above the entrance is a Palladian window, associated with Federal style architecture. It is not clear when the single-story brick pool house on the Woodbine Avenue side of the parcel was built (Figs. D-6 & D-7).

15 Kane Avenue - This modest-sized, two-story Colonial Revival house is representative of the dwellings constructed in Woodbine Park after 1934. It is situated on a portion of the former site of Michael Kane's home, which was part of the large Kane estate. The family homestead at 38 Woodbine Avenue is located behind 15 Kane. This Colonial house retains many of its original features, including its squared stone and shingle cladding, slate shingle roof, eight-over-eight wood window sashes, and a small, attached garage (Fig.D-8).

8 Jochum Avenue - Built in the 1920s, the design of this two-story, smooth-stuccoed house is influenced by the California Mission Revival style popular in early 20th-century suburbs, though less so in Larchmont. This asymmetrical example features terracotta roof tile and Mission-profile reveals above the entrance and second-floor window bay (Fig.D-9).

²¹ Larchmont Spring House tour guide, 2003, 18.



Fig.D-1: Kane Cottage, 106 Beach Ave., ca. 1890.



Fig.D-2: Griggs Cottage, 78 Willow Ave., ca. 1890.



Fig.D-3: Unnamed house, 47 Oak Ave., ca. 1929 (renovated since photo was taken)



Fig.D-4: Figner House, 21 Oak Ave., ca. 1897.



Fig.D-5: Unnamed house, 32 Oak Ave., ca. 1901.



Fig.D-6: Kane House, 37 Woodbine Ave., ca. 1901.



Fig.D-7: 37 Woodbine Avenue as featured in a 1903 construction industry publication.



Fig.D-8: Unnamed house, 15 Kane Ave., ca. 1940. Fig.D-9: 8 Jochum Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Woodbine Park is historically significant in its association with the gradual development of Peter Jay Munro's manor. The tract was part of the manor when Edward Knight Collins acquired it, and he retained it after selling the greater part of it to Thompson J.S. Flint in 1865, who went on to create Larchmont Manor. After Thomas and Bridget Kane purchased the remainder from Collins's widow in 1890, they hired Frank Towle, the surveyor who laid out the Larchmont Manor subdivision, to plat a plan of lots for Woodbine Park. From this point on, the two subdivisions developed in similar ways, especially where they abutted on Beach Avenue. Architecturally, Woodbine Park contains distinctive examples of Queen Anne and Shingle Style architecture, though later 20th-century houses predominate, most notably small houses designed in the English Revival style. However, there is a greater proportion of mid-20th century houses in this neighborhood when compared to Larchmont Manor.

RECOMMENDATIONS

Given its range of distinctive early- and mid-20th-century houses consistent with those characterizing neighboring Larchmont Manor, Woodbine Park merits consideration for designation, either all or in part. In particular the properties on the west side of Beach Avenue, bordering on Larchmont Manor should be considered for inclusion into that eligible historic district.

The Kane mansion at 37 Woodbine Avenue appears to be individually eligible for designation.

E. Cedar Island

Subdivision map filed in 1923

Primary development period: 1923 to 1925

Owner, 1883-1922: Helena Flint; developer: Edward T. Childs, 1922



Map showing boundaries of the Cedar Island subdivision

This three-acre island in Larchmont Harbor was reportedly reclaimed from encroaching marshland in the 1880s by Helena Flint, a daughter of Thompson J.S. Flint, co-founder of the Larchmont Manor Company. Helena had a frame cottage built near the southwesterly end of the island, close to the bridge connecting it to the mainland. In 1922 she sold Cedar Island to Edward T. Childs of Philadelphia, who subdivided it into four separate parcels, keeping the northeastern-most parcel for himself.²² According to an old sign posted at the entrance to the property, he called it “Tide Rock.” (The address today is 4 Cedar Island.) Childs was a consulting engineer in the shipbuilding industry and was working in Queens by 1920. The house he had built for himself and his wife, Lillian, in 1922-1923 is a gable-end English Revival mansion finished with stucco with stone trim around the first-story openings (Fig.E-1). Adjacent to the driveway entrance is a matching stone garage and carport.

²² “Cedar Island is sold to E.T. Childs,” *Larchmonter-Times*: 11 May 1922, page unknown.

Within a year of buying the island, Childs sold the other three parcels to Harold Tobey and James H. Adamson. Tobey, the buyer of the two middle parcels, soon after sold one to George G. Sicard. The 1930 federal census enumerates all four men as heads of their respective households on Cedar Island. Tobey of 3 Cedar Island was a New York-based stockbroker; Sicard of 2 Cedar Island, a house builder; and Adamson, whose house replaced the one built by Helena Flint, a furniture merchant.

It is not clear what restrictions Childs recorded in his deeds, but, like the Childs house, the other three houses are two-story English Revival mansions with rear elevations overlooking Long Island Sound. The Tobey house (No. 3) is mostly stucco with limited decorative half-timbering in the three front-facing gables (Fig.E-2). An attached garage is incorporated within the main mass of the house beneath a steep hipped slate roof. The Sicard house (No. 2) is faced with red brick. Its asymmetrically-massed hipped roof is covered with oversized slate shingles (Fig.E-3). It was designed by architect John Russell Pope. The massing of the Adamson house (No. 1) is more rambling than the other houses. Most front-facing walls are finished with rough-cut, irregular-coursed polychrome stone while the side walls have smooth stucco (Fig.E-4). Other distinctive details of this house include cast stone trim around window groupings; lead casement windows, some highly ornate; and a copper oriel in the entrance bay. According to a *Who's Who in New York* volume published in 1924, Walter K. Pleuthner (1885-1970) was the architect of the Adamson and Tobey homes. Pleuthner, who resided in Scarsdale and maintained an office in New York, was a fellow of the American Institute of Architects, but is perhaps better remembered as an artist of watercolor landscapes.²³ He also appears to have been involved in the early design of the Larchmont Shores subdivision, which was developed by Adamson (see Subdivision F below).



Fig.E-1: Childs house, 4 Cedar Island, ca. 1923.

²³ Holmes, Frank, ed. "Pleuthner, Walter Karl," *Who's Who in New York (City and State) Vol. 8* (NY, NY: Who's Who Publications, Inc.: 1924), 1001. Google Books webpage accessed June 14, 2020: https://books.google.com/books?id=xzHTAAAAMAAJ&pg=PA1001&lpg=PA1001&dq=pleuthner+adamson&source=bl&ots=zCU1ooYLcw&sig=ACfU3U373bdEnJWRYcdWCNuHlxOjluWCaw&hl=en&sa=X&ved=2ahUKewjcmvKJoLvqAhXTmHIEHVS_D2YQ6AEwC3oECAkQAQ#v=onepage&q=pleuthner%20adamson&f=false.



Fig.E-2: Tobey house, 3 Cedar Island, ca. 1925.



Fig.E-3: Sicard house, 2 Cedar Island, ca. 1925.



Fig.E-4: Adamson house, 1 Cedar Island, ca; 1925

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

All four houses are outstanding examples of large-scale English Revival architecture with coastline settings in Larchmont style and exhibit high levels of detail and craftsmanship. They all have integrity of design, setting, materials and workmanship.

RECOMMENDATIONS

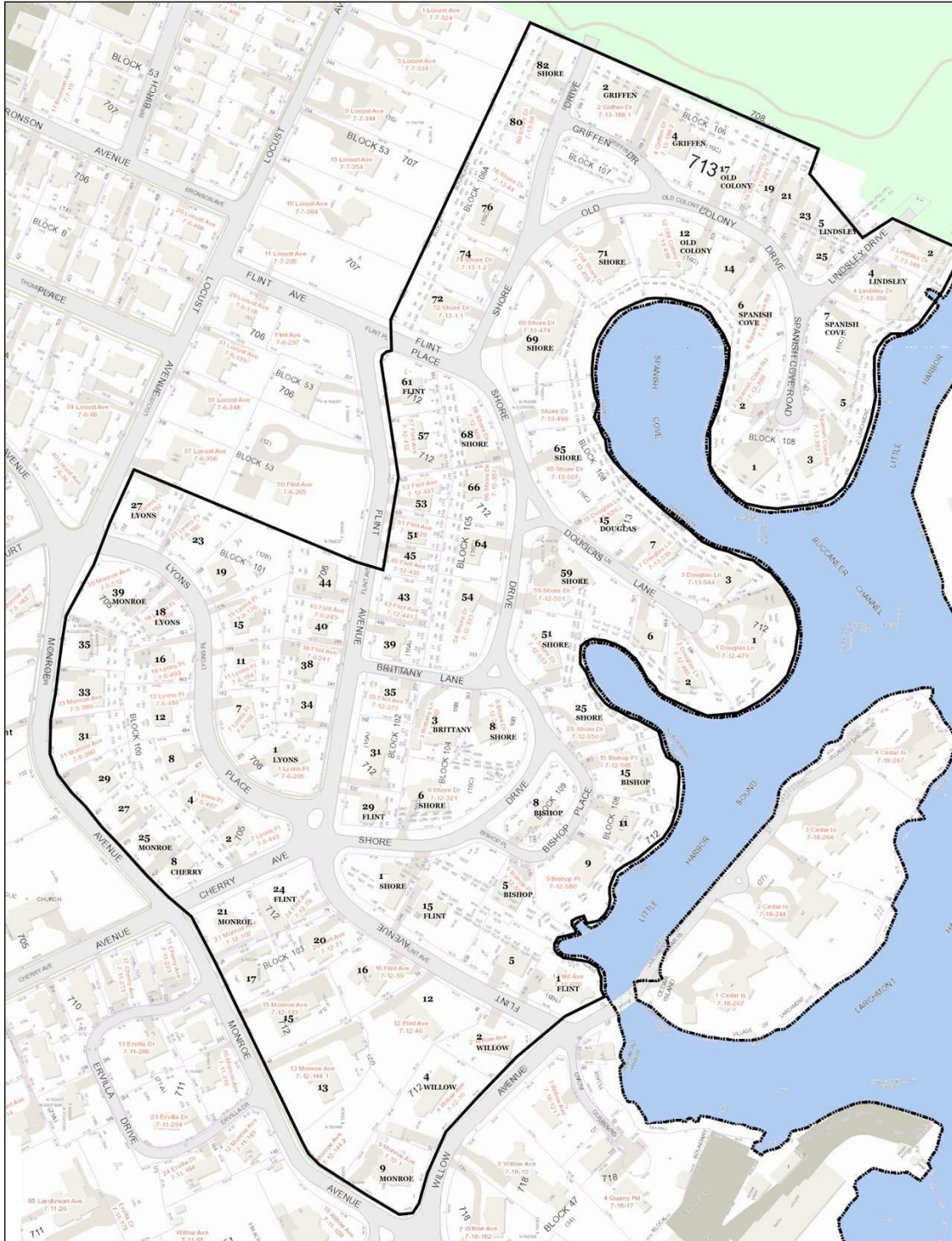
More is needed to document these houses and the architects and builders associated with them. While potentially individually eligible for designation, together they comprise a small historic district appearing eligible for listing on the National and State registers as well as local designation.

F. Larchmont Shores

Subdivision maps filed in 1915, 1919, 1922, 1928

Primary development period: 1920s to 1930s and 1945 to 1950s

Original developers: William Murray Estate (1915); Murray Development Co. with George G. Murray (1919-1925); Larchmont Shores, Inc. with James H. Adamson (1925- circa 1940)



Map showing boundaries of the Larchmont Shores subdivision

Bounded on the north by Locust Avenue, by Monroe Avenue on the west and partially on the south, by Long Island Sound on the south, and on the west by Flint Park, this subdivision at the easternmost end of the Larchmont shoreline was developed over a span of three decades beginning in the 1920s. Formerly part of Thompson J.S. Flint's Larchmont Manor, it remained undeveloped long after other parts of the Manor were built up, possibly because much of it was marshland. After Flint's death in 1881, his son Frederick W. Flint, Charles H. Murray (who served as president of the Larchmont Manor Company after Flint's death), and the Woodruff estate were owners of large parcels in this tract. The 1910-1911 Bromley *Atlas of Westchester County* shows this area being used as a golf course at the time with just a few houses standing at the perimeter.

The block bounded by Cherry, Flint, Willow and Monroe Avenues appears to have been platted earlier than the rest by William Murray, a real estate speculator and son of Charles H. Murray, on land that had been part of the larger Murray estate. Near the center of the block William built his personal home, a large multi-gabled English Revival house at 13 Monroe Avenue in ca. 1907, making it one of the earliest examples of the style in Larchmont. A pair of Shingle style houses were built between 1904 and 1910, at the south end of the block on Willow Avenue. In subsequent decades, the block was built up with eight additional houses—four in the Colonial Revival style, one English Revival, and three contemporary homes built after 1950.

The Murray estate, under the direction of William Murray's son, George G., was responsible for filing the initial subdivision maps for Larchmont Shores in 1919 and 1922, as well as the Cherry-Flint-Willow-Monroe Avenue block, which was filed in 1915. (William passed away in late 1914.) It is not clear if Murray Development Co. built any houses. In 1925, James H. Adamson, then a new resident of nearby Cedar Island (see Subdivision E), entered an agreement with the Murray estate to develop Larchmont Shores, which by then had likely grown to include the Flint and Woodruff tracts.²⁴ Born in 1882 in Athens, Ohio to English parents, Adamson started his career as a wage-earning carpenter living in South Brooklyn with his Scottish wife, Minnie Campbell, and their young son Harold. (Harold would grow up to become an acclaimed lyricist in Hollywood. Another son, Douglas, sailed around the world with the adventurer and author Alan Villiers. The subdivision's Douglas Lane is named for him.) A decade later the 1920 federal census recorded Adamson as a wholesale furniture dealer still residing in Brooklyn. Just five years later he formed Larchmont Shores Inc., serving as its president.

The initial development was concentrated on inland lots with approximately 48 houses completed by 1934. Eleven of them, concentrated on Shore Drive, Flint Avenue, and Brittany Lane, are well-appointed English Revival houses finished with stone, stucco and ample period details. Their individuality strongly suggests they were custom-designed, some by Scarsdale-based architect Walter Pleuthner. A 1925 sales advertisement for three of these homes in Larchmont Shores notes that they were designed by Pleuthner, who also being an artist might have been responsible for the conceptual rendering featured in the publication.²⁵ It depicts Larchmont Shores fully developed with English style houses. The advertisement does not cite the specific addresses, so it is not clear if Pleuthner was responsible for designing all eleven houses. Most of the other houses built in Larchmont Shores by 1934 are more conventional Colonial and English Revival varieties as found in

²⁴ "Larchmont Shores Front Lots Bring High Sales Prices," *The Larchmont Times*: 27 September 1928, 1.

²⁵ "An Opportunity That Knocks But Once" advertisement, *The Larchmont Times*: 1925, date and page unknown.

other Larchmont subdivisions. These houses are concentrated on Lyons Place and Monroe Avenue in the northwestern corner of the subdivision.

Throughout the 1930s, numerous mentions were made in the *Larchmont Times* about Adamson's efforts to stabilize the development from coastal flooding. He dredged the area between Cedar Island and the shore to create deeper coves at low tide and built a seawall with immense stones excavated in the construction of the New York City subway.²⁶ Five waterfront lots, boasting deep water frontage, were auctioned for then-owner Charles Nettle in 1937, the same year dredging was completed.²⁷

By the early 1930s, Adamson was embroiled in a lawsuit against his brother over a financial agreement made in relation to a company they had formed to market their invention, lastex, the first stretchable yarn. The court battle may have contributed to Adamson's inability to develop 40 lots within Larchmont Shores, leading his mortgage-holding banks to dispose of them at auction in July 1937.²⁸ These lots were likely concentrated at the eastern end of the development between Spanish Cove and Flint Park. They remained undeveloped for years. The earliest houses built in this section were built in 1947. That year, a proposal by developer Stan-Trebor of New York for 19 houses adjacent to Flint Park triggered angry letters to the editor by nearby residents who called them a "blot on the neighborhood" and expressed concerns about depreciating property values.²⁹ Only six of them were built. Two stories tall and finished with brick veneers, some having English Revival gables, they are much smaller than the grand shore-front houses built a decade earlier. At least 32 houses in Larchmont Shores today, most at the eastern end, were built after 1950.

According to the 1940 federal census, many of the households in Larchmont Shores were well-to-do with live-in servants and headed by men with white collar careers in real estate, law, advertising, manufacturing, and engineering. There are a number of stockbrokers, insurance executives, salesmen, and one movie executive. The vast majority of the residents enumerated at the time had either resided at the same address or in Manhattan in 1935.

Notable houses:

1 Flint Avenue: This late 1920s asymmetrical English Revival manor house is adjacent to the bridge to Cedar Island and backs onto the sound. It is finished with smooth stucco with an overhanging bay featuring decorative half-timbering. The entrance is at the base of a rounded tower with a conical roof that is topped with a metal weathervane. Another notable feature is the lead casement windows that feature irregular lead lines to emulate repaired cracked glass (Fig.F-1).

15 Flint Avenue: Located on an inland lot and somewhat smaller than the other English Revival mansions in this subdivision, the façade of No. 15 is finished with equal parts polychromatic stone, red brick, and decorative half-timbering with smooth stucco. The cast stone entrance surround,

²⁶ "Larchmont Shores Work Progressing," *The Larchmont Times*: 4 March 1926, 1.

²⁷ Classified Ads, *The Larchmont Times*: 8 July 1937, page unknown.

²⁸ "Banks Select Fernschild as Selling Agent," *The Larchmont Times*: 15 July 1937, 13.

²⁹ "New Larchmont Homes Held 'Blot on the Neighborhood' By Shore Front Residents," *The Larchmont Times*: 20 March 1947, 9.

centered under the half-timbered gable, features drip molding, random-sized quoining, and pointed arch. The wood door is likely original. Other period details include a slate-covered roof, corbeled chimneys, and lead casement windows (Fig.F-2).

24 Flint Avenue: Built in the late 1920s, this house is cited in Frank Sanchis's *American Architecture: Westchester County* as an example of a prefabricated house. According to Sanchis, it was manufactured by the Hodgson Company of Boston and New York. The company's houses were sold in six-foot units of walls, floor, ceiling and roof, which could be combined to the desired plan and size and accented with gables and a selection of windows, doors and other embellishments, allowing the homeowner to be their own architect. Most Hodgson houses evinced a Colonial Revival aesthetic, especially when a porch was included, as with 24 Flint Avenue. The house is labeled "Club House" on the 1934 Sanborn Map. However, by that time it appears to have been converted to a residence as evidenced by local newspaper articles citing it as someone's home (Fig.F-3).

6 Shore Drive: Located on an elevated inland lot, this English Revival house is taller than the others due to its steep chateau-esque slate roof. The roof over the eastern wing is flared. The base of the house, including the large porch, is finished with an eclectic mix of stone; the upper story is flat stucco. Other period details include a sculpted brick chimney, a pair of wood entrance brackets, and lead casement windows (Fig.F-4).

8 Shore Drive: This late 1920s English Revival manor is distinctive for its projecting upper story, which echoes the rock cropping of this elevated inshore lot. The base of the house is finished with stone and the second floor with half-timbering and smooth stucco. Another distinctive feature is the sun porch on the west side of the house, which is topped by a partially covered balcony with carved wood supports (Fig.F-5).

25 Shore Drive: A more symmetrical variant of the English Revival, this late 1920s waterfront house is finished with red-tinted stone at the base and decorative half-timbering and textured stucco at the upper floor with a gable peak covered with uneven wood clapboard. The gable ends of the slate roof are pinched to give the ridgeline a vintage look. The two casement bay windows on the first floor each feature a round nautical-themed stained-glass ornament inset within the sash (Fig.F-6).

51 Shore Drive: This predominantly stone-faced English Revival house, which backs onto a small shoreline inlet, features a large, centered gable front with a simple yet distinctive arched entry at the base. Adjacent to this gable front is a massive stone chimney with a triple-shaft upper section of brick. Other period details include diamond-pane lead casement windows, a slate roof, and a decorative half-timbered and stucco gable (Fig.F-7)

59 Shore Drive: This English Revival house, built about 1930, is situated at the end of a narrow cove between Shore Drive and Douglas Lane. Largely finished with bright white stucco, the details, while sparingly used, give this house its distinction. The large center gable features a sawtooth pattern incised in the stucco. The lead casement windows include small fragments of stained glass where irregular lead lines are used to simulate repaired cracked glass. An early owner of this house was John S. Sutphen III, a real estate executive who came from a prominent Manhattan family with extensive real estate holdings there (Fig.F-8).

65 Shore Drive: Located on the eastern corner of Shore Drive and Douglas Lane and backing onto the shore, this late 1920s house features a number of fanciful details that makes it an unusual example of the English Revival in Larchmont. The large front-gabled bay, faced with square-cut stone and polychromatic brick with irregular coursework, has a decorative fort-like vertical board siding at the gable peak. It is topped with an ornamental metal weathervane. The east side of the façade, finished with smooth stucco, has a deep overhang supported by oversized wood brackets. Attached to the west side of the house is a square brick tower with a hipped roof. A second square tower, finished with stucco, is set off-axis at the rear of the house. Early owners of No. 65 were Aaron A. Wyn (1898-1967) and his wife Rose, the publishers of Ace Magazines, a comic book and pulp-magazine publishing company active from 1940 to 1956. They moved to a new house at 69 Shore Drive in the early 1950s (Fig.F-9).

1 Douglas Lane: Located at the tip of a narrow peninsula, this large early 1930s English Revival mansion has a concave plan opening to the sound on the rear. It is clad exclusively in brick with variation provided at the second floor with mix-patterned coursework, including herringbone, used as infill for the decorative half-timbering. (This is one of the few examples of historic brick infill in Larchmont.) The slate-covered roof descends to a low height over an entry porch supported with wood braces that form pointed arches. A projecting gable on the west side of the façade features an oriel with diamond-pane lead casement windows (Fig.F-10).

43 Flint Avenue: Located on an inshore lot and more compact than the other English Revival houses in the subdivision, this end-gabled house, finished with irregular stone and smooth stucco, features a distinctive multi-shaft chimney, finished with stone and brick, and an entrance set off with striped quoining. The contemporary casement windows replaced what likely were lead casement units (Fig.F-11).

12 Lyons Place: Not all the houses in Larchmont Shores are English Revival. This late 1920s center-hall house is loosely styled in the Italian Renaissance mode with a blind arch applied superficially above the openings. The stucco-covered mass of the house is elevated on a stone base tall enough to accommodate a basement-level garage entrance. The original owner of this house was Daniel W. O'Sullivan, a salesman for the Packard Motor Company (Fig.F-12).



Fig.F-1: 1 Flint Avenue



Fig.F-2: 15 Flint Avenue



Fig.F-3: 24 Flint Avenue



Fig.F-4: 6 Shore Drive



Fig.F-5: 8 Shore Drive



Fig.F-6: 25 Shore Drive



Fig.F-7: 51 Shore Drive



Fig.F-8: 59 Shore Drive



Fig.F-9: 61 Shore Drive



Fig.F-10: 1 Douglas Lane



Fig.F-11: 43 Flint Avenue



Fig.F-12: 12 Lyons Place

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Larchmont Shores contains a significant concentration of large houses designed in the English Revival style in the 1920s, as well as sections of more modest houses built over a longer period of time. It is historically significant for its association with the development of Larchmont Manor, although it developed later and independently. It is associated with noteworthy local figures including the architect Walter Pleuthner and the builder James H. Adamson. It is architecturally significant for the distinctive examples of English Revival domestic architecture it contains, many of them having unique features that elevate them above the mass of houses of that style in the village. Larchmont Shores' high concentration of mostly contiguous English Revival houses, all exhibiting a high level of detail and craftsmanship, makes it potentially eligible as a State and National Register historic district and merits consideration as a local historic district.

RECOMMENDATIONS:

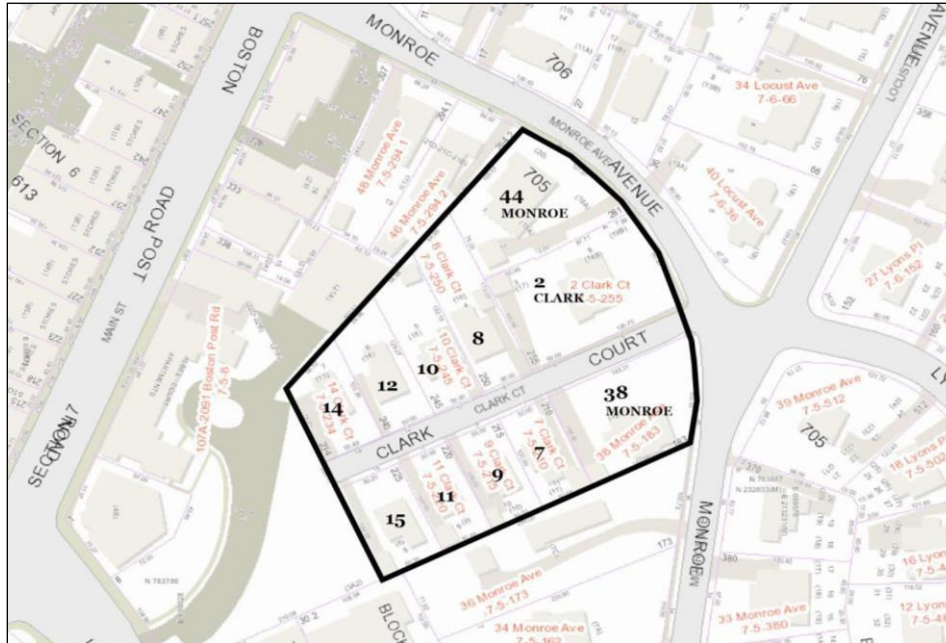
More detailed research into the design and construction histories of these distinctive buildings is recommended to provide documentation for the village's historical record and for potential designations. The portion of the subdivision with a concentration of distinctive English Revival houses appears to have potential as a National/State registers and local historic district.

G. Clark Court, aka Larchmont Court

Subdivision map filed in 1906

Primary development period: Early 1900s to 1910s

Original Developer: James R. Collins



Map showing boundaries of the Clark Court subdivision

Clark Court is among the smallest subdivisions in Larchmont. The land had formerly been owned by the Woodruff Estate, which by the late 19th century controlled multiple non-contiguous parcels in the eastern part of Larchmont south of the Boston Post Road. The Pequot Inn, which later became the Yale Inn before being demolished in the 1920s, was located behind these houses on the Boston Post Road near the intersection of Larchmont Avenue. The subdivision map, filed with the county register in 1906, shows 13 parcels with three houses with similar footprints already built (nos. 10 and 12; the third, no. 6, was demolished sometime after 1950.) By 1911, nine houses had been constructed and by 1919, there were an additional three. The subdivision was originally called Larchmont Court by its developer, James R. Collins, who may have built the houses for summer rentals.³⁰ Born in Ireland, Collins was a burlap merchant lived on Woodbine Avenue. The 1920 federal census indicates that by then the houses were occupied year-round. Eleven families were enumerated; all but one were listed as renters. The majority of households were young families with heads employed in professional fields, such as a cotton broker, lumber company owner, and salesman for steel, leather, and textile companies. Four households had a live-in servant.

The street name was changed to Clark Court by 1934. The eight houses on Clark Court share a similar architectural treatment. All have gambrel roofs—some crossed and some false, as with Dutch Colonial Revivals—and are faced with shingles (Figs.G-1 to G-3). Each has a front porch with round column supports. The other three houses of this subdivision, situated on Monroe Avenue, vary in design. Houses at 2 Clark Court and 44 Monroe Avenue (Fig.G-4) both have their one-story facades

³⁰ “Larchmont Season a Month Behind,” *New York Herald*: 2 June 1907, 9.

tucked under gambrel roofs. The first was built between 1911 and 1919, but the house at 44 Monroe Avenue, which has a gracefully flared gambrel roof and retains distinctive diamond-pattern windows. This house originated as the clubhouse for the short-lived Larchmont Golf Club in 1895 and was moved to its present site in the 1910s.³¹ The third, at 38 Monroe Avenue, was built recently.



Fig.G-1: 8 Clark Court



Fig.G-2: 7 & 9 Clark Court



Fig.G-3: 14 Clark Court



Fig.G-4: 44 Monroe Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Clark Court development is distinctive due to its concentration of early 20th-century gambrel-roof houses built from published plans or kits purchased from catalogs. Its developer, burlap merchant and Larchmont resident James R. Collins, rented the houses, either to summer or year-round tenants as many speculators did in the period. The properties retain a high degree of integrity, but they are representative of a type built throughout the village in the period. However, their grouping and subtle variations on the gambrel roof theme create an unusual opportunity to explore the vernacular practice of housebuilding. There is not enough information to consider significance or eligibility at this time.

RECOMMENDATIONS

More study of the architecture and background of the owner and tenants would be useful in determining the significance of Clark Court.

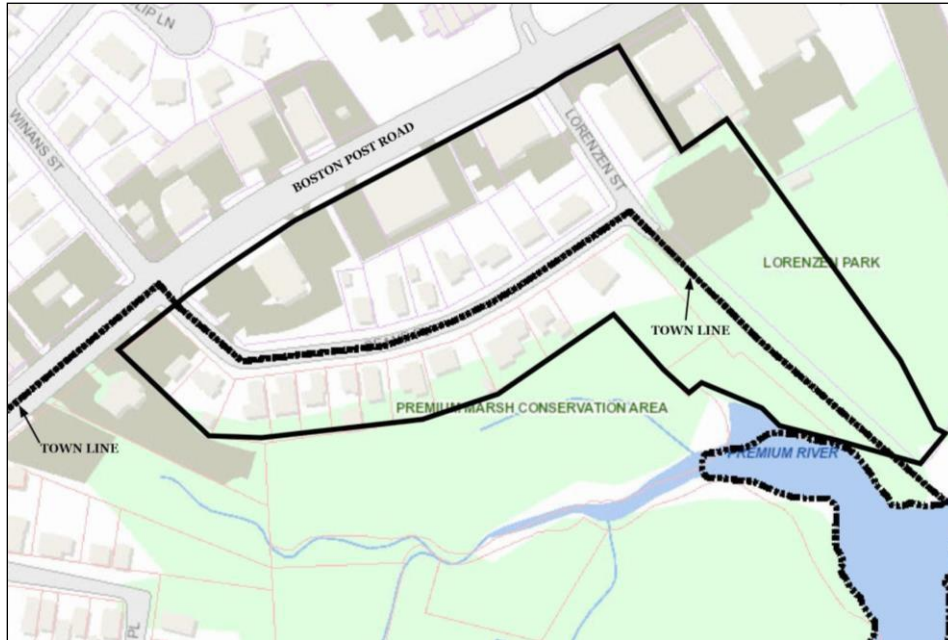
³¹ Spikes, *Larchmont*, p. 101.

H. Deane Place/Lorenzen Park

Revised subdivision map filed in 1899

Primary development period: 1904 to 1910 and 1930s to 1940s

Developer: Frederick Lorenzen



Map showing boundaries of the Deane Place/Lorenzen Park subdivision

This small subdivision, bounded by Boston Post Road, Lorenzen Park, and the Premium River, was established in the late 1880s by Frederick Lorenzen (1848-1931), a gardener from Germany. The land had formerly been owned by William Deane, whose homestead likely once stood at the corner of Deane Place and Boston Post Road. (Today, Deane Place serves as a southern boundary between the village of Larchmont and the town of Mamaroneck.) Lorenzen's subdivision was not immediately successful. Only nine houses, all of simple wood-frame construction, were built between 1904 and 1910, seven of which remain, some in much altered form. The two within the village boundaries are 15 and 17 Deane Place. Most of the remaining nine houses in the subdivision were built between 1934 and 1950. The few houses built on Boston Post Road were replaced with commercial buildings after 1950. With the exception of a commercial property at corner of the Boston Post Road, the parcels on the east side of Lorenzen Street were never developed. It became a public park in the late 20th century.

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Nothing of significance found in this subdivision.

RECOMMENDATIONS

No recommendations.

I. Forest Park

Subdivision maps filed in 1897, 1922, 1924 & 1926

Primary development period: 1910 to early 1930s

Original developers: Thomas G. Hall (1910); Post Road Realty (1922, 1924, 1926)



Map showing boundaries of the Forest Park subdivision

The Forest Park subdivision was platted on land owned by Caroline E. Wilmarth Hall, the boundaries of which were the Boston Post Road from Chatsworth Avenue to the Mamaroneck town line, north to Palmer Avenue, west to Hall Ave, south to Roosevelt Avenue then west to Chatsworth Avenue. The tract covered a portion of an estate belonging to her mother, Caroline Bonnett Wilmarth (1824-1904), which was willed to her by her parents Peter and Patience Bonnett sometime in the 19th century. It had been part of Peter Jay Munro's farm, which his son sold to a cousin, James I. Roosevelt, a partner in the Jay family law firm. (He was from the same Oyster Bay branch of the family as Theodore Roosevelt, his great nephew.) Huguenots with deep ties to New Rochelle, the Bonnetts acquired the property in 1857. A separate portion was inherited by Wilmarth's aunt, Mary Bonnett Vanderburgh. Wilmarth in turn willed the tract to her three daughters, one of whom was Caroline Wilmarth Hall (1856-1943), wife of New Rochelle native Thomas G. Hall. They had lived in New Rochelle since their marriage in 1880 and moved to Larchmont Manor in 1918.³² By 1893, Caroline Hall's tract had been subdivided with the primary streets being Bonnet and Atlantic Avenues, the latter of which was later renamed Forest Park. Little development occurred at first. In the late 1890s, Caroline sold four parcels on Bonnett Avenue and one on Chatsworth Avenue. In 1910, Thomas, by then retired from regular business, took charge of developing the subdivision, which he christened Forest Park. He was likely responsible for the construction that year of eight two-story shingled houses on Forest Park Avenue between Chatsworth and Hall Avenues, which still exist today.

No other development occurred in the Forest Park before Thomas's death in 1922. In August of that year, the remaining 30 acres of the Wilmarth tract were sold to Pelham-based Post Road Realty Corp., formed that year by A.M. and George LaBranche Jr. and W. Otto.³³ The entity filed an amended subdivision map that shows additional parcels west of Bonnett Avenue to the Mamaroneck town line and on the south side of Roosevelt Avenue. It is not clear if Post Road Realty Corp. developed the parcels or simply sold the lots to individual buyers. Approximately 63 of the 90 houses in this subdivision were built between 1923 and 1934. The vast majority of them are Colonial Revival or English Revival in style. While not large in size, most are well appointed with period details.

Post Road Realty Corp. filed amended subdivision maps in 1924 and 1926 that subdivided the northern undeveloped portion of the Caroline E. Wilmarth tract from Highwood Way to the south side of Palmer Avenue with Hall Avenue as the western boundary and the Mamaroneck town line on the east. This added approximately 46 lots concentrated on the side streets of Highwood Place, Virginia Place, Concord Avenue, and Devon Road. At least 42 houses were built in this section by the late 1920s, 29 of which were designed in the English Revival style with most of the others being Colonial Revival. Some of the houses share similar forms, details, and materials, suggesting that they were constructed in groups by speculative builders. In general, the English Revival houses in this section display an impressive range of variation and craftsmanship, particularly as it pertains to brick and stonework. All of the houses are modest in size and most have an attached or front basement garage.

According to the 1930 federal census, the vast majority of households in the Forest Park neighborhood, including the northern extension, comprised young families with one member working outside the home. A sample of occupations include accountant, insurance adjustor, rug

³² "Thomas G. Hall," *New-York Tribune*: 29 October 1922, 15.

³³ "New Incorporations," *New York Times*: 5 August 1922, Financial 15.

merchant, suit designer, lawyer, high school teacher, architect, plumbing supplier, editor, and salesman. Most owned their homes, and some had a live-in maid.

Notable Houses:

55-57 Chatsworth Avenue - Referred to on the 1901 Bromley map as “Topcliffe,” this two-story frame house was built ca. 1898 for Emily Earle Lindsley, who had purchased the parcel from Caroline E. Wilmarth in 1897.³⁴ Lindsley (1858-1944), a watercolorist and portrait painter who studied in Rome and at the National Academy of Design, was the first woman to vote in Larchmont under the Suffrage Act. She was a founder of the Larchmont Avenue Presbyterian Church, Larchmont League of Women Voters, and Larchmont Garden and Women’s clubs.³⁵ She appears to have resided there with a maid by 1920. Directories and census records before then listed her residence on Larchmont Avenue across from Elm Avenue. It is not clear how the house was used prior to 1920 (Fig.I-1).

8 Bonnett Avenue - Faced with stucco, this two-story, asymmetrical house has a long roof slope on one side, twelve-over-one windows, wide veranda, and rubble stone chimney. It has a matching detached garage. This property was one of four parcels that Caroline E. Wilmarth sold in the late 1890s. The house was likely one of two built in 1899 for Clark A. Miller, who rented them upon completion. (The other house was likely 18 Bonnett Avenue, a two-story center hall Colonial Revival house, also finished with stucco.) A newspaper entry from that year notes that E. Hanford Sturges was the architect and Charles T. Robinson was the builder, both of New Rochelle (Fig.I-2).³⁶

26 Forest Park Avenue - This two-story, front-gabled shingled house is one of the eight houses built on Forest Park Avenue in 1910, likely for Thomas G. Hall. It is not clear if they were originally built to be rentals or for purchase; this one was occupied as a rental when the 1930 federal census was taken. It features two shingle patterns: squared ribbon course at the base and fish-scale shingles in the gable. The gable windows retain their historic wood sashes. Other notable features include flared roof eaves, flat dentils, a wraparound porch, and a matching detached garage (Fig.I-3).

15 Roosevelt Avenue - This two-story, brick and clapboard Colonial Revival house was built in the 1920s in the section parceled by the Post Road Realty Corp. after Thomas G. Hall’s death. It is a classic example of the suburban Colonial Revival house: a pedimented portico with a compass ceiling, an entrance with sidelights and a leaded-glass fanlight, and a center hall floor plan. Gertrude Hall Finch, a granddaughter of Caroline E. Wilmarth, resided at this address with her husband, Ernest, for many years (Fig.I-4).

5 Forest Park Avenue - This 1920s English Revival cottage combines a flared stone entrance gable with variegated slate roof that slopes down to cover a sitting porch, which is supported by a decoratively carved wood beam and bracketed posts. The main mass of the house is finished with stucco. A garage wing is recessed at the rear (Fig.I-5).

³⁴ Westchester County Deed, Libre 1478, pages 103-107.

³⁵ From <https://villageoflarchmont.org/larchmont-street-names/>.

³⁶ Newspaper clippings from the folder of a Larchmont historian. Newspaper title unknown.

12 Nassau Road - This is an intact example of the compact English Revival house common in Larchmont's 20th-century subdivisions. It features gabled façade that is finished with stucco, decorative half-timbering, and wood clapboard in the gable peaks. The entrance on one side of the façade is contained in a gabled surround of artfully-laid bricks; a stuccoed gabled bay projects from the opposite side. The windows are metal casements. Another characteristic detail is the front-facing, basement-level garage (Fig.I-6).

2 Concord Avenue - This whimsical example of a compact English Revival house features a corner entrance in a round tower with a steep conical roof. The front gable comprises a large uncut stone chimney and waney-edge wood clapboards at the attic with narrow diamond-pane windows. Like most compact English Revival houses of this period, it has a front basement-level garage (Fig.I-7)

4 Concord Avenue - This one-story house combines the squat Colonial Revival form with English Revival details, like the uncut stone façade, lead casement windows, basement garage, and variegated shingle on the dormer and gable peak. The side elevations are finished with wood shingles (Fig.I-8).

7 Concord Avenue - The entrance to this stuccoed English cottage is recessed behind a stone knee wall and carved bracketed wood beam. A tapered stuccoed chimney features an iron S tie-bar end. The windows on the façade are small diamond-pane casements. The garage is attached at the side (Fig.I-9).

14 Devon Road - This unusual example of an English Revival house has a stone façade containing two small windows and an archway leading to the entrance concealed on the side. The stonework masks a simpler brick mass behind. The brick is shiner-coursed. The attached garage is finished with stucco and decorative half-timbering (Fig.I-10).

11 Highwood Way - Located at the end of a dead-end block, this stuccoed English Revival cottage is dominated by a stone tower with a hexagonal roof containing the front entrance. Flanking it on one side is a garage. The windows are metal casements. The wood shingle roof was installed in 2018. The house faces a public pedestrian pathway that descends to Hall Avenue. (Fig. (Fig.I-11)



Fig.I-1: 55-57 Chatsworth Avenue



Fig.I-2: 8 Bonnet Avenue



Fig.I-3: 26 Forest Park Avenue



Fig.I-4: 15 Roosevelt Avenue



Fig.I-5: 5 Forest Park Avenue

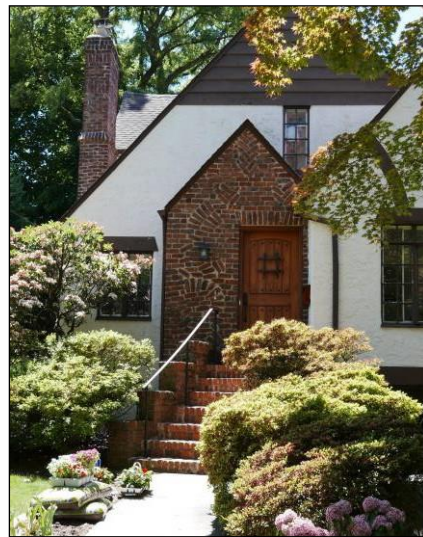


Fig.I-6: 12 Nassau Road



Fig.I-7: 2 Concord Avenue



Fig.I-8: 4 Concord Avenue



Fig.I-9: 7 Concord Avenue



Fig.I-10: 14 Devon Road



Fig.I-11: 11 Highwood Way

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Forest Park subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with local families who were involved in the development and real estate speculation of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Located on Chatsworth Avenue, the route to the railroad station, Forest Park was intended to attract city families to settle in Larchmont, which already had the cache of a sophisticated summer place. Forest Park also is architecturally significant for the number and variety of English Revival houses built there within a short period of time which became a character-defining feature of the village.

RECOMMENDATIONS

The Forest Park subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

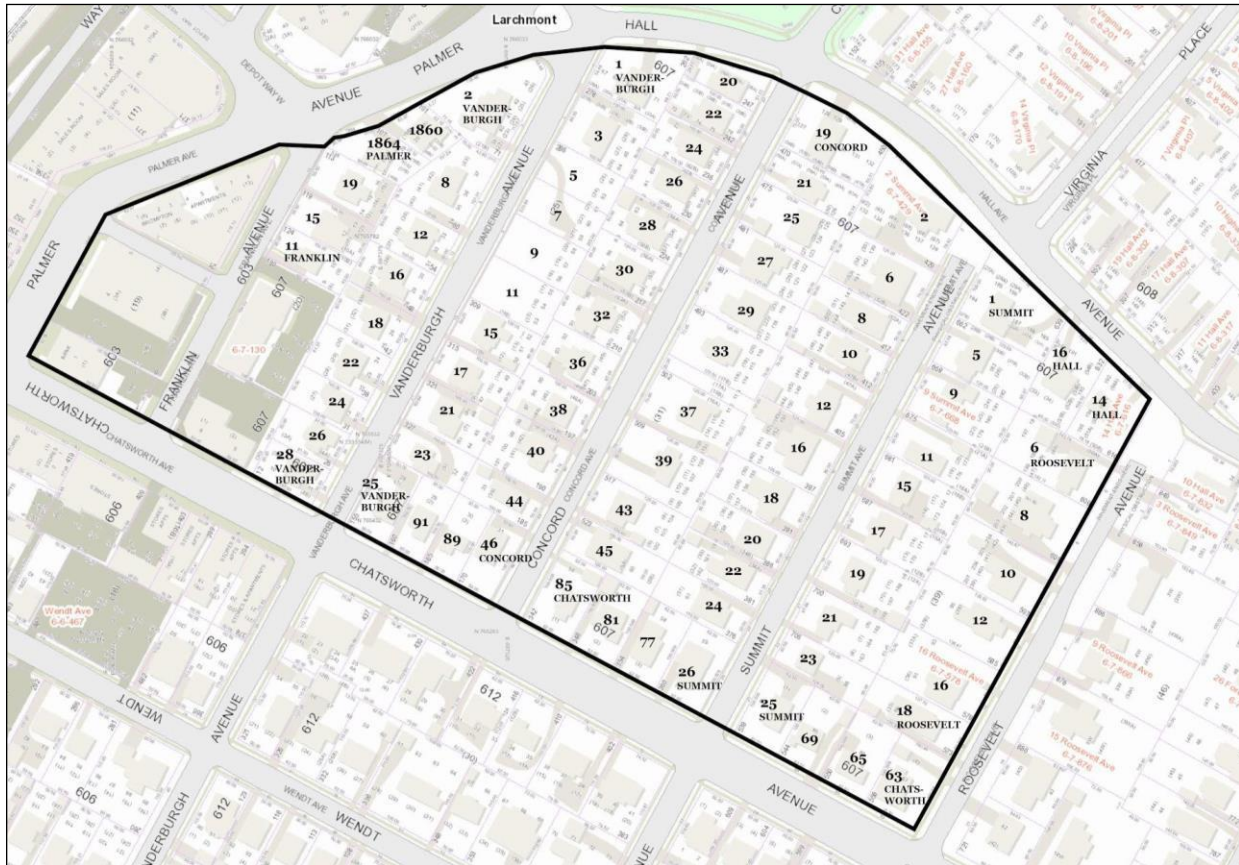
Given the significance of Emily Earle Lindsley in the social history of Larchmont, her house at 55-57 Chatsworth Avenue merits consideration as a local landmark.

J. Vanderburgh Park

Subdivision maps filed in 1891 and 1912

Primary development period: 1910s to 1920s

Developer: unknown



Map showing boundaries of the Vanderburgh Park subdivision

The Vanderburgh Park subdivision comprises the former Vanderburgh Estate, a tract of land inherited by Mary Bonnett Vanderburgh (1826-1887) from her parents, Peter and Patience Bonnett. The Bonnetts were Huguenots with long ties in New Rochelle. This tract was part of Peter Jay Munro's farm, which his son sold to a cousin, James I. Roosevelt, a partner in the Jay family law firm. The Bonnetts acquired the property in 1857. Mary Vanderburgh's sister, Caroline Bonnett Wilmarth, inherited the other portion of their parent's estate (see Forest Park, Subdivision I above). The original Bonnett estate comprised the land between present-day Boston Post Road, Chatsworth Avenue, Palmer Avenue, and the Mamaroneck town line. Mary's portion appears to have been the land situated between present-day Roosevelt, Chatsworth, and Palmer Avenues and the Mamaroneck town line on the east. She was married to farmer and merchant George E. Vanderburgh, who helped form the Westchester Historical Society. They had one adopted daughter, Eugenia B. Brown, who inherited the estate after Mary's death in 1887.

A subdivision map for Vanderburgh Park was first filed with the county register in 1894. It depicts 108 house lots fronting on Summit, Concord, and Vanderburgh Avenues and the north side of Roosevelt Avenue between Chatsworth and Hall Avenues. An amended version was filed in 1912. It shows that 15 lots had been sold with three already having houses on them. That same year an announcement was published in the *New York Times* that one hundred plots in Vanderburgh Park would be auctioned by Joseph P. Day under a tent “on the premises.”³⁷ It is not clear who was responsible for platting the lots. It seems the auction did not spur immediate development in the subdivision. By 1919, only 19 of the 81 houses extant today had been built. The remainder were built in the 1920s. (Only one house in this subdivision dates to after 1934.) With few exceptions, they are either Colonial Revival, English Revival, or Craftsman in style. The common forms are Dutch Colonial Revivals, Two-Story Colonials, English Cottages, and Craftsman Bungalows. The entrance to the Summit Avenue block, which has no outlet, is marked with English Revival-style stone and brick piers.

According to the 1930 federal census, many of the households in this subdivision were small in size with just one member working outside of the home. Occupations included merchant, teacher, salesman, plumber, lawyer, textile manufacturer, undertaker, public accountant, jewelry wholesaler, bonds broker, finance company treasurer, cigar manufacturer, and chemical company executive. Some households had one or two live-in maids.

Notable houses:

63 Chatsworth Avenue - Located on the north corner of Chatsworth and Roosevelt Avenues, this shingle-clad American Four Square house features a tall hipped roof with a centered dormer, a full-width front porch with Classical columns, and a wide front door with sidelights. Built sometime between 1894 and 1903, it is one of the oldest houses in this subdivision (Fig.J-1).

18 Roosevelt Avenue - Neighboring 63 Chatsworth Avenue on Roosevelt Avenue and built about the same time, this two-story, front-gabled house does not fit neatly into a stylistic category. It has Victorian era massing combined with Colonial Revival style porch supports. The full-width front porch has been enclosed and a partial extension built over the entrance. (Fig.J-2).

12 Roosevelt Avenue - Flanked by Colonial Revival houses, this 1920s stuccoed English Revival cottage features thoughtful period details, including ornate half-timbering, waney-edge gable clapboards, and a slate roof—all combined with the modern convenience of a front basement garage. The large front porch and brick infill at the entrance are recent but sympathetic changes (Fig.J-3).

9 Summit Avenue - This 1920s bungalow is distinctive for its steeply pitched roof, wide roof overhang, wide clapboard siding, entrance distinguished by decoratively carved brackets and settles on the sides in a Colonial mode, and a thick-columned side porch. A basement garage is recessed on the side (Fig.J-4.)

³⁷ “Residential Plots at Auction,” *New York Times*: 16 June 1912, RE 1.



Fig.J-1: 63 Chatsworth Avenue



Fig.J-2: 18 Roosevelt Avenue



Fig.J-3: 12 Roosevelt Avenue



Fig. J-4: 9 Summit Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Vanderburgh Park subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with local families who were involved in the development and real estate speculation of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Located on Chatsworth Avenue, the route to the railroad station, Vanderburgh Park was intended to attract city families to settle in Larchmont, which already had the cache of a sophisticated summer place.

RECOMMENDATIONS

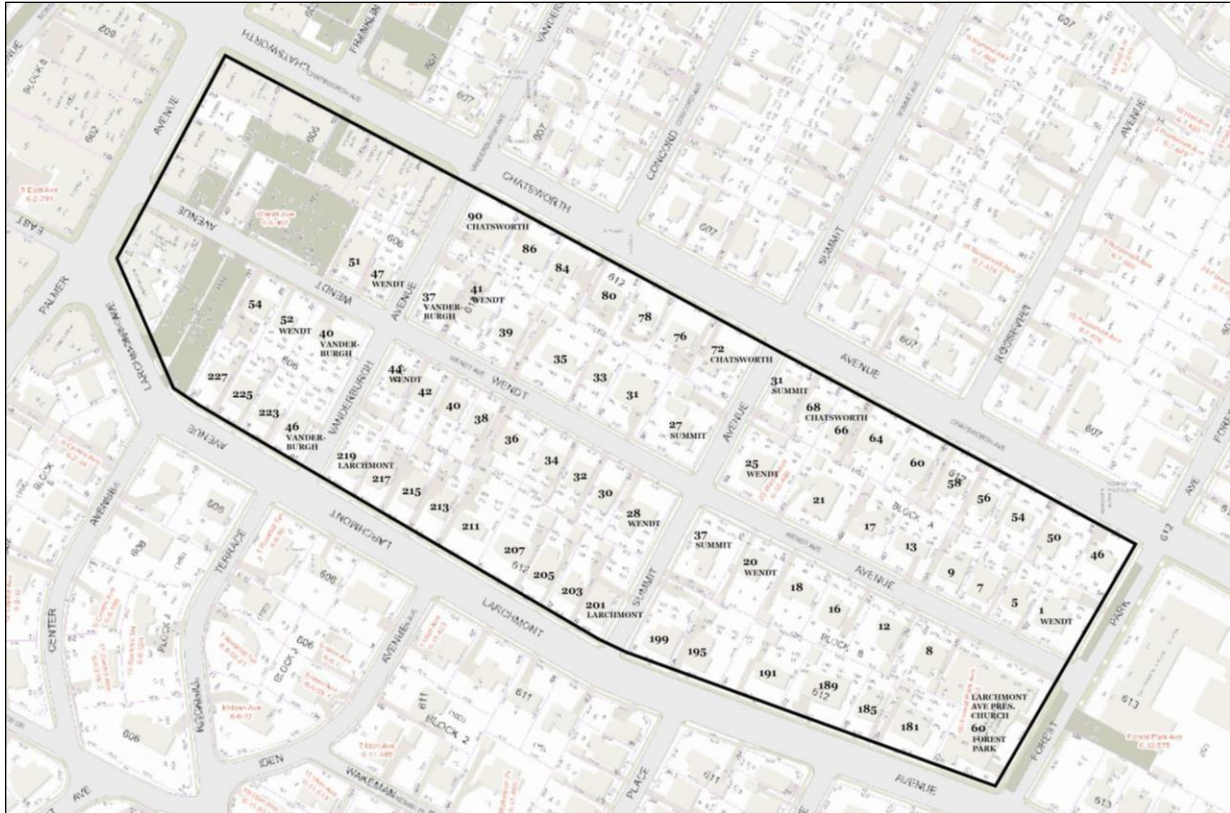
The Vanderburgh Park subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

K. Larchmont Centre

Subdivision map filed in 1913

Primary development period: 1910s to 1930

Original developer: Carsten Realty Corp



Map showing boundaries of the Larchmont Centre subdivision

This six-block subdivision was formerly the 30-acre estate of Carsten Wendt, a German-born lawyer who practiced in New York City. He purchased his estate in 1885 from the Chatsworth Land Company. Eight years later he built a two-story wood-frame house and barn on the block bounded by Larchmont, Summit, Wendt and Forest Park Avenues. Sometime after 1893, he acquired land on the west side of Larchmont Avenue (see Parkside subdivision.) Wendt is a significant figure in the civic history of Larchmont. In addition to being one of the incorporators and original trustees of the village, he served as its second president, president of the school board, village auditor, and counsel to the village board. After his death in 1912, his estate was platted into 190 narrow house lots. The subdivision map for Larchmont Centre was filed that same year by the Carsten Realty Corporation. It is not clear who its members were, although the use of Carsten Wendt's name suggests a family connection. The map depicts two pre-existing houses—present-day 84 Chatsworth Avenue and 201 Larchmont Avenue—as well as smaller structures near to or on Palmer Avenue. Wendt's house and barn are not depicted. However, the house was relocated to present-day 21 Wendt Avenue around that time.

By 1919, 22 of the 71 houses in the subdivision today had been built. Approximately 39 more were built by 1930 with the remainder built after 1950. With few exceptions, they are either Colonial Revival, English Revival or Craftsman in style. The common forms are Dutch Colonial Revivals, Two-Story Colonials, Craftsman Foursquares, English Cottages, and Bungalows. Given the great mixture of house types and details from property to property, it seems an effort was made by builders to individualize designs to satisfy their buyers.

According to the 1930 federal census, many of the households in this subdivision were small in size with just one member working outside of the home. Occupations included a stockbroker, bank vice president, restaurant proprietor, gas station proprietor, real estate salesman, dry goods merchant, ad man for the *New York World*, and paper bag manufacturer. Some households had a live-in maid.

Notable Houses:

21 Wendt Avenue - This two-story, cross-gabled, wood-frame Queen Anne house is the former residence of Carsten Wendt, for whom the street is named. Built in 1893, the house was moved to its present site from across the street shortly after his death in 1912. Whereas Queen Anne houses of the previous decade were typically asymmetrical, multi-textured and exuberantly detailed, this late version exhibits influences of the then rising Colonial Revival trend with its symmetry, corner piers, and ornamental restraint. The *porte cochère* was likely added after the house was moved. A wood-frame garage is located beyond (Fig.K-1).

84 Chatsworth Avenue - Built in 1901, this two-story, shingled Four Square house was built for William Murray, likely on speculation. Murray and his father, Charles, were prominent local businessmen and William was active in real estate, owning 125 lots in town at one time.³⁸ The American Four Square was a popular house form in the early 20th century, built from published plans or catalog kits. The hallmarks of the style are a two-story cubic form topped by a hipped roof with central dormers and fronted by a broad porch. Both floors have four proportional corner rooms. No. 84 retains many of its original details, including its wood window sashes (Fig. K-2).

201 Larchmont Avenue - Like 84 Chatsworth Avenue, this two-story house, located on the northeast corner of Summit Avenue, is depicted on the subdivision map filed in 1912. Likely built ca. 1911, this house has a Four Square mass at its core elaborated by a cross-gable bay on one side, wrap-around porch in expression of Colonial and Craftsman styles. The sashes have a nine-over-one mullion pattern. (Fig.K-3).

41 Wendt Avenue - Situated on the east side of Wendt Avenue near Vanderburgh Avenue, this 1920s two-story brick and clapboard-clad house is a classic example of the melding of popular residential styles. The clapboard-clad mass of the house is Craftsman Four Square while the brick entrance and chimney combination are clearly English Revival. The rear detached frame garage includes an apartment, a rare feature in Larchmont. (Fig.K-4).

³⁸ "84 Chatsworth Avenue," Larchmont 2011 Spring House Tour book, 16.



Fig.K-1: 21 Wendt Avenue



Fig.K-2: 84 Chatsworth Avenue



Fig.K-3: 201 Larchmont Avenue



Fig.K-4: 41 Wendt Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Larchmont Centre subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with local families who were involved in the development and real estate speculation of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. The house of its initial developer, Carsten Wendt, is located on an eponymous street. Bordering on Chatsworth Avenue, the route to the railroad station, the subdivision was intended to attract city families to settle in Larchmont, which already had the cache of a sophisticated summer place.

RECOMMENDATIONS

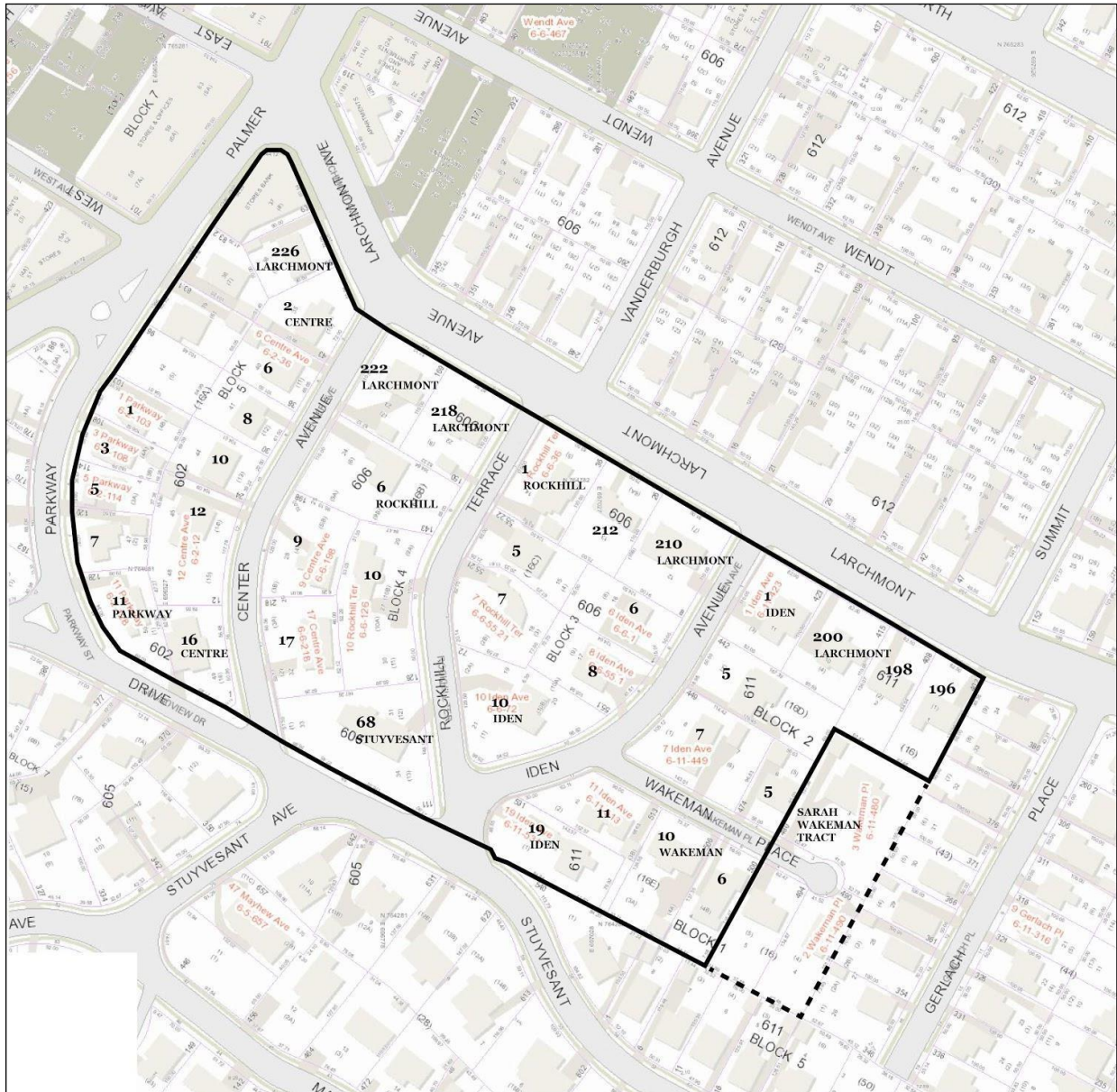
The Larchmont Centre subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities. Although moved from its original sits across the street the Wendt house at 21 Wendt Avenue merits designation for its association with a significant local figure.

L. Parkside

Subdivision map filed in 1919

Primary development period: 1910s to 1920s

Original Developer: Parkside-Larchmont Corp. & Charles Field Griffen & Co.



Map showing boundaries of the Parkside subdivision including the Sarah Wakeman tract (dashed)

This 16-acre subdivision is bounded by Larchmont Avenue on the east, Parkway Street on the north, Soundview Drive and Stuyvesant Avenue on the east, and the Utopia Park subdivision on the south. The parcel map was filed in 1919 by an entity known as the Larchmont-Parkside Corp. An announcement published in the *New York Tribune* in May 1919 noted that “Charles Field Griffen & Co.

were the brokers and will have charge of the development and resale of the property.”³⁹ It also notes that the property belonged to the estate of Henry Iden, a Mamaroneck-based businessman with substantial landholdings in the area. It does not appear that he held this property for long. While the 1893 Bien Atlas of Westchester County ascribes this tract to Charles D. Shepard, a New York City businessman who resided in Larchmont, the 1911 Bromley Atlas of Westchester County shows that by then it was the property of Carsten Wendt, whose residence and estate faced this tract (see Larchmont Centre subdivision.) It seems likely that Iden acquired the land after Wendt’s death in 1912.

The 1919 subdivision map shows 74 house lots, most lining the curving single-block side streets of Parkway St, Centre Avenue (now Center), Hillcrest Avenue (now Rockhill Terrace), and Iden Avenue. Advertisements published in New York City newspapers in 1919 and 1920 describe Parkside as a restricted residential section on the Sound side of the railroad with winding roads and mature old oak trees. Buyers could purchase a plot from the developer, Parkside-Larchmont Corp., to build upon according to the buyer’s desires. It is not clear how many houses they were responsible for building. Deed restrictions limited development to a single dwelling per parcel and required the developer’s approval of house plans. One buyer, Arthur E. Carpenter, hired architects Guttenberg & Clyde to design a custom English cottage home on top of an elevated rock cropping on Rockhill Terrace, which was built by David Nicholson, a New York City contractor (see 7 Rockhill Terrace below).⁴⁰

Of the 40 houses in the subdivision today, 34 were built in the 1920s. Most are Colonial Revival in style. According to the 1930 federal census, Arthur Carpenter was an accountant at PricewaterhouseCoopers. He resided at 7 Rockhill Terrace with his wife Flora, two sons and a servant. His neighbor across the street at No. 10 was Seth Adamson, an Englishman and stockbroker, his wife Florence, their three young children, and two servants. Occupations of other residents at the time include civil engineer, architectural draftsman, metal salesman, and clerk at J.P. Morgan Chase.

The southern end of the Parkside subdivision includes a dead-end street called Wakeman Place. It is named for the former estate of Eugene D. Wakeman, a florist and longtime village clerk, whose house likely still stands at the end of the short street in much altered form.

Notable houses:

200 Larchmont Avenue - The 1920s English Revival cottage features an abundance of period details beginning with flared front gable faced with worked stucco and a faux arrowslit at the peak. The chimney next to the entrance is finished with randomized stone accents and topped with chimney pots. The brickwork at the base has a basketweave pattern. The roof ends are pinched. Leaded diamond-paned casement windows above the entrance appear to be original (Fig.L-1).

7 Rockhill Terrace - This stucco and clapboard English Revival house was custom designed by architects Guttenberg & Clyde for a Brooklyn buyer, Arthur Carpenter. Built in 1924 atop an elevated site with rubble stone retaining walls and staircases, it has a “suntrap” plan, which has angled walls allowing more sunlight into the house. Other distinctive features include a French Norman-like round

³⁹ “Sale of Big Larchmont Tract,” *New York Tribune*: 25 May 1919, Sec III, 11.

⁴⁰ 10 April 1924 news clipping from “Parkside” folder in files of local historian.

stone entrance tower, a wood side porch, metal casement windows included one that is leaded diamond-pane, and pinched roof ends (Fig.L-2).

10 Rockhill Terrace - This uncut stone, multi-level English Revival house, like its opposite neighbor at 7 Rockhill Terrace, it was built in the 1920s and has a French Norman-like round stone entrance tower, elevated above the driveway. Rising above the tower is a stone chimney topped by multi-shaft brick flues (Fig.L-3).



Fig.L-1: 200 Larchmont Avenue



Fig.L-2: 7 Rockhill Terrace



Fig.L-3: 10 Rockhill Terrace

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Parkside subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with local real estate speculators who were involved in the development of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Nearly all of the houses in Parkside were built in the 1920s and included two of the more distinctive English Revival houses in the village. Bordering on Larchmont Avenue, the route to the railroad station, the subdivision was intended to attract city families to settle in Larchmont, which already had the cache of a sophisticated summer place.

RECOMMENDATIONS

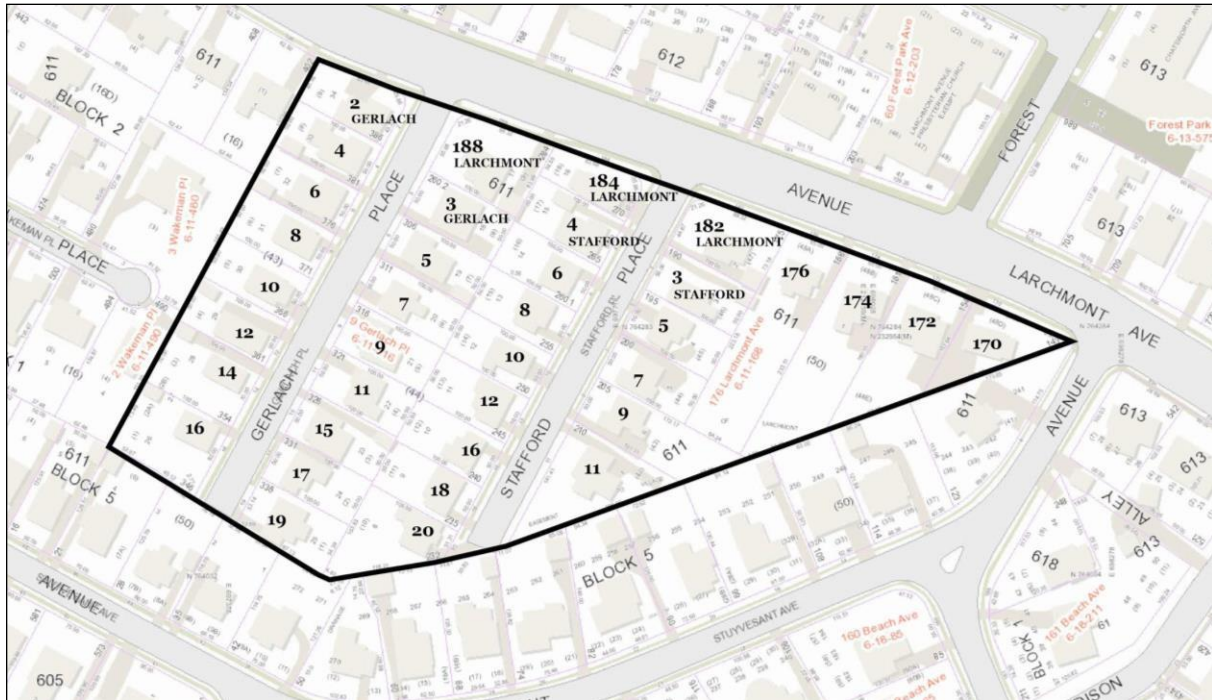
The Parkside subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities. The two Rockhill Terrace houses described here have potential for national/state and local designation.

M. Utopia Park

Subdivision map filed in 1908

Primary development period: 1910 to 1912 and 1920s

Original Developer: Nouveau Realty Co.



Map showing boundaries of the Utopia Park subdivision

Prior to the establishment of this subdivision, this 6.8-acre tract on the west side of Larchmont Avenue north of Boston Post Road belonged to Mary Gerlach and her second husband Julius, a house painter, fire chief, and village trustee. Ireland-born Mary immigrated to the United States in 1870. She and her first husband, Steven Keller, resided on the property of James Van Schoonhoven Myers until 1881 when she purchased the future Utopia Park tract.⁴¹ A house and barn are depicted on the tract in the 1893 *Bien Atlas of Westchester County*. Her 1909 will makes clear that by then she and Julius were residing in a house on the south side of Boston Post Road next to the Larchmont Athletic Club. The fact that the larger tract is not mentioned indicates she had already sold it to a developer, the New Rochelle-based Nouveau Realty Co. The subdivision map was filed with the county clerk in 1908.

Utopia Park today contains 36 houses concentrated on Gerlach and Stafford Place, both single-block streets that dead-end with stone walls. It is not clear if Nouveau Realty built houses or simply sold lots to homeowners and builders for development. Most of the subdivision's earliest houses were built in 1910-1912 on Gerlach Place: Nos. 2, 4, 5, 6, 9, 12, 14 and 15. Nos. 3 and 4 Stafford Place were also built at this time. All are two-story, wood-frame houses with full-width or wrap-around porches

⁴¹ Spikes, *Larchmont*, p. 96.

fronted by column posts. Some are gable fronted; others have hipped roofs with a front dormer. They are clad with shingles or clapboards, and feature bay windows on the façade. It is likely they are the work of a single builder. New development did not occur again in Utopia Park until after 1920. With the exception of three, the remaining houses were built in the 1920s. Most are either Dutch Colonial Revival, Two-Story Colonial, Craftsman Bungalow, or English Cottage in design.

Ten households were enumerated in the 1920 census. Residents included Don A. and Jane French, their two daughters and his mother-in-law at 5 Gerlach Place. French's occupation is listed as wholesale salesman. Levi and Ida Parent resided at 9 Gerlach Place with their three children, a boarder, and a servant. Levi was a railroad clerk and Ida a real estate agent. The occupations of other residents besides sales included police captain and chemist. All owned their homes, either outright or mortgaged. For the 1930 census, approximately 18 households were enumerated. Like the decade before, many worked in sales, such as dry goods, furniture, automobiles, lace, and cosmetics.

Notable houses:

4 Stafford Place - This two-story, gable-front house is an intact example of the early homes built in Utopia Park between 1910 and 1912. It features a wrap-around porch with column posts, a double-story bay window, and stucco cladding at the first story with wood clapboard above (Fig.M-1).

172 Larchmont Avenue - Similar in design to Carsten Wendt's house at 41 Wendt Avenue (see notable houses in Larchmont Centre, Subdivision K), this 1920s two-story, wood-frame house is a classic example of the melding of popular residential styles. The shingle-clad mass of the house is Craftsman style, while the centered rubble stone chimney and rounded entrance are English Revival in design. Of special note are the arched windows incorporated into the chimney mass at the first story (Fig.M-2).



Fig.M-1: 4 Stafford Place



Fig.M-2: 172 Larchmont Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Utopia Park subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with local real estate speculators who were involved in the development of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Nearly all of the houses in Utopia Park were built in the 1920s. Bordering on Larchmont Avenue, the route to the railroad station, the subdivision was intended to attract city families to settle in Larchmont, which already had the cache of a sophisticated summer place. Architecturally significant is a group of ten houses of similar design and construction date on Gerlach and Stafford places, which appear to have been the work of a single builder.

RECOMMENDATIONS

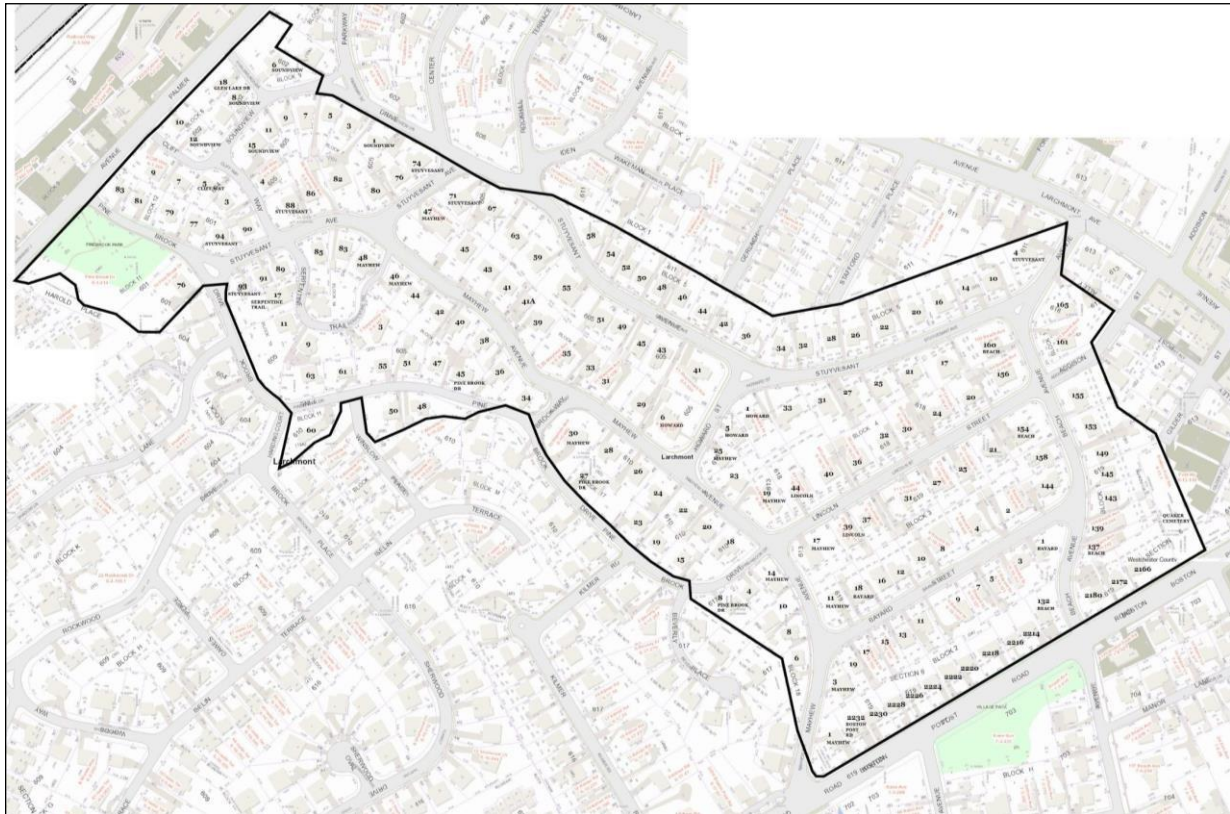
The Utopia Park subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities. In particular, it is recommended to focus on the construction histories of the ten matching houses within the subdivision.

N. Pine Brook, formerly Larchmont Park

Subdivision maps filed in 1904-1912

Primary development period: 1904 to early 1930s

Original Developers: Edward McVickar (1904-1910); Country Home League (1912-ca 1922)



Map showing boundaries of the Pine Brook subdivision

The parcel maps for this large subdivision were filed with the county register in three parts in 1904, 1906, and 1912 as “Larchmont Park.” The original developer was Edward McVickar, a young Manhattan-based real estate developer. While he operated under multiple entities including the McVickar-Gaillard Realty Company, the main focus of his work appears to have been the development of Larchmont Park.

This tract was part of the northern farm section of Peter Jay Munro’s estate, nearly all of which his son, Henry Munro, sold in 1840 to Judge James I. Roosevelt. He was a nephew of Peter Jay Munro and partner in Munro’s cousin Peter Jay’s law firm. An 82-acre tract on the western edge had been conveyed to Lloyd Saxbury Daubeny and his wife Susan Titford who was Peter Jay Munro’s niece. It is unknown to what extent they used the property before selling it in 1857 to Patience Bonnett, the widow of New York merchant John Bonnett, descendants of Huguenot who settled in New Rochelle in 1688. The 1858 map of Mamaroneck depicts a dwelling and associates it with their son, William H. Bonnett, also a merchant. Bonnett was identified as a gentleman in the 1860 census and was enumerated in the vicinity with his family and three servants suggesting they inhabited a pre-existing

house on the property. By 1863, the Bonnetts were back living in New Rochelle as James Van Schoonhoven Myers, a retired New York wholesale dry goods merchant, had acquired the property. He and his wife, Mary Ten Broeck, built a large and ornate 29-room “cottage” and named it Chatsworth House. After the property changed hands again and Edward McVicker had subdivided it for residential development, the house became a summer boarding house known as the Chatsworth Inn. It was located on the corner of Beach and Lincoln Avenues when it was torn down in 1903.⁴²

In 1904, countless advertisements for “desirable” building lots in Larchmont Park began appearing in *The New York Times*. Early development centered on Bayard, Lincoln and Stuyvesant Streets just north of the Boston Post Road. Early houses, such as 149 and 161 Beach Avenue and 3 and 4 Bayard Street, are eclectic in design, mixing Craftsman or Shingle styles with period forms or accents. Lots were sold to individual buyers intending to build homes for their families or to construction companies who purchased multiple lots to build houses on speculation. In 1910, the New York Terrain & Building Corporation announced plans to build ten or twelve houses in Larchmont Park—no two to be alike—ranging in cost from \$9,000 to \$12,000.⁴³ The buyers of these lots and houses were often New York City dwellers.

McVickar died suddenly at the age of 41 in 1910.⁴⁴ By 1912, development in Larchmont Park was being promoted by a company called the Country Home League, which was directed by Leo Bugg. The league sold houses and lots in five leisure communities in northern New Jersey and the lower Hudson Valley. Its services included home financing and construction.⁴⁵ It was perhaps at its direction that the subdivision was expanded that year to include the blocks north of Howard Street extending to Palmer Avenue with the undulating Pine Brook Drive forming the western boundary. More than 50 houses were built in this section between 1912 and 1919. Examples include the rustic shingle and stone bungalow at 51 Stuyvesant Avenue and the clapboard-sided Dutch Colonial Revival houses at 40 and 42 Mayhew Avenue. Most of the houses built between 1919 and 1934 were either Colonial or English inspired. Of the approximately 187 homes standing in the subdivision today, fewer than 30 were built after 1934 with eleven of those being on Boston Post Road. The Pine Brook Residents Association was formed in the 1940s to address the needs of the community. Around this time Pine Brook was adopted for the subdivision name. Bayard Street, one-block long, retains historic bluestone sidewalks on both sides of the street, which is a unique surviving feature in Larchmont’s subdivisions.

According to the 1920 federal census, many of the early households in Larchmont Park were families with school-aged children. Household heads worked in professional jobs, such as medicine, advertising, and engineering. Some had live-in maids.

Notable houses:

149 Beach Street - A two-and-a-half-story gambrel roofed house in the Shingle Style built ca 1905. Considering that there were no immediate neighbors in the early years, the house was likely custom

⁴² From the files of the Larchmont historian, folder “Larchmont Park.”

⁴³ “Unique Dwellings to be Built at Larchmont Park by Corporation,” *New York Times*: 27 Feb 1910, 63.

⁴⁴ “Edward McVickar Dies Suddenly In His Auto,” *New York Times*: 31 May 1910, 1.

⁴⁵ “Charming Homes in the Ramapo Foothills,” *New York Sun*: 18 February 1912, RE 8.

designed for the owner-occupant. Distinctive features include rubble stone porch supports; historic wood sashes in the upper floors; and three pedimented dormers. The porch has been partially enclosed and a second-floor extension built on the porch roof (Fig.N-1).

161 Beach Street - Situated on an elevated corner lot at Addison Street, this custom-designed, two-story stucco and stone Craftsman house was built circa 1907. A two-story bay faced with uncut rubble stone projects from the west façade. Other distinctive features include a wrap-around porch, exposed rafters, and knee brackets on the north elevation (Fig.N-2).

8 Bayard Street - Situated mid-block lot between Mayhew and Beach Avenues and built before 1911 in the first wave of development in Larchmont Park, this two-story, cross-gambrel roof house combines Colonial and Shingle details. A notable feature is a three-story tower with a round base on the first story and shingled octagonal walls above (Fig.N-3).

10 Stuyvesant Avenue - This two-story, half-timbered and stucco English Revival house faces the head of Beach Avenue. According to Sanborn maps, it was built between 1904 and 1911. Like 8 Bayard Street and 161 Beach Street, it was custom designed. Distinctive features include the ample half-timbering, exposed rafters, and casement windows. A matching detached garage is located behind the house (Fig.N-4).

17 Stuyvesant Avenue - This two-story, center hall Colonial Revival house with an expansive semi-circular portico was built between 1904 and 1911. It has wood clapboard siding, a low hipped roof, and diamond-patterned window sashes. The house's grand proportions are similar to those of the Victorian summer houses in Larchmont Manor. A small detached frame garage is located at the end of the driveway (Fig.N-5).

27 Stuyvesant Avenue - According to Sanborn maps, this one-and-a-half-story stucco and shingle Craftsman bungalow was built between 1911 and 1919. A stand-out feature is the four large carved brackets flanking the entrance. Other distinctive features include the double-pitched jerkinhead roof, exposed rafters, and asterisked porch railing. A small detached frame garage is located at the end of the driveway (Fig.N-6).

6 Howard Street - Situated on a large corner lot at Mayhew Avenue, this two-story stuccoed house reflects Prairie School design influences with the horizontal emphasis, low hipped roof, widely overhanging eaves, and large square porch supports. A simple geometric frieze above the porch on the front façade provides a decorative effect. Built in 1912 for a New York City couple who resided there for six years before selling to a cocoa importer from South America, the house eventually became the home of Edward Grant Borrow, the legendary general manager and president of the New York Yankees, and his wife, who lived there for roughly 20 years. The detached garage was added in 1930 (Fig.N-7).⁴⁶

76 Pine Brook Drive - This long and low stuccoed Craftsman bungalow, built ca 1921, is in character with the early houses of the California Bungalow Community (Subdivision P), centered on Shadow Lane, even though the parcel is technically on the Larchmont Park Part 3 subdivision map. It is very

⁴⁶ House was part of the 2018 Larchmont Holiday House Tour.

possible that this lot was developed by Ferdinand Fish, the developer of the California Bungalow Community. He is known to have built other houses in Pine Brook (Fig.N-8).

31 Mayhew Avenue - This artful Craftsman cottage clad with stucco and shingle was built ca. 1919. It could have been built by Ferdinand Fish, the developer of the California Bungalow Community subdivision, centered on Shadow Lane. The house features large knee brackets, deep eaves, carved roof rafter ends, and a stained-glass transom over a picture window on the front façade. The naturalistic setting with rock cropping adds to the rustic character of this property. According to the 1920 census, the first owner of this house was Walter Burbank, a coat manufacturer (Fig.N-9).

11 Serpentine Trail – This eclectic English Revival house was built ca. 1912 and was the home of C. Paul Jennewein (1890-1978), muralist and sculptor with works in many museum collections. He created panels for the Justice Department Building in Washington, D.C. and the British Building at Rockefeller Center in Manhattan. A panel designed for the “Industries of the British Isles” collection at Rockefeller Center is embedded in the front of the house.

55 Stuyvesant Avenue - The ample use of uncut rubble stone for cladding on the first floor and for the porch structure give this ca. 1911 Craftsman Bungalow a rustic character. Even the attached garage, which was added later, is finished with stone. Other distinctive details include mirrored wood porch brackets and the double gabled roof dormer, finished with shingle (Fig.N-10).



Fig.N-1: 149 Beach Avenue



Fig. N-2: 161 Beach Avenue



Fig. N-3: 8 Bayard Street



Fig. N-4: 10 Stuyvesant Avenue



Fig.N-5: 17 Stuyvesant Avenue



Fig.N-6: 27 Stuyvesant Avenue



Fig.N-7: 6 Howard Street



Fig.N-8: 76 Pine Brook Drive



Fig.N-9: 31 Mayhew Avenue



Fig.N-10: 55 Stuyvesant Avenue

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Pine Brook, formerly Larchmont Park subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with early local figures and later real estate speculators involved in the development of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Nearly all of the houses in Pine Brook were built before 1934. With fifty houses built between 1912 and 1919, it was among of the largest residential subdivisions developed after Larchmont Manor. Containing an eclectic mix of early 20th-century architectural styles, Pine Brook is particularly significant for its collection of Craftsman homes.

RECOMMENDATIONS

The Pine Brook subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

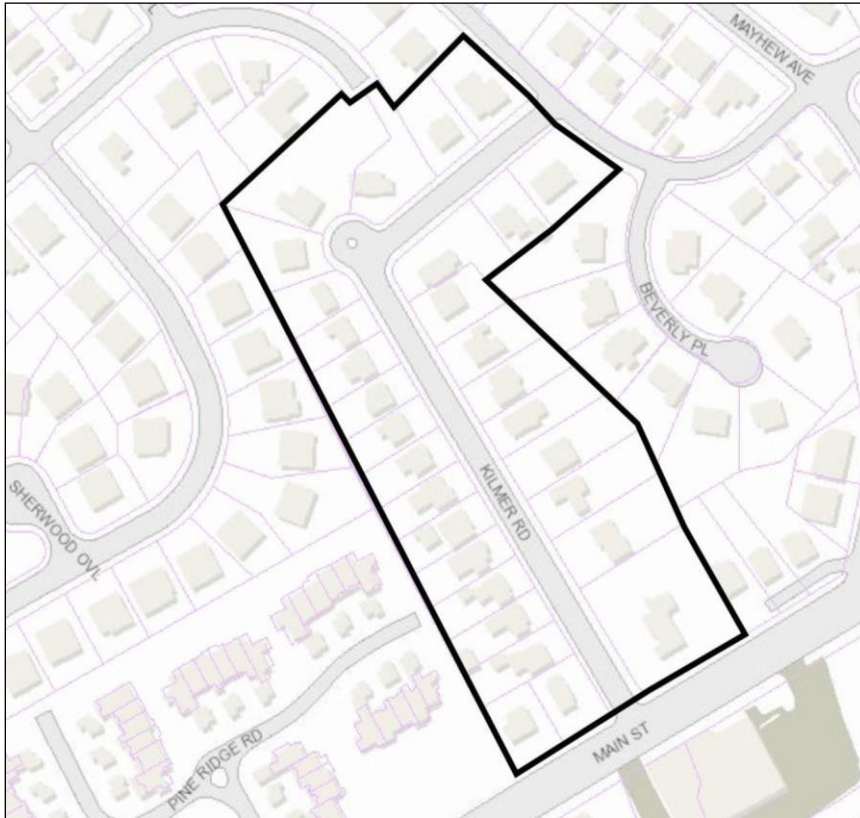
The house at 11 Serpentine Trail appears individually significant for its association with sculptor C. Paul Jannewein, as does the house at 6 Howard Street merits consideration for individual local designation for its association with Edward Grant Borrow and its architectural distinction as a rare example of the Prairie School influence in Larchmont. Two Craftsman homes at 76 Pine Brook Drive and 31 Mayhew Avenue, should be included in the study of similar and potentially associated houses in the California Bungalow Neighborhood. (See Subdivision P below).

O. Pine Brook Terrace

Subdivision map filed in 1924

Primary development period: 1924 to early 1930s

Developer: Larchmont Development Co., Moses Cherry, President (later M.H. Petigor)



Map showing boundaries of the Pine Brook Terrace subdivision

This single-street subdivision on Kilmer Road was created in 1924 by the Larchmont Development Company, whose president at the time was Moses Cherry (1884-1965), a local builder who resided at 15 Woodbine Avenue with his large family. His father, also named Moses, was a successful trunk and leather merchant in Manhattan who by 1910 was residing in Larchmont. Cherry Avenue is possibly named for him. (According to the 1920 federal census, Moses Jr. previously resided at 3 Clark Court with his then young family and was still working in his family's trunk business.)

Prior to the creation of the subdivision, the land belonged to Emelyn Gill and Emma Herne, whose homesteads were on the east side of today's Kilmer Road. Gill's Victorian-era home still stands at 1 Kilmer Road facing Boston Post Road; the 1872 map of Larchmont depicts the house and associates it with William S. Toole, a New Rochelle merchant (Fig.O-1). Today 31 houses line the L-shaped Kilmer Road, which has outlets on Pine Brook Drive and Boston Post Road. Nine are well-appointed English Revival homes and most of the rest are variations of the Colonial Revival (Figs.O-2 & O-3). With the exception of three homes that were built after 1950, the subdivision was fully developed by 1934. It seems likely that Cherry built at least some of the houses to suit the tastes of the homebuyer.

According to Larchmont historian Judith Doolin Spikes, the road was renamed for Joyce Kilmer, a writer and reviewer for the *New York Sunday Times Magazine* and was best known for his poem “Trees,” at the request of the Village Board who following the first World War wanted street names to honor locals who had died for the cause.⁴⁷ By the late 1930s, the Larchmont Development Company was under the direction of M.H. Petigor. The company was responsible for the 1938 construction of the multi-building apartment complex known today as Mamaroneck Gardens next to Mamaroneck High School.⁴⁸



Fig.O-1: 1 Kilmer Road

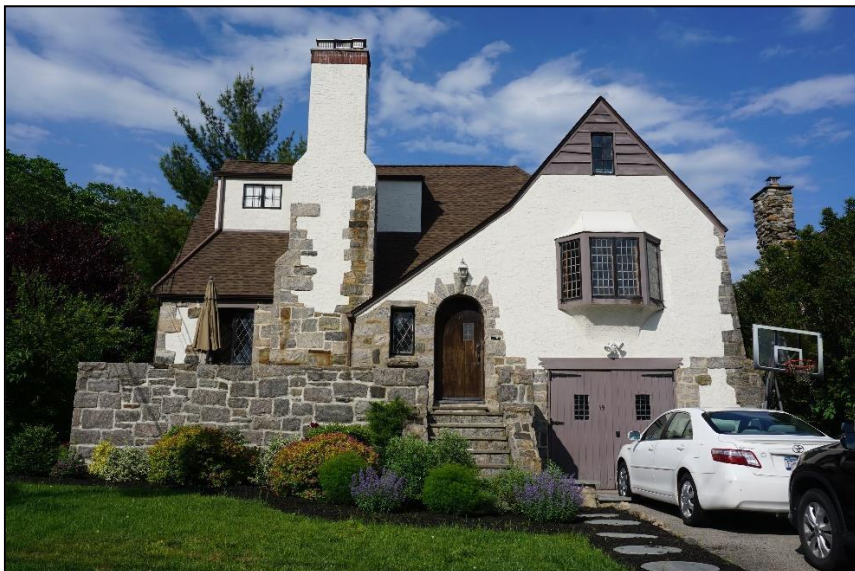


Fig.O-2: 19 Kilmer Road

⁴⁷ Spikes, “Larchmont Street Names.”

⁴⁸ “Huge Apartment Project Makes Rapid Progress,” *Larchmont Times*: 10 November 1938, 4.



Fig.O-3: 27 Kilmer Road

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

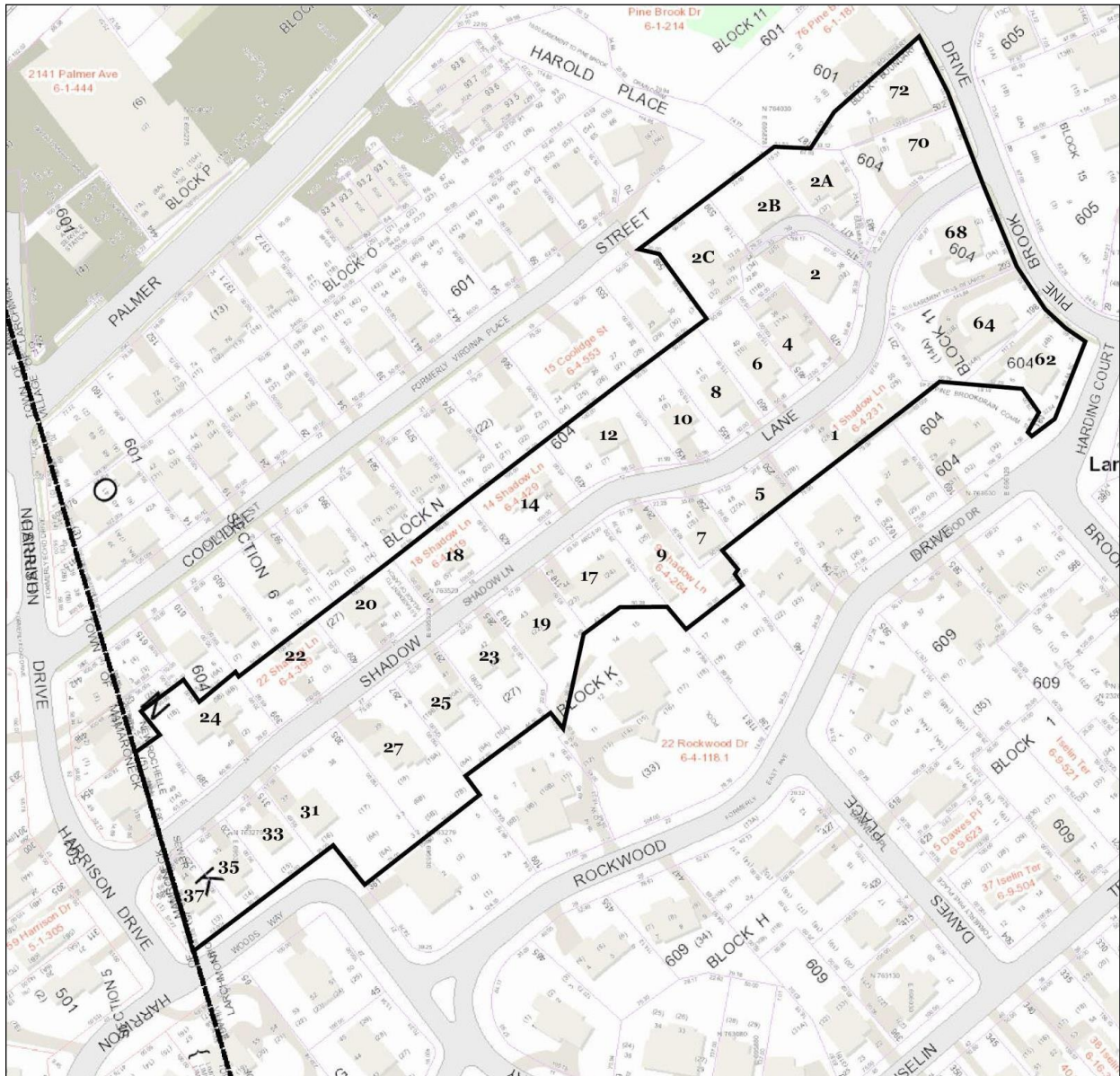
Pine Brook Terrace is historically significant as a location of Larchmont's early 20th-century suburban development. Its associations with early local figures and later real estate speculators involved in the development of the lands at the rear of Peter Jay Munro's estate is an important aspect of the village's history. Nearly all of the houses in Pine Brook Terrace were built before 1934. The subdivision is architecturally significant for its distinctive collection of English Revival houses.

RECOMMENDATIONS

The Pine Brook Terrace subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

The Gill house at 1 Kilmer Road, built ca. 1870, should be evaluated for individual local designation as a rare surviving example of domestic architecture predating Larchmont's subdivisions.

P. California Bungalow Community
Subdivision map filed in 1916
Primary development period: 1916 to 1920s
Original Developer: Ferdinand Fish, Pine Brook Syndicate



Map showing boundaries of the California Bungalow Community subdivision.

This subdivision was established by Ferdinand Fish (1851-1927), a real estate agent and developer of seasonal shore communities in New Jersey, Brooklyn and Westchester. His early career centered on selling, renting and managing Manhattan real estate. According to one source, he was responsible for the sale of three parcels to the Singer Manufacturing Company on which the Singer Building was

built, the tallest building in the world at the time of its completion in 1908.⁴⁹ Fish also organized multiple property development corporations. He was an early developer of the seasonal communities at Highland and Navesink Beaches at the Jersey Shore in the 1880s, and he also established the summer cottage community Water Witch Park & Club at Monmouth Hills, New Jersey, in 1895. By 1911 Fish had shifted his energies to Larchmont. The New Rochelle city directory of that year lists him as an architect with a residence at 73 Chatsworth Avenue, which at that time was at the northeast corner of Addison Street (it no longer exists). In 1912, he became a founding member of the Larchmont Country Club.⁵⁰

In 1916, as part of the Pine Brook Syndicate, Ferdinand Fish filed a subdivision map of the “California Bungalow Community,” which comprised 46 house lots on today’s Shadow Lane (originally called Woodland Drive) and four on Pine Brook Drive. The land was formerly part of the 86-acre summer estate of James Van Schoonhoven Myers and his wife, Mary, a Brooklyn-based couple, on which they built a large house called Chatsworth House in the 1860s, which no longer exists. The earliest houses built in the California Bungalow Community subdivision are four one-story frame bungalows at 68, 70, and 72 Pine Brook Avenue and 4 Shadow Lane. Their bracketed Craftsman designs evince the subdivision’s name. In fact, E.W. Stillwell, a publisher of West Coast Bungalow house plans, featured a testimonial written by Fish in its 1916 promotional book. Referencing his 35 years of experience as an architect and builder, he writes “I repeat what I have already said to you a year ago, that I regard your plans as the most practical of any I have used. They are workable in every respect, but the chief charm to me lies in your method of detailing.”⁵¹ Fish advertised 70 Pine Brook Avenue for sale in the *New York Herald* in February 1916 as an eight-room “semi-bungalow” with two baths, electric light, gas range and heater, steam heat and a garage. It was offered furnished as a summer rental for consideration of purchase. The advertisement features a photo of the house. The ad also mentions “fine building sites from \$300 up.”⁵²

It is not clear if Fish had a role in the design and construction of the other houses in this subdivision. His vision of a bungalow community appears to have begun and ended with the initial four houses he built. However, he does appear to have sold individual houses elsewhere in Larchmont according to real estate classifieds at the time. Most of the 36 houses existing in this subdivision today were constructed in the mid-1920s with conventional English Revival and Colonial designs of modest size, eleven of which were sold at public auction in 1926 (Fig.P-4).⁵³ Seven houses were built after 1950. In the U.S. census of 1930, 15 households were enumerated on Shadow Lane. Most consisted of empty nesters or parents with one or two adolescent children. Only one household had a live-in servant.

⁴⁹ Real Estate Record Association, *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century* (New York, NY: Record and Guide, 1898), 184. Digitized version:

https://books.google.com/books?id=5ZBOAQAAMAAJ&ppis=_e&lpg=PA183&ots=IHmB32fBxR&dq=%22ferdinand%20ofish%22%20architect&pg=PA184#v=onepage&q=%22ferdinand%20ofish%22%20architect&f=false

⁵⁰ Notice. *The Rye Chronicle*: 9 March 1912, 2.

⁵¹ E.W. Stillwell & Co, *West Coast Bungalows of the 1920s: With Photographs and Floor Plans*. (Reprint: Courier Corporation, 2012), accessed online:

<https://books.google.com/books?id=5knCAGAAQBAJ&lpg=PT68&dq=%22ferdinand%20ofish%22%20larchmont&pg=PT68#v=onepage&q=%22ferdinand%20ofish%22%20larchmont&f=false>

⁵² “Real Estate—Out of the City,” *New York Herald*, February 20, 1916: Sec two, pg five.

⁵³ “Property in Three Boroughs to Go Under Hammer,” *The Brooklyn Daily Times*: 31 October 1926, 18.

The occupations of these residents were all in the professional class, such as a legal stenographer, bond house manager, food chemist, architect, postmaster, civil engineer, editor.

Notable houses:

68 Pine Brook Drive - Although covered with aluminum siding, this one-story, gable-fronted frame bungalow retains much of its historic integrity. It is possibly a design of E.W. Stillwell & Co, a publisher of West Coast house plans. Built sometime between 1916 and 1921, this house, located on a corner lot that backs onto Pine Brook Creek, features an uncut rubble stone foundation and chimney, deep eaves with flared ends, large knee brackets flanking the entrance, and distinctive wood casement windows (Fig.P-1).

70 Pine Brook Drive - A one-story, gable-fronted frame bungalow built in 1915. It is possibly a design of E.W. Stillwell & Co, a publisher of West Coast house plans. The house, located on a corner lot that backs onto Pine Brook Creek, features deep eaves, wide clapboard siding, subtle half-timbering effect in the main gable, uncut rubble stone foundation, and a distinctive bracketed entrance flanked by diamond-pane casement windows. Natural rock outcropping provides a special landscape effect (Fig.P-2).

4 Shadow Lane - A one-story, multi-gable-fronted frame bungalow built sometime between 1916 and 1921. It is possibly a design of E.W. Stillwell & Co, a publisher of West Coast house plans. The house features wide clapboard siding, shingled gables, a Colonial-style bracketed entrance awning flanked by diamond-pane casement windows with an attic fanlight above, and an uncut rubble stone chimney. The house was later expanded at the rear (Fig.P-3).



Fig.P-1: 68 Pine Brook Drive



Fig. 1: 70 Pine Brook Drive



Fig.P-3: 4 Shadow Lane



Fig.P-4: English & Colonial Revival houses built in the 1920s

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The California Bungalow Community is historically significant as a location of Larchmont's early 20th-century suburban development. Its association with prominent real estate speculators and housebuilders is an important aspect of the village's history. A group of custom-built Craftsman Bungalow based on designs obtained from a California publication are architecturally significant in the broader context of Craftsman homes in the early 20th century.

RECOMMENDATIONS

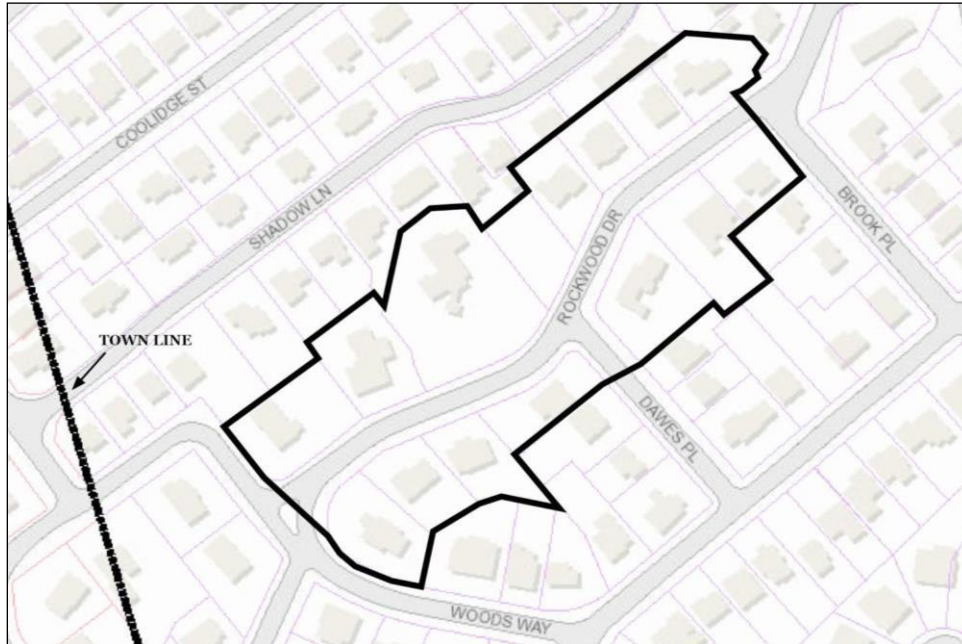
The California Bungalow Community subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities. At a minimum, the Bungalows at 68 and 70 Pine Brook Drive and 4 Shadow Lane merit more in-depth research as a unique architectural type in Larchmont. Given the similarity in design and close proximity, two additional nearby houses, 76 Pine Brook Drive and 31 Mayhew Avenue, both located within the Pine Brook neighborhood (see Subdivision N above), should be included in this study. Grouped together, these buildings have potential for designation as a historic district.

Q. Harding Court

Subdivision map filed in 1924

Primary development period: Late 1920s; post-1950

Developer: unknown



Map showing boundaries of Harding Court subdivision

This small, single-street subdivision, sandwiched between Shadow Lane and Iselin Terrace, was platted in 1924. The developer is currently unknown. It was originally named Harding Court, presumably in honor of the 29th U.S. president, Warren G. Harding, who had died while in office the previous year. The road was later renamed Rockwood Drive. Only four modest-sized homes, all in the Colonial Revival style, were constructed by 1934. Three more were built by 1950. The remaining eight houses were built between 1950 and 2017.

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Harding Court subdivision is historically significant as a location of Larchmont's early 20th-century suburban development. Its association with real estate speculators and housebuilders still needs to be determined.

RECOMMENDATIONS

The Harding Court subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

R. Sound Shore

Subdivision map filed in 1905

Primary development period: 1920s to 1960s

Developer: Sound Shore Realty & Title Co.



Map showing boundaries of the Sound Shore subdivision

This subdivision comprises much of the western corner of the Village of Larchmont north of the Boston Post Road with Pine Brook Creek serving as the eastern boundary and the village limit as the western boundary. According to the 1893 *Atlas of Westchester County*, the famed yachtsman Charles Oliver Iselin, who resided nearby at "All View" at Premium Point in New Rochelle, owned 20 acres in this vicinity prior to the creation of this subdivision. It is possible he had a hand in the initial creation of Sound Shore, the map for which was filed in 1905 by Sound Shore Realty & Title Company. The primary roads are Iselin Terrace, Rockwood Terrace (formerly named East Avenue), Sherwood Drive (formerly Hartung Street), and Harrison Drive (formerly Echo Drive). The undulating roads have a meandering quality due to the fact that there are limited outlets. The 1910-1911 Bromley map of Larchmont depicts the streets of Sound Shore lined with small yet-to-be-developed house parcels. While the subdivision was conceived in 1905 and the streets laid by 1910, all but two or three of the approximately 120 houses in this neighborhood were constructed after 1919 with approximately 50 of those built after 1950. This subdivision is more distinctly middle class than others in Larchmont. The houses are simple in form and design with most being small cottages with understated Colonial Revival features. Some have basement-level garages. Mixed in among these cottages are a few English Revival and Craftsman cottages, and mid-century split-levels. At least six houses were built after 2000.

According to the 1940 federal census, many families in this subdivision had at least two members working outside of the home. Common occupations were contractor, mason, chauffeur, gardener, teacher, stenographer, waiter, and sales.

Notable houses:

20 Iselin Terrace - This one-story brick and shingle Colonial Revival Cape Cod is characteristic of the size and form of many homes in Sound Shores. Built in the late 1930s, it has a simple side-gable form with two gable dormers in the roof and a basement-level garage. Stylistic treatment is focused on the entrance surround and in the attic bay with the blind oval window (Fig.R-1).

5 Winans Street - This two-story, rubble-stone house, built between 1911 and 1919, is of unusual construction in Larchmont. It has a low hipped roof and a basement level garage, which was added after 1919. Arched stone headers provide additional architectural interest. According to the 1920 federal census, the house was owned by an Italian immigrant family, the head of which was a gardener, and they rented a portion of the house to a couple from Austria and France. The idiosyncratic stone construction suggests that the owner or another Italian mason built the house. Italian stone masonry is found throughout Westchester (Fig.R-2).

24 Pine Brook Drive - A rare example of an English Revival house in this subdivision. Built between 1919 and 1934, it is faced mostly with stucco with some half-timbering and uncut stone accents around the basement-level garage. The gables are finished with wood clapboard and the roof is slate. The windows are replacements (Fig.R-3).



Fig.R-1: 20 Iselin Terrace



Fig.R-2: 5 Winans Street



Fig.R-3: 24 Pine Brook Drive

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

The Sound Shore Subdivision is historically significant as a location of Larchmont's 20th-century suburban development. Its associations with local figures and real estate speculators involved in the development of the village is an important aspect of the village's history. This large subdivision was one of the last to build out with over 40-percent of the houses built after 1950. Few of the significant types of early-20th-century domestic architecture that characterize other subdivisions are present here.

RECOMMENDATIONS

The Sound Shore subdivision merits more in-depth research as a study area to document development patterns, house design, architects and builders, and the composition of suburban communities.

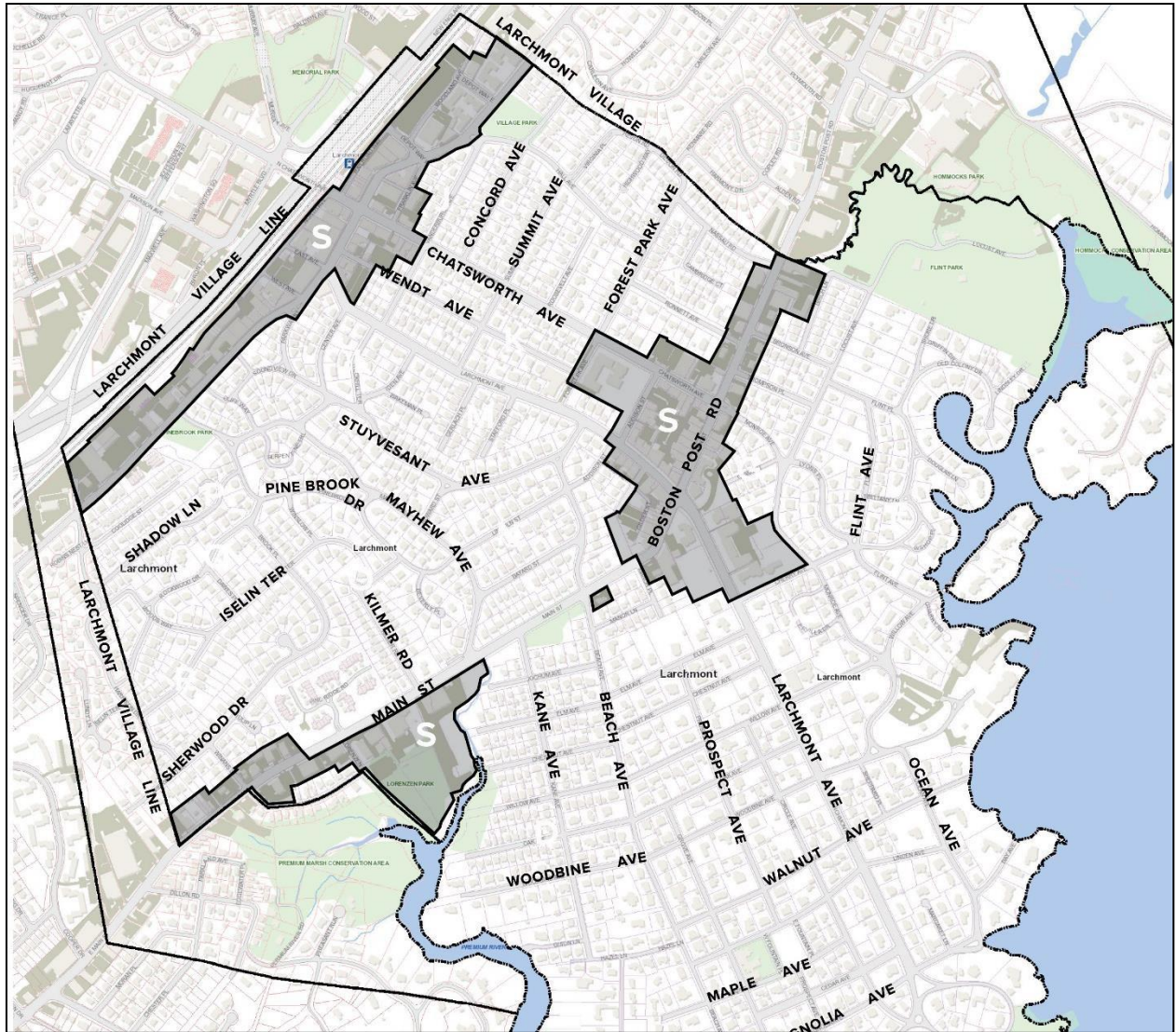
The two-story stone house at 5 Winans Street appears individually significant for its association with Italian-American stone masonry in the county.

S. Larchmont Commercial District

Subdivision maps filed: 1889, 1895, overlap on multiple residential plats

Primary development period: 1890s to 1960s

Developer: J. Addison Young, Henry Holt & others



Map of commercial areas shaded in gray and marked S.

Larchmont's commercial development began in earnest after the village incorporation in 1891. By this time, two nodes had coalesced, one at the railroad station (Palmer Avenue) and another on the Boston Post Road where Larchmont and Chatsworth avenues intersect it. The railroad section, of which half falls outside the village boundaries, first developed with businesses involved in the transshipment of freight, coal, animal feed, building supplies and perishables, as well as passengers. Liverys, blacksmiths and wagon shops provided services the horse-drawn vehicles; stores sold groceries, hardware and household goods to arriving passengers. Businesses on the Boston Post

Road section focused more on domestic items and services, including banking, post office, and professional offices. Hotels were located in both places: for transients near the depot and for tourists on the post road.

The 1893 map of the village shows only a store, livery stable and an unidentified commercial building on land owned by Carsten Wendt, a village leader and real estate speculator, at what was then the intersection of Chatsworth and Larchmont avenues. No commercial properties were indicated on the Boston Post Road except for icehouses west of the Premium River and Springmeyer Brothers' hotel at Oak Avenue. By this time, New Rochelle lawyer J. Addison Young, who later served as Westchester County District Attorney and a state supreme court justice, had acquired the block bounded by the Post Road, Larchmont Avenue, Atlantic Street (now Forest Park Avenue) and Chatsworth Avenue. Only three buildings appear on the 1889 subdivision plan, which was bisected by Addison Street, but they do not appear to be commercial enterprises. A parcel on the northwest corner of the post road and Larchmont Avenue owned by New York book publisher Henry Holt is vacant on the map; it would be subdivided in 1895.

Few additions had been made to the Wendt and Holt properties eight years later when the 1901 map of the village was issued, but progress had been made in the Addison subdivision. Six lots had been sold on the Boston Post Road and more on Larchmont Avenue and Addison Street; a school had been built on Chatsworth Avenue. The next year a fire destroyed the east side of Larchmont Avenue between the post road and Addison Street. It was immediately rebuilt but with brick buildings as then required by ordinance. The 1910 map documents the new buildings with red-colored footprints, two of which survive at 2102-2104 and 2106 Boston Post Road (S-1 & S-2). By 1910 a block of what appear to have been commercial buildings appeared at the Chatsworth/Larchmont intersection, still under Wendt's control. The three-story stuccoed building with a bracketed cornice at 1916-1918 Palmer Avenue may be one of them.

In the 1920s, as the village's residential subdivisions built out in the dominating English Revival theme, new commercial buildings followed suit. A brick, four-story mixed use building at 10-12 Chatsworth Avenue was designed with three stores at street level each with a stone-arched doorway and display window; a wide entrance to the upper-story apartments positioned between two of the storefronts is framed by a stone architrave with a Tudor arch (Fig.S-3). The upper stories are divided into three sections—one with three windows across with a narrower tower-like bay on one side with double windows culminating in an arched window in the top story and a crenelated parapet. The upper two stories on the other side, each with triple windows, are contained in a half-timbered jetty with a pointed parapet.

A two-story commercial block on the corner of Palmer and East avenues (1941-1959 Palmer Avenue) has a brick first story with stone-trimmed archways for store entries and a stuccoed second story with numerous half-timbered dormers (Fig.S-4). The brick used in this building, which are rough-surfaced, misshapen and varied in color, even burned-looking, are known as clinker bricks and were a popular material used in the construction of English Revival architecture.⁵⁴ On the opposite corner at 1961-1969 Palmer Avenue, a one-story corner block has facades with large openings for stores (now

⁵⁴ Clinker bricks are produced when wet clay bricks are exposed to excessive heat during the firing process forming a shiny, dark-colored coating on the surface of the brick. It is reputed that clinkers are so named for the metallic sound they make when struck together. However, clinker or *klinker* is the Dutch word for the brick.

infilled with windows for a single occupant) framed by piers of ashlar stone inter-laid with single brick courses (Fig.S-5). A corner entrance is surmounted by a squat two-story tower constructed of brick with stone trim and a hipped roof; brick parapet walls extend from this tower feature to create an upper story on the street facades. A one-story commercial building at 148-150 Larchmont Avenue has an ashlar stone façade, slate roof and central pedimented entrance with an arched doorway with large voussoirs (Fig.S-6).

The Larchmont Theater at 1975 Palmer Avenue was built ca. 1930 with a façade composed of a whimsical jumble of stone and brick for patrons' amusement (Fig.S-7). About this time the Village built a maintenance facility at 2005 Boston Post Road decoratively designed with a stone and half-timbered façade (Fig.S-8). The English Revival style was so iconic that even service stations, such as this 1930s example at 2137 Boston Post Road, adopted the style (Fig.S-9). Most of the remaining commercial properties are one-story taxpayers of built in the mid- and late-20th century of indeterminate age due to constant renovations. A few multi-story buildings will prove to have earlier histories than they outwardly represent due to updated façade designs and materials.

A number of apartment houses, an urban building type spreading into suburban village centers in the period, were erected in Larchmont, notably the Albee Apartments at 2091 Boston Post Road, which was built for New York theater owner Edward F. Albee in the 1920s. It was built on the site of the old Pequot Inn (another sign of the decline of summer tourism and the rise of the suburb) at the corner of the Boston Post Road and Larchmont Avenue. Designed by local architect Frank A. Moore, the six-story brick edifice had stores with stone facades at street level and a stuccoed top story with a castellated parapet referencing the English Revival (Fig.S-10). About the same time, a four-story stone apartment house was completed on the corner of Chatsworth and Vanderburgh avenues (32-34 Vanderburgh Ave.). Most of the exterior was stuccoed with stone trim around the windows exposed and other stones floating about the street facades. Ground-level shopfronts are recessed behind a stone-trimmed arcade supported by twisted columns; roof-top parapet walls are capped with tiles.

Eventually, larger apartment buildings were erected in proximity to the railroad station. These took the form of courtyard buildings where the entrance is set back between street-facing wings behind a landscaped space. A seven-story apartment building with a courtyard entrance was built at 1880 Palmer around 1930 with an exterior composed of stone, brick, stucco and half-timbered surfaces. Another large courtyard apartment complex has a block-long frontage on East Avenue and corners onto Palmer Avenue (5 East Ave.). Five-stories in height, it has stairs leading up to a paved plaza in front of a pedimented entrance (Fig.S-11). Decoration is limited to brickwork patterned with clinker headers and an arcaded window group centered in the top story.

While Palmer Avenue commercial node functioned as the gateway to the village from the railroad, the intersection of the Boston Post Road and Larchmont Avenue developed as the village center. After building his apartment building, Edward F. Albee built a bank next door in 1922, also employing Frank A. Morse as the architect. Typical of how banks were expected to look, it was designed in a Classical manner, because an English Revival-style bank would be harder to identify. The corner building has an entrance pavilion flanked by wings facing each of the streets (Fig.S-12). A balustrade distinguishes the roof line of the entrance bay while solid paneled parapets surmounted the wings. Moore was further engaged to design the English Revival-style Village Building on the opposite side

of the intersection in 1922 and the Neoclassical public library building on Larchmont Avenue in 1924 (Figs.S-13 & S-14). The post office occupied an English Revival building a block away at Chatsworth Avenue; that building was replaced with the current post office in 1937, which was designed by the U.S. Treasury Department during the Depression (Fig.S-15). The Post Office Building is the only property in the Village of Larchmont presently listed on the National Register of Historic Places.

Larchmont commercial streets contain other historic property types including the only school building located in the village and two churches. The oldest section of the Chatsworth Avenue School, built in 1902, was a distinctive design until it was raised two stories by an addition later. A two-story wing was erected on one side in 1922 in response to the growth of the community experienced in that period (Figs.S-16 & S-17). The St. Augustine Roman Catholic Church complex is located south of the library on Larchmont Avenue complementing the assemblage of public buildings in the village center; it includes a school building (Figs.S-18 & S-19). The Larchmont Avenue Church is located on the corner of Forest Park Avenue in the Larchmont Centre neighborhood (Fig.S-20). The only cemetery in the village, actually two adjacent ones, one known as the Quaker Cemetery and the other the Barker Cemetery, is located on the north side of the post road west of Larchmont Avenue. The Quaker cemetery is the oldest extant historic resource in the village.

A lone single-family house at 2315 Boston Post Road must be noted here. Part of a commercial property (Larchmont Nurseries), it is an extraordinary example of the Swiss Chalet mode and stands out among the earliest summer cottages surviving in Larchmont Manor. An unnamed house is depicted in this location on the 1858 county map, and in 1872 it appears to be the property of H.M. Hall. By 1893 it was the home of Mrs. Thomas J. McCahill, her husband being a successful lawyer and real estate broker. The story-and-a-half house has a cruciform plan and cross gable roof with very deep eaves supported on the gable ends by massive scrolled brackets. A wide horizontal band decorated with large turned bosses runs between the first and second stories. An ornate bay window distinguishes the street façade; the entrance is on the side of the front wing (Fig.S-21).



Fig.S-1: 2102-2104 Boston Post Road



Fig.S-2: 2106 Boston Post Road



Fig.S-3: 10-12 Chatsworth Avenue



S-4: 1949-1951 Palmer Avenue



Fig.S-5: 1961-1969 Palmer Avenue



Fig. S-6: 148-150 Larchmont Avenue



Fig.S-7: 1975 Palmer Avenue



Fig.S-8: 2005 Boston Post Road



Fig.S-9: 2137 Boston Post Road



Fig.S-10: 2901 Boston Post Road



Fig. S-11: 5 East Avenue



Fig.S-12: 2111 Boston Post Road



Fig.S-13: Village Building, 120 Larchmont Ave., 1922. Frank A. Morse, architect.



Fig.S-14: Larchmont Public Library, 1919-21 Larchmont Ave., 1924. Frank A. Morse, architect.



Fig.S-15: U.S. Post Office Building, 3 Chatsworth Ave., 1937.



Fig.S-16: Chatsworth Avenue School, Chatsworth & Forest Park aves. Façade of 1902 section with upper-story addition.



Fig.S-17: Chatsworth Avenue School, Chatsworth & Forest Park aves. Façade of 1922 section.



Fig.S-18: St. Augustine's Roman Catholic Church, 18 Cherry Ave., 1928.



Fig.S-19: St. Augustine's Roman Catholic Church Parish School, Larchmont Ave., 1940.



Fig.S-20: Larchmont Avenue Church, 60 Forest Park Ave., 1915-31.



Fig.S-13: 2315 Boston Post Road.

ASSESSMENT OF SIGNIFICANCE & ELIGIBILITY

Larchmont's commercial architecture is historically significant as representations of the stages of the village's development from the few that survive on the Boston Post Road from the resort period to those of greater number built in the 1920s and 1930s as the demand for commodities and services increased with population growth. One-story taxpayers were common as the demand for upper-story housing or offices was low in a commuter village. However, as the suburb grew, apartment buildings were erected in commercial areas, particularly those close to the railroad station, for more affordable housing. And like most 20th-century commercial areas, the Larchmont's were constantly evolving to meet changing preferences of consumers. A village center developed where the Boston Post Road intersected Larchmont and Chatsworth avenues with a concentration of public and religious properties.

Commercial buildings are architecturally significant in the context of the characteristic designs of the village. Two buildings survive from the turn of the 20th century on Boston Post Road and are landmarks to its early development within the bounds of the new village. Like the residential subdivisions that embrace it, the commercial district adopted the English Revival style for façade design and employed it in distinctive ways and on a range of property types such as stores and restaurants, a cinema, apartment buildings, mixed use buildings and a gas station. Some early Modernist decoration is discernible in a small number of buildings. However, the constant updating of storefronts, particularly on one-story taxpayers has had an effect on the historic character of much of the area.

A small historic district on Boston Post Road and Larchmont and Chatsworth avenues that contains a number of Larchmont's significant commercial and civic landmarks appears to have potential for local, if not national and state designation. Outside of this district, there are a number of properties of individual merit architecturally. (See map and list below.)

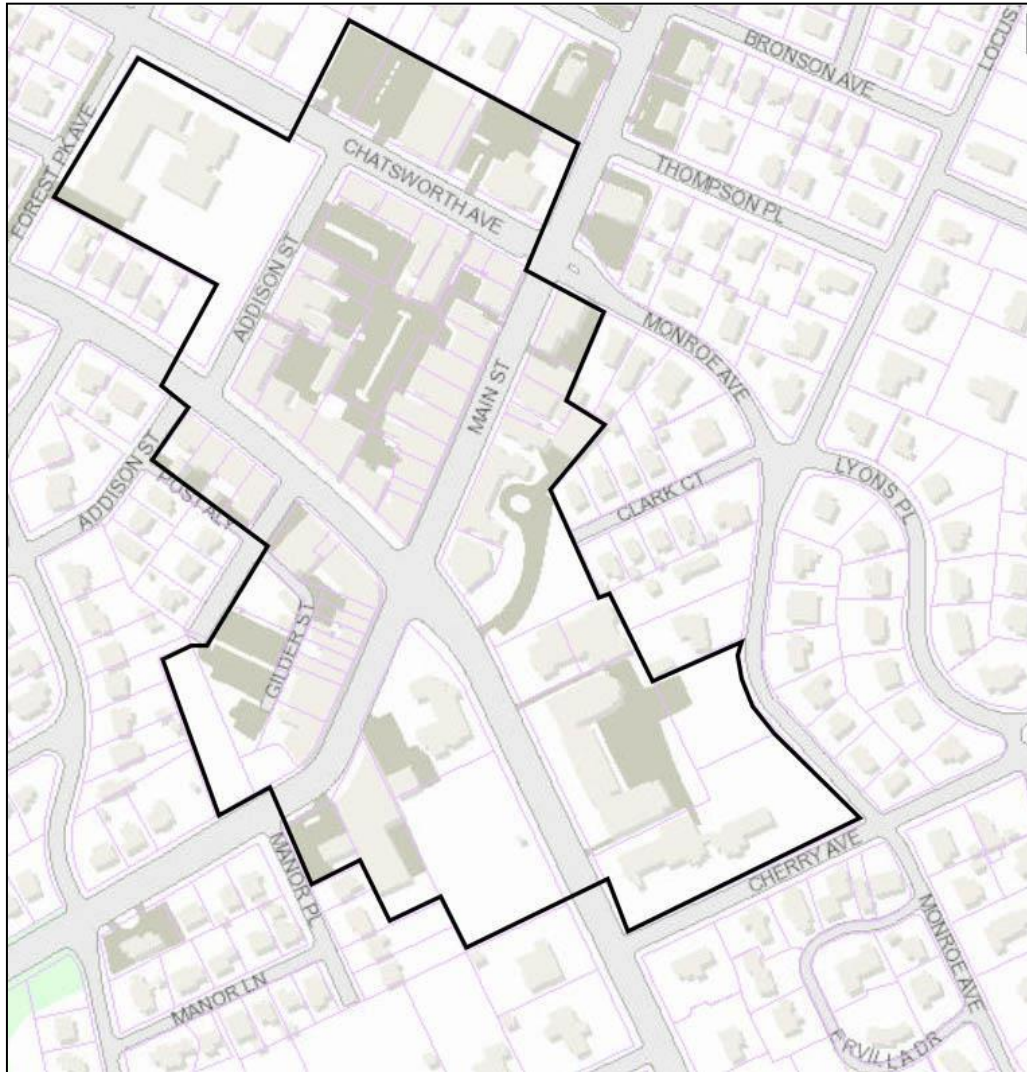
RECOMMENDATIONS

It is recommended that more work be done to document the historical and architectural significance of individual commercial properties as well as the streetscapes that contain them, specifically the potentially eligible properties identified individually or in the proposed district outlined below.

Individual Properties

2005 Boston Post Road (Village of Larchmont Public Works Dept.)
2315 Boston Post Road (McCahill House)
124 Chatsworth Avenue (bank)
5 East Avenue (apartment bldg.)
1880 Palmer Avenue (apartment bldg.)
1941-1951 Palmer Avenue (2-sty commercial)
1961-1969 Palmer Avenue (1-sty commercial)
1975 Palmer Avenue (Larchmont Theater)
32-34 Vanderburgh Avenue (apartment building)

Potential Boston Post Road Commercial District



The following properties are within the proposed district:

Boston Post Road, north side: 2072, 2076, 2080, 2082-84, 2086-88, 2090-92, 2094-96, 2098-2100, 2102-04, 2106, 2108-12, 2116-34, 2118, 2120, 2122, 2124, 2126A, 2128, 2132, 2136-38, Barker cem., Quaker cem.

Boston Post Road, south side: 2071-79, 2081, 2085-87, 2089, 2091-2107A, 2111, 2137

Larchmont Avenue, east side: 121 (library), 137-39, 145-47, 153

Larchmont Avenue, west side: Constitution Park, 120 (Village Building), 136, 138, 146, 148-50, 154, 158

Chatsworth Avenue, east side: 3 (post office), 19, 21-25

Chatsworth Avenue, west side: 6-8, 10-12, 14-16, 18-22

Addison Street: south side: 1, 9-11, 13, 17

Forest Park Avenue: Chatsworth Avenue School

Cherry Avenue: 18 (St. Augustine's R.C. Church Complex)

Gilder Avenue: 2

Post Aly: (1)

ANALYSIS OF SURVEY DATA

An inventory of historic properties in Larchmont was compiled in two groups using two different formats. In planning the survey methodology with the New York State Historic Preservation Office, it was requested that we only enter property data for resources with the potential for National Register listing either individually or in historic districts into the state's Cultural Resource Information System (CRIS). Thus, we inventoried over 500 properties contained in potential historic districts in CRIS and have provided an Excel Spreadsheet from the CRIS inventory with this report. An interactive map associated with this data is Internet accessible in CRIS; it is not downloadable. We also have presented this data in separate spreadsheets organized by subdivision names and by names of proposed historic districts. The Larchmont Manor Subdivision/Historic District represents the bulk of the entries, but other proposed districts include California Bungalow Community, Cedar Island, Clark Court and a portion of Boston Post Road. (In the latter case, the inventory was completed with the volunteer assistance of students from the Mamaroneck High School's Original Civic Research and Action Program.)

The SHPO proposed we make a reconnaissance of the rest of the village using another, less-intensive methodology. For this we created a spreadsheet used a Google application linking that data, including photographs, to an interactive map, all of which is provided with this report and will become the property of the Village. Over 1100 properties were inventoried in this manner in 15 subdivisions and additional groupings. The following spreadsheets are included in this report.

Table 1: Property Data Recorded in CRIS Organized by Subdivision Name

Table 2: Property Data Recorded in Google Maps Organized by Subdivision Name

Table 3: Properties Inventoried in the Larchmont Manor Historic District

Table 4: Properties Inventoried in the California Bungalow Community, Cedar Island & Clark Court Historic Districts

Table 5: Properties Inventoried in the Boston Post Road Historic District

In addition to providing an inventory of historic resources in the Village, the spreadsheets contain property records that can be periodically updated as new documentation, such as construction dates, becomes available, the data can be searched and sorted to respond to queries about property characteristics or the composition of streetscapes or neighborhoods. We have provided some analysis of the most obvious questions below.

LARCHMONT MANOR HISTORIC DISTRICT

The inventory of properties for the Larchmont Manor Historic District has 356 components contained in three subdivisions: Larchmont Manor, Pryer Estates and Ervilla Park. Only 13 properties are considered non-contributing, all of them being less than 50 years old. The survey recorded approximate construction dates for the houses on these properties based on assessor records verified by historic maps, local history sources and real estate filings. While not guaranteed to be precisely accurate, the aggregate data provide some insight into the progression of development in the district. (A master of the data base should be updated periodically as more exact dates are revealed.)

Dates of Construction

The two oldest houses in the district predate the subdivisions comprising the historic district: the Mott-Pryer House, 2 Pryer Manor Road, built ca. 1776 and the Munro Manor House, 18 Elm Avenue, built ca. 1819. They also are the oldest buildings in the village and are landmarks of its 18th-century history. No further residential development occurred until 1872 when the Larchmont Manor Subdivision plan was filed in 1872 and, based on the data, approximately ten properties are extant from the ensuing decade. The twenty

properties dated in the 1880s indicate the gradual growth of the Manor on the streets closest to the shoreline and the formation of a summer resort community. This stage of development boomed in the 1890s when 88 new houses were erected for both summer homes and for primary dwellings for commuters working in the city. A large proportion of these houses were designed in the Shingle Style, which was in its heyday, especially in coastal resort areas. This decade experienced the greatest growth period in the Manor. The Pryer Estate had been subdivided into building lots in 1888, which contributed to growth.

This upward trend continued during the first decade of the 20th century when 56 new houses were added to the district. A sharp downturn in the 1910s, in which only sixteen houses are dated, shows the effect the First World War had on real estate investment. Yet, the rate increased significantly in the prosperity of the post-war Roaring Twenties, adding 62 new houses to the district. Most of these houses have been classified as Colonial Revival in design, many derived from stock designs published in popular magazines and builders' catalogs, some erected from kits, but about one-third of the group are English Revival reflecting the period when the architecture most associated with Larchmont was introduced. A few Craftsman Bungalows were in the mix, and the influence of that aesthetic is seen in many of the so-called Colonials.

Development took another downswing in the 1930s when the construction industry suffered the ill-effects of the Great Depression, and homebuilding nearly came to a halt in the 1940s during the Second World War. Nonetheless, 26 houses are dated in the 1930s and 14 in the 1940s. The post-war boom was not strongly felt in the historic district, largely because the subdivisions were nearly built-out by that time, and house lots in newer subdivisions probably were more affordable. However, some of Larchmont's most distinctive custom-built post-war homes: Capes, Colonials, Split Levels and Ranches, can be found there. The 1950s saw 38 new builds; only eight are dated in the 1960s, and fewer than 20 have been added since then.

Architecture Classification

The identification of architectural design styles is unavoidably subjective and based on the experience of the observer and the vagaries of style categories created in field guides. For historic resource surveys categories have been established by the National Register Program that the New York State Historic Preservation Office has amended for use in its Cultural Resource Information System (CRIS). Often, buildings cannot be easily classified more than generally, which is the best way to apply the classifications in grouping resources and associating them with time periods and the distinguishing architectural characteristics of them. The data base contains more than 20 architecture classifications, which is too diverse for effective analysis. However, when grouped together, some broader themes of the design of the historic district emerge.

Three cottages expressing the Gothic Revival style represent the earliest houses built in the Larchmont Manor Subdivision after development was initiated in 1872. This was a late expression of a mid-19th-century picturesque taste that apparently was revived as whimsical summer cottage architecture in 1870. Evidently, it was a model that was intended to be followed in the resort (and more may have been built and since lost), but it was rejected in favor of larger and more permanent houses in more current interpretations of the style, such as Late Gothic (2 instances), Queen Anne (3) and Stick Style (12), as well as contemporary ones, like Second Empire (2). Another antebellum picturesque mode evolving into the late 19th century was the Italianate, with which two properties were associated. These early houses were concentrated along the shoreline, and many were sacrificed for larger houses designed in more exotic styles, such as the seven classified as Spanish Revival style. Ironically, the large seaside house known as La Hacienda, is one of Larchmont's earliest English Revival designs.

One of Larchmont Manor's boom decades was in the 1890s when 88 houses were built. This period corresponds with the Shingle Style of which 68 were classified in the inventory. The Shingle Style was known as a modern Colonial style at the time, and it would have been the preferred design for the better houses in the subdivision. Like the early Gothic Revival cottages erected in the 1870s, The Shingle Style was a popular mode of resort architecture up-and-down the Atlantic coast. Most of Larchmont's Shingle Style houses originated as second homes for city residents. As the village began to attract increasing numbers of commuters looking to establish permanent residences outside of the city, another more modest and more affordable house made its presence known. A large proportion of the approximately 127 houses with the Colonial Revival classification were introduced to the historic district in the early 1900s. (Colonial Revival house design would continue to be popular through the entire 20th century.) Many followed standard forms or styles, such as Cape Cod, Two-Story Colonial, Garrison Colonial, Dutch Colonial Revival and Craftsman. (The one outlier was the Craftsman Bungalow, which introduced an entirely non-traditional house form.) Compared to the Shingle Style, these Colonials were the truly modern house, as different in scale, materials, decoration, plan and lifestyle as one could get. With them a clear break was made with the architectural traditions leading up to that point, and the contrast is evident in the Manor's streetscapes.

When the English Revival taste swept through Larchmont's new neighborhoods in the 1920s, its effect was felt in the historic district, as well, with 38 houses classified in that style. On the surface, this seems like a significant number, but at only ten percent of the Manor total, it doesn't substantiate the extent to which the English Revival has become a character-defining feature of the village. (There are double the percentage of English Revival houses in the rest of Larchmont.) This is due to the fact that these houses were being added one-at-a-time to an existing neighborhood instead of being an option in the planning of entirely new ones. The history of the origin and spread of the English Revival in Westchester County still needs to be written; this can be seen as the most significant architecture classification in the definition of the Westchester suburb. Because Larchmont Manor was the elite area of the village, its English Revival houses often are larger in size and more elaborately designed. They dominate the coastal real estate and are based country house models whereas in the new neighborhoods they are smaller and more suburban in conception.

After the Second World War, architecture again shifted significantly to affordable suburban homes for a whole new generation of middle-class families based on manufactured components and mass-produced construction methods. It was at this point that domestic architecture evolved into mass housing. According to the data, sixteen houses were added to the district in the 1950s and fewer than that number from 1960 to the present. As in previous cases, houses of this classification in the historic district are generally at the higher end of design and cost, but the typical range of Colonial types—Cape Cod, Split Level, Ranch—are represented.

SUBDIVISIONS OUTSIDE OF LARCHMONT MANOR

Fifteen formal subdivisions outside Larchmont Manor and the Commercial District were inventoried on a separate spreadsheet comprised of 1159 properties. (See map and list of subdivisions on pages 14 and 15 of this report.) The survey recorded approximate construction dates for the houses on these properties based on assessor records verified by historic maps, local history sources and real estate filings. Identifications of architectural designs were made in general terms from visual assessments. While not guaranteed to be precisely accurate, the aggregate data provide some insight into the progression of development in the village outside of Larchmont Manor. (A master of the data base should be updated periodically as more exact dates are revealed.)

Early Development

The oldest houses in this area date in the 1890s, and there are 23 of them. A few summer houses and

resort buildings existed before 1890, but none are extant. Four of the subdivisions were platted in this era: Woodbine Park (1890), Vanderburgh Park (1891), Forest Park (1897) and Deane Place (1899). At this early date, the architecture was consistent with that in the Manor, except somewhat smaller and more modest reflecting the lower value of residential real estate on the undeveloped areas outside. Eleven houses were designed in the Queen Anne style and 36 in the Shingle style; the rest fit into the Colonial Revival category. The rest of the subdivisions were created before 1925 with approximately 178 houses built before 1920. The properties dating 1890 to 1920 represent 19-percent of the total. Of these, nearly two-thirds were designed in the Craftsman manner, a novel and innovative architecture coming out of the Arts & Crafts Movement popular in early middle-class suburban development. There was a variety of Craftsman house designs, but the most popular was the Bungalow, which accounted for 96 of the 172 Craftsman houses counted. Houses designed in ways reflecting the ever-popular Colonial Revival taste numbered 58. Among them were Dutch Colonials (14), Four Squares (29) and a Cape Cod. Many of these, as well as Craftsman homes, were based on published plans, with some purchased as pre-fab kit houses from Sears Roebuck and other catalog companies. The remaining house types in this 1900 to 1925 group were Mediterranean (3), signified by stucco exteriors, arched elements and tile roofs, and English Revival (5), a harbinger of things to come.

Development 1920-1935

This was the period of greatest development in Larchmont. The years “between the wars” represents the apogee of middle-class suburban growth. Approximately 578 houses were constructed during the fifteen years ending with the Great Depression; this was half of the number of properties extant today. The standard forms of Craftsman and Colonial Revival architecture continued to be built, perhaps in larger sizes with more decoration. Of the 66 houses identified as Craftsman in design, 32 were Bungalows and 14 were Four Squares. Nearly four times as many houses were listed in Colonial Revival categories. Among the 258 houses were those of Cape Cod, Center Hall, Dutch Colonial and Four Square types. About an equal number of houses (204) were designed in English Revival styles. While a small percentage of the total development, these houses stand out for their novelty in comparison to the standard forms, varied materials and picturesque appearances. Few were identical in design; most were conceived by architects and were custom built. The breadwinners for the families moving into these houses were employed in professional and white-collar occupations and many of them applied their advanced education and sophistication to their idea of a home. Eighteen houses are of Mediterranean or Spanish Revival style, exotic mannerisms popular with very few people probably more in the resort rather than suburban context.

Depression Era and Post-World War II Development (1935-1970)

Another 261 houses were erected in this period. The Colonial Revival’s hold on domestic architecture continued into the mid-20th century, although redesigned to incorporate manufactured materials and mass-production methods to enhance their affordability for returning war veterans. The principal carrier of the Colonial tradition was the Cape Cod house with at least 43 appearing in the subdivisions, some in small groupings. (There was no U.S. Veteran Administration project in the village.) However, a number of Center-Hall (16) and Side-Hall (10) Colonials also were constructed most architect-designed and custom built at the higher end. The Ranch house was introduced in this period, but in low numbers (14) compared to the Cape Cod indicating the general East-Coast preference for traditional Colonial design over the modern image of the Ranch. However, the Split-Level house, a mid-century invention, was enormously popular—at least 50 were counted, although most were dressed in a Colonial Revival fashion.

The Past 50 Years

Development after 1970 took the form of in-fill housing, some of it demolishing older houses in the process. Approximately 69 houses were added in this period. No attempt to categorize the design of these buildings other than as “contemporary.”

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Atlas of Westchester County, G.M. Hopkins, 1929-31.

ATTACHMENTS

Table 1: Property Data Recorded in CRIS Organized by Subdivision Name

Table 2: Property Data Recorded in Google Maps Organized by
Subdivision Name

Table 3: Properties Inventoried in the Larchmont Manor Historic District

Table 4: Properties Inventoried in the California Bungalow Community,
Cedar Island & Clark Court Historic Districts

Table 5: Properties Inventoried in the Boston Post Road Historic District