

Statement of Significance -- A Case for Further Research: **Parrott and Parsonage Streets, Mountain Avenue,** **and the Undercliff Neighborhood of Cold Spring, New York**

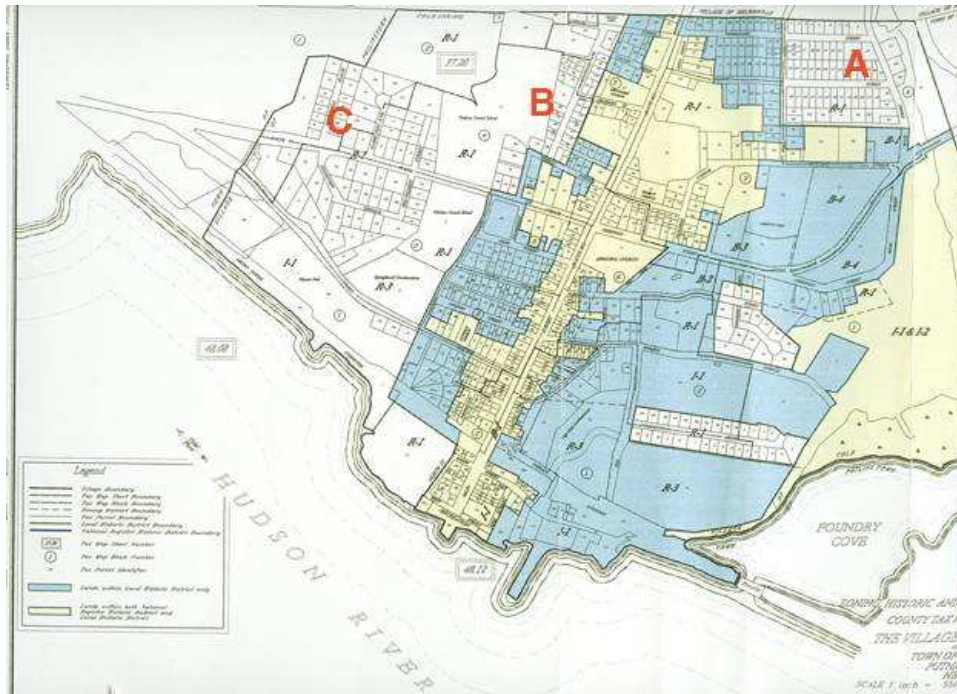
Introduction

Written by Kathleen E. Foley, this report reflects research conducted by the author and four other members of the Village Character, History and Historical Preservation Working Group, under the auspices of the Village of Cold Spring Comprehensive Plan-Local Waterfront Revitalization Plan Special Board. It looks at three key sections of Cold Spring, N.Y., to assess their possible historical significance. Despite the 19th and early 20th century houses within these neighborhoods, and/or the architectural trends represented, these areas were not consistently included in either the National Historic Register District, created in 1982, or the companion local historic district. Thus the working group determined to consider them both on their own merits and, collectively, as a prototype for scrutiny of other potentially ignored parts of the village. This report is a first step toward complete documentation of the subject neighborhoods and is intended as a launching point for further research.

Over several months in 2008, participating working group members engaged in drive-through “windshield” surveys and on-foot tours of the pertinent streets, photography, historical research, collection and analysis of field notes, and similar activity. Modern photographs are by Kathleen Foley and Jan Thacher; Liz Schevtchuk Armstrong and Gail Greet Hannah edited the text. Janet Rust provided access to her personal archive of Cold Spring images and documents. With thanks to the Putnam County Historical Society & Foundry School Museum for access to its archival collection and its permission to reproduce maps and historical images in this document.

Inventory Areas

- A. Parrott and Parsonage Streets between Pine and Bank Streets
- B. Mountain Avenue
- C. Undercliff: Whitehall Place, Hamilton Street, Belvedere Street, Grandview Terrace



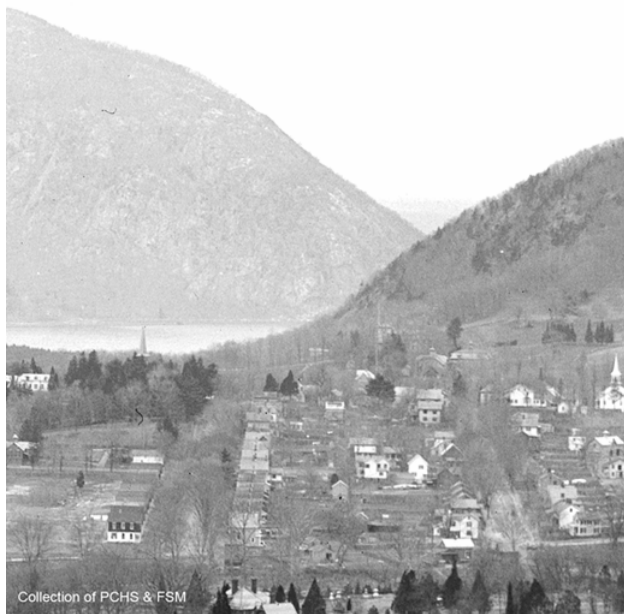
Map of the Village of Cold Spring, showing inventory areas A, B, and C.¹

Summary

The three inventory areas represent distinct eras in Cold Spring's development. Each exponentially expanded the village's municipal boundaries and made a unique contribution to its built environment and character. However, common threads of socioeconomic progress and technological advancement weave their individual narratives together and into the fabric of village history, as well as into well-documented national trends of the late 19th and early 20th centuries.

¹ Source: Badey & Watson Surveying & Engineering, PC. "Map Showing Zoning, Historic, and Architectural Districts and County Tax Map Designations in the Village of Cold Spring, Situate in the Town of Philipstown, Putnam County, New York". September 1999. Published in Design Standards for the Architectural and Historic District, Village of Cold Spring, New York, 1999. Hereafter the map shall be referred to as the "Badey & Watson map."

A. Parrott and Parsonage Streets between Pine and Bank Streets



Parrott & Parsonage Streets seen from Dale's Hill, circa 1900²
Collection of PCHS & FSM

The development of these two blocks is inextricably linked to a character of local and national significance, Robert Parker Parrott. As superintendent of the West Point Foundry, Parrott applied and perfected the technique of rifling to American ordnance, developing the rifled cannons and projectiles credited with turning the tide of the Civil War.³ The Foundry's massive operations required a commensurately sizable labor force, which largely populated Cold Spring in the 19th century. The Foundry reached peak manpower during the Civil War; an 1864 newspaper article cited the housing crisis that ensued:

*Last summer, Mr. Parrott, finding it impossible to provide accommodations for the increasing number of his workmen, among other arrangements, had a barge moored in the river near by [sic] the Foundry dock and fitted up for a boarding house.*⁴

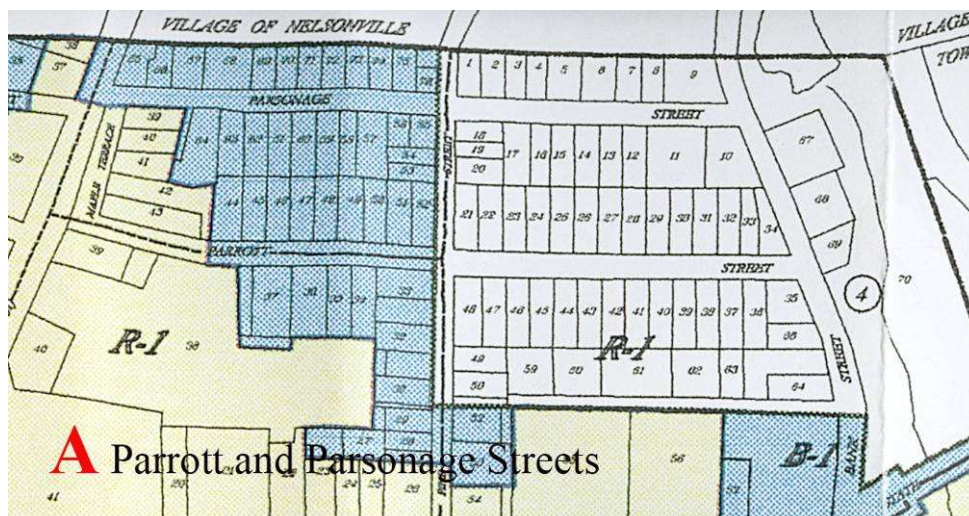
It seems likely that Mr. Parrott used the blocks of Parrott and Parsonage Streets between Pine and Bank Streets to provide more permanent, hospitable dwellings for his workers. Notations on an 1867 Cold Spring map⁵ indicate that the blocks were under the ownership of Mr. Parrott, and the architectural style of structures extant on most of the parcels suggests that they likely were built in that decade. Their diminutive scale and repetitious, though charming, forms and details clearly identify them as worker housing. Despite the historic record and the easy readability of the development, these blocks were not included in the 1980 nomination of the local historic district or the village's National Register district, established in 1982.

² Detail of photograph by A.L. Terwilliger, found in a collection of his images archived at the Putnam County Historical Society & Foundry School Museum (hereafter PCHS), Cold Spring, New York.

³ Parrott is often erroneously credited with inventing rifled cannons. However, the British developed a version in 1855 and the Italians experimented with them as early as 1844. For background, among other sources see "Lincoln's Secret Arms Race," by Harold Holzer, *Civil War Times Illustrated*, September-October 1995, pgs. 32-38.

⁴ *Highland Democrat*, January 2, 1864

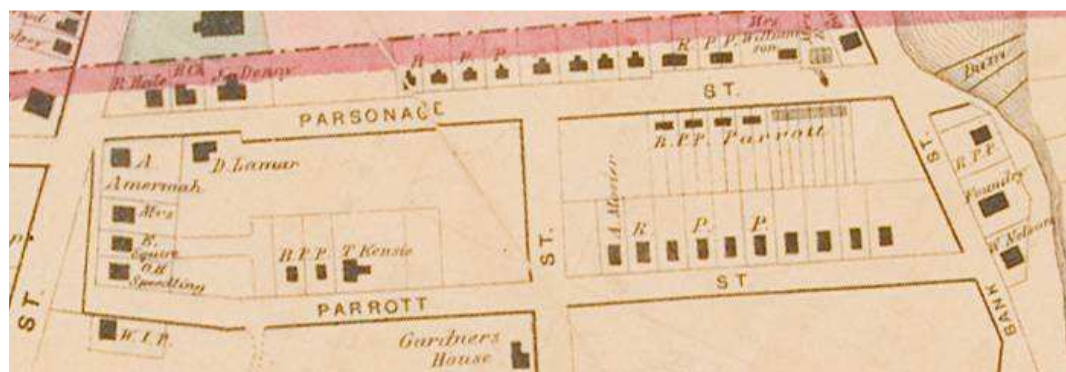
⁵ F.W. Beers, *Atlas of New York and Vicinity*, published by F.W. Beers, A.D. Ellis & C.G. Soule, New York, 1867; collection of the PCHS, Cold Spring, N.Y.



Detail of Badey & Watson map showing historic district boundaries on Parsonage and Parrott Streets; yellow indicates parcels in the national historic district and blue indicates parcels in the local district.

Parsonage between Pine and Bank Streets

The development of the worker housing on Parsonage Street pre-dates the expansion of Pine Street to Nelsonville. As a result, the 1867 atlas shows a contiguous line of structures on the east side of the street from about mid-block between Main and Pine to mid-block between Pine and Bank. A consistent footprint appears on the map and is recognizable in the extant wood-frame houses.



Detail of map in 1867 Beers atlas; see footnote number 5. Collection of PCHS & FSM

The consistency of the houses' forms and decorative elements suggests that they were either designed by a single architect or built from a single architectural pattern. Despite modifications over time, including the removal of original dormers and addition of others, the enclosure of front porches to expand interior space, and sheathing under a variety of synthetic sidings, the humble Carpenter Gothic Revivals are recognizable in form and massing.



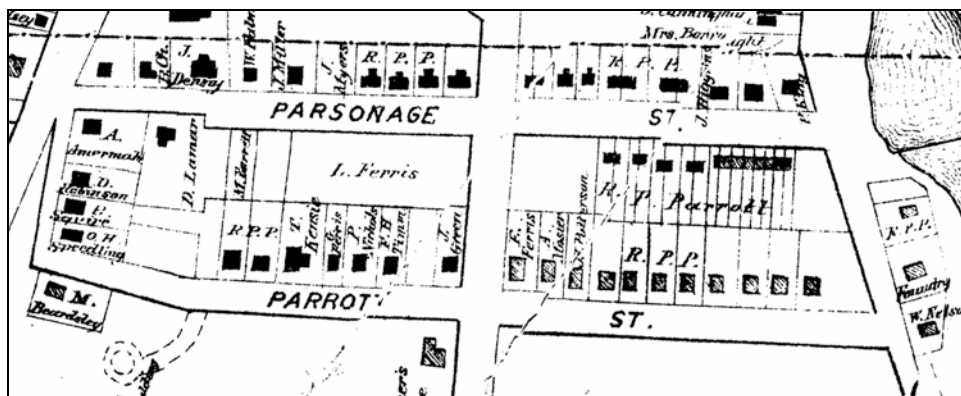
22-28 Parsonage Street, between Main and Pine Streets; photo K. Foley



32 Parsonage Street, between Pine and Bank; photo K. Foley

One can easily read the consistent rooflines, massing, paired gables, chimneys, and fenestration patterns among numbers 22-36. And, although the row was broken with the expansion of Pine Street, the remaining houses on Parsonage between Pine and Bank are clearly of a piece with those between Main and Pine. This point is important, as those between Main and Pine were included in the local historic district and benefit from the regulatory protections it extends.

To the south of the Carpenter Gothics on both sides of Parsonage Street, other mid-19th century housing remains; the majority of it seems also to have been developed by Parrott. His initials appear on all but three parcels at the end of the east side, both on the 1867 map and in an 1876 atlas,⁶ as well as on the west side, from about the mid-point to the end of the street.



Detail of 1876 Reed map; see footnote 6. Collection of PCHS & FSM

The structures are late Greek Revival and Folk Victorian multi-family buildings, and their original purpose is apparent despite modifications. Of the R.P. Parrott parcels, two host mid-20th century infill construction and a third is a recent post-modern mélange. Those nearer the northwest corner of Parsonage and Pine, on the west side, were developed separately after 1876 and host grander Victorian structures, notable for their own forms.

⁶Map prepared by Thomas H. Reed to accompany William S. Pelletreau's *History of Putnam County, New York*. Philadelphia: W.W. Preston & Company, 1876. Page 1.

Number 37 Pine is atypical for Cold Spring, which has few examples of brick Italianate homes. Number 33 Parsonage may have been a Mekeel design, as will be discussed under Mountain Avenue.



37 Pine Street; photo K. Foley



33 Parsonage; photo K. Foley

Parrott Street Between Pine and Bank Streets

The development of this block of Parrott Street mirrors that of Parsonage Street, but on Parrott we see a much more intact built record of history. The 1867 atlas reveals that Parrott addressed the east side of the block first. Again, the date of the Foundry's housing crunch, paired with the massing and decorative elements of the houses, suggests that he likely had those on the east side built in the 1860s as well. Like the Parsonage Street houses, those built for Parrott on the street that bears his name are Carpenter Gothic Revivals. An early photograph of one reveals that their simple rectangular forms with front-facing gables were sheathed in clapboard and sported third-floor lancet windows; first-floor, one-story bays; and front porches with decorative column capitals.

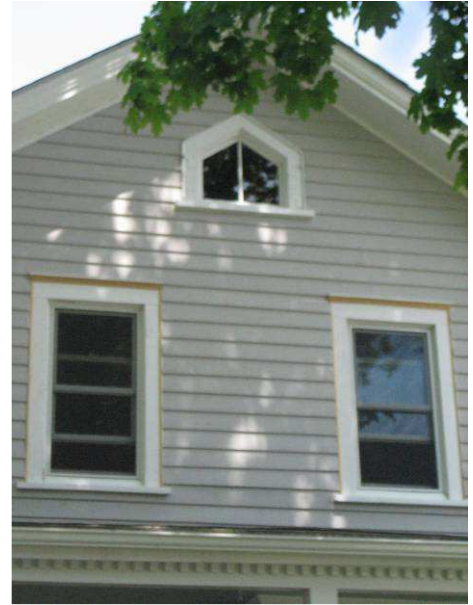


Parrott Street house, circa 1900. Terwilliger Archive, Collection of PCHS & FSM

These elements are largely intact today on most of the houses, as seen in number 52:



52 Parrott Street; photo K. Foley



Lancet window, 52 Parrott Street; photo K. Foley



Porch, 52 Parrott ; photo K. Foley

Although the east-side homes have been modified over time, their character-defining features are intact, extending a high degree of readability. They are a cohesive, single development; one cannot escape understanding a single structure as an element of the whole.



38-42 Parrott Street; photo K. Foley

It is critical to note that two identical houses are located in the block of Parrott between Main and Pine, at numbers 12 and 14. Parrott developed these two as well, as is revealed by his initials on the parcels in the 1867 and 1876 atlases, and inferred by their forms and decorative features, which match the houses further down the hill. Numbers 12 and 14 were deemed worthy of inclusion in the local historic district, but their mates further down Parrott were not equally assessed.



12 & 14 Parrott; photo K. Foley

The entire west side of Parrott Street was under Parrott's ownership by the time the 1876 atlas was produced, but the houses on its south end do not appear on the parcels, indicating that they were built after that year. Their form and detailing suggest the eclecticism of the early 20th century. Intact porches are indicative of the Colonial Revival, while Tudor Revival and Queen Anne windows embellish some gable-ends.



Numbers 45-49 Parrott Street; photo K. Foley



35 Parrott Street; photo K. Foley



49 Parrott; photo K. Foley

There is a high degree of integrity among the west-side houses. Owners seem to have prized the integral front porches, as most continue to be open. They are a lavish element on largely repetitive designs, suggesting that the houses may have been reserved for more senior laborers or Foundry foremen. Although many have been modified, they, too, are recognizably of a piece. Most intriguingly, their modifications read like a catalog of shifting 20th-century tastes, readily dating upgrades to the Craftsman era, the 1970s, and more. Further, because of the integrity of the whole, the changes do not diminish the value of the individual component structures. These houses stand out as products both of the time in which they were constructed and of the times through which they have survived.



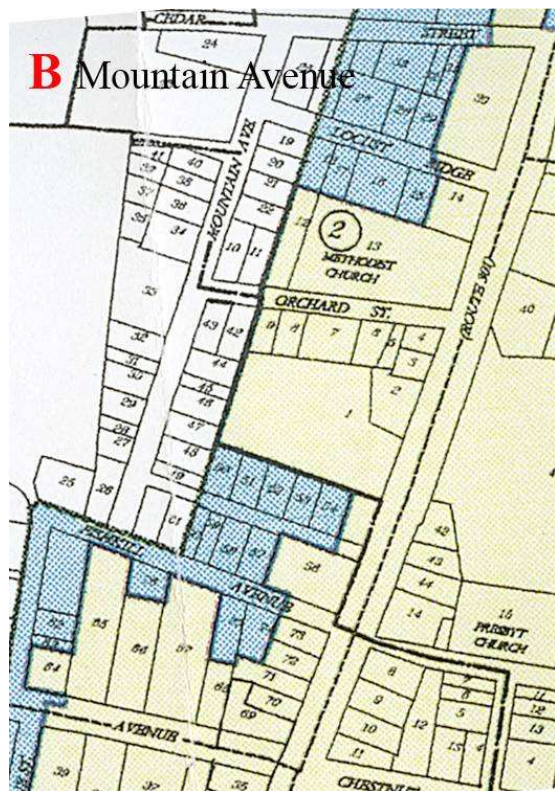
47 Parrott Street; photo K. Foley



43 Parrott Street; photo K. Foley

Several dissimilar properties on the lower block of Parrott Street appear not to have been developed as Foundry housing. However, their fine Gothic Revival and Queen Anne designs and their high degree of integrity reveal their historicity. They should be researched further, as well.

B. Mountain Avenue



Detail of BADEY & WATSON Map showing Mountain Avenue and surrounds. Yellow indicates parcels in the national historic district, blue indicates parcels in the local historic district.

On Mountain Avenue as on Parrott and Parsonage Streets, the current local and national historic district boundaries exclude a narrative told on neighboring streets. The northeast quadrant, including B Street, Fishkill Avenue, Orchard Street, Locust Ridge, Cedar Street and Mountain Avenue, represents the second significant expansion of Cold Spring village outside its original core below Morris Avenue. Although several residences along B Street and on the southern end of Orchard Avenue were constructed in the Greek Revival style soon after these streets were platted (circa 1850s-1860s), the majority were erected in the first decades of the 20th century in styles popular at the time. They were built on subdivided parcels once part of the grounds of the Gouverneur estate. The Gouverneurs were a prominent, wealthy, landowning family in Philipstown (of which Cold Spring is a part) in the late 18th and early 19th centuries. The stylistic cohesiveness of the quadrant can be credited to the Cold Spring architect L.I. Mekeel, who sometime after the 1895 subdivision of the Gouverneur estate acquired a goodly portion of the lands.⁷ More research is necessary to determine how Mekeel acquired the properties and whether or not he partnered with other investors.

⁷ Mountain Avenue is rich in pre-20th century history, but for the purposes of documenting its architectural resources, this narrative focuses on the years after the Gouverneur estate was subdivided. In the Revolutionary period, Washington's army occupied the hillside. Burials in the cemetery at the eastern end of Mountain Avenue date to at least 1788 and include figures significant to local and national history. Further, the proximity of the cemetery to the location of Washington's encampment suggests the possibility that unmarked Revolutionary soldiers' graves may be on the grounds as well. The 1876 Reed map identifies the street as Northern Avenue, while it is nameless on an 1897 Sanborn map. [Sanborn Fire Insurance Maps, 1867-1970, New York] The date of the Sanborn and the known construction dates of several early Mekeel houses in the northeast quadrant suggest that Mountain Avenue was named as part of that development.

Like Parrott, whose Foundry operations benefited from the mechanization and mass production of the Industrial Revolution, Mekeel's work was a product of late 19th century technological advances. The development of balloon-frame construction allowed the imagining of fanciful rooflines and facades, and gave architects a new freedom of form. The mass production of building materials, including nails, trusses, windows and trim, made possible the rapid construction of good quality, aesthetically pleasing houses for a broader demographic of homeowners. Mekeel was able to bring these innovations to bear on his designs, which, in keeping with the tastes of the time, were grounded in the Queen Anne and Colonial Revival styles.

The subdivision of the Gouverneur estate was timely, as it allowed Mekeel to deliver, on a grand scale, his designs to a new buyer market in Cold Spring. At the turn of the 19th century, the middle class was escaping urban life along the lines of the expanding commuter rail system. Mekeel was one of untold numbers of architects across the country that rode this first wave of American suburbanization. They developed pattern books to market their designs, and sold a range of services: plans that property owners could give directly to their own builders, semi-customized modifications of stock plans, and fully-custom houses laid out in consultation with the buyer. While Mekeel's practice appears to have focused on Cold Spring, it is clear that he envisioned himself as much more than a local architect. He wrote in his 1907 pattern book, *Twenty-two Designs of Modern Houses and Cottages*: "...I make a specialty of Suburban Houses and Cottages, and will endeavor to give patrons the benefit of my experience in planning and designing them."⁸

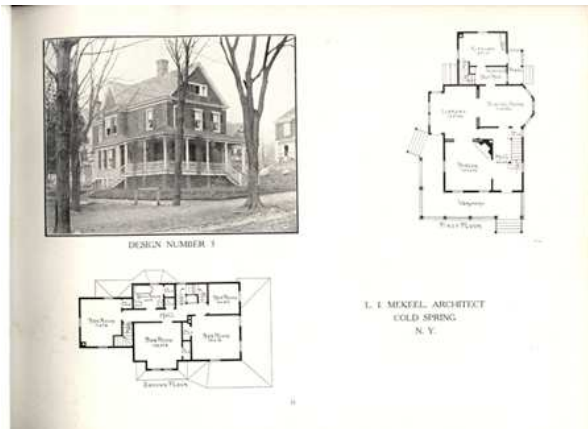
Three fine, early Mekeel constructions top the east rise on Locust Ridge, a street already recognized and protected in the national and local historic districts; two more grace the southern end like a majestic gateway. Given the known construction dates of several of these houses, it is possible that these were Mekeel's first completed homes in the larger development. Four of the six Locust Ridge designs are featured in his 1907 pattern book with contemporary photographs, and would have been ideal demonstrations of his creative and aesthetic acumen (see the following four pairs of images).⁹ They also represent the most expensive of his plan offerings, and together may have been intended by Mekeel to showcase his work to upmarket buyers. They are mostly unblemished specimens of the Queen Anne, which was Mekeel's signature, and include the style's classic massing, lively rooflines, sweeping porches, refined fenestration, cutaway bays, and clapboard and shake siding. Number 12 is distinguished as an example of the American Four-Square style,¹⁰ yet it relates to the other Mekeel design examples on the block; unlike the others it is not protected with historic designation.¹¹

⁸ L.I. Mekeel, *Twenty-two Designs of Modern Houses and Cottages*, Cold Spring, N.Y., 1907; introductory notes. The portfolio is in the private collection of Janet Rust, Cold Spring.

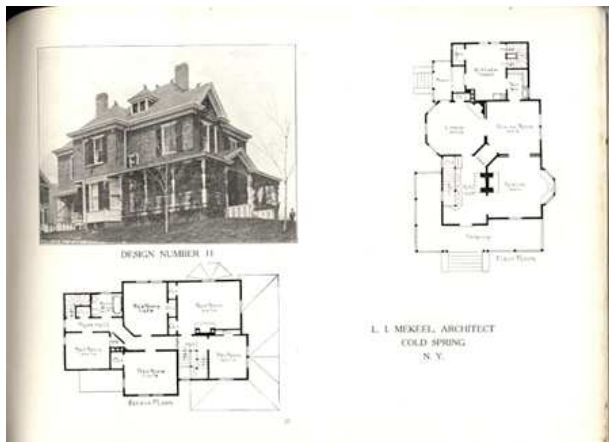
⁹ Additionally, the more humble numbers 2 & 3 Locust Ridge are based on Mekeel Design #15.

¹⁰ A collection of Four Squares on neighboring Orchard Avenue may prove to be Mekeel designs, as well.

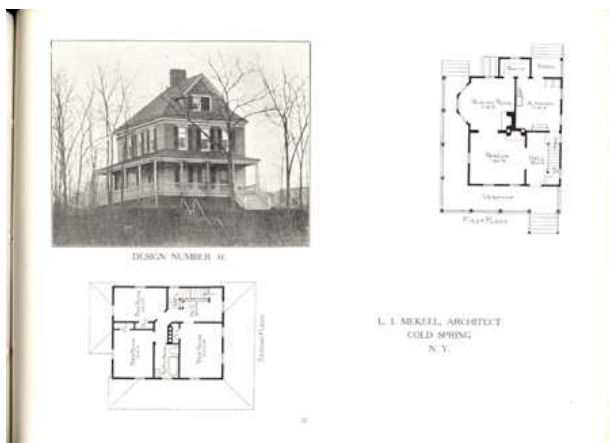
¹¹ Number 10 Locust Ridge may or may not be a Mekeel design, but it is an elegant early 20th century structure unique in Cold Spring. Inexplicably, the boundary of the local historic district runs through the center of the property, leaving its designation status and ongoing regulation in question.



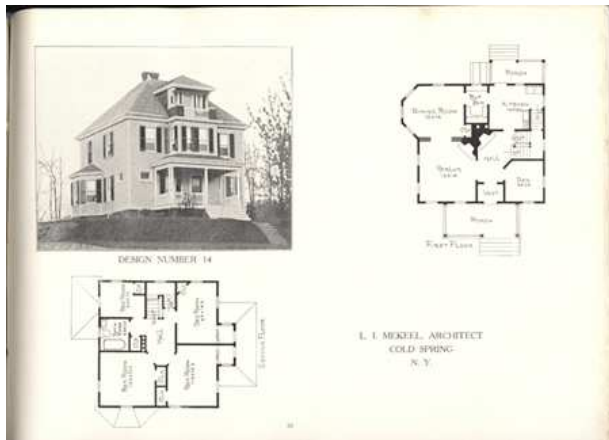
Mekeel Design #3 and 220 Main Street. Mekeel portfolio collection of J. Rust; modern photo J. Thacher



Mekeel Design #11 and 224 Main Street. Mekeel portfolio collection of J. Rust; modern photo J. Thacher

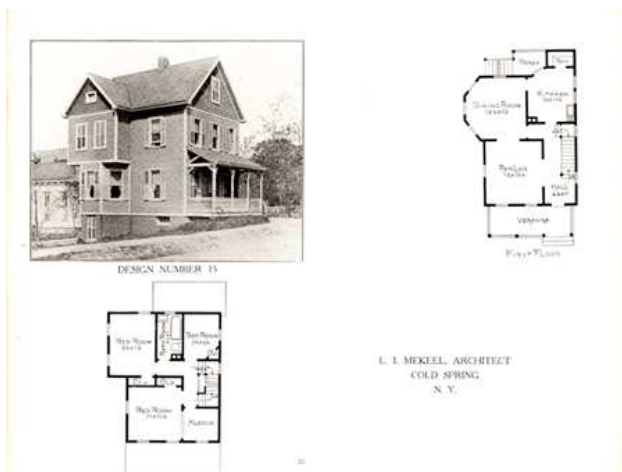


Mekeel Design #16 and 8 Locust Ridge. Mekeel portfolio collection of J. Rust; modern photo J. Thacher



Mekeel Design #14 and 12 Locust Ridge. Mekeel portfolio collection of J. Rust; modern photo J. Thacher

If Mekeel had hoped to attract wealthier buyers with his lush designs on Locust Ridge, he might be considered a failure; they are not widely repeated around the village. However, his more modest homes on Locust Ridge, based on his design #15, were a grand success. The pattern's wide repetition around Cold Spring would transform multiple streetscapes as well as the overall face of affordable middle-class housing in the village.¹²



Mekeel Design #15 and 5 Fishkill Avenue. Study of the historic image identifies 5 Fishkill as the house pictured in the Mekeel portfolio. In it, to the left and rear of the house, is the Dutch Reformed Church, which was demolished to construct the Julia L. Butterfield Memorial Library. The library is located behind 5 Fishkill. Although much altered, one can read the original form in its massing and its siting in the extant slope. Mekeel portfolio collection of J. Rust; modern photo K. Foley.

¹² Mekeel designs other than #15 were constructed around the village, but it was the most commonly reproduced pattern. Notable Mekeel designs were executed at 196 Main Street, based on design #12 and at 164 Main, based on design #7.

Design #15 appears all over Cold Spring village, even as infill construction in the oldest portion below Morris Avenue. Its moderate price and livable floor plan clearly appealed to working families.



8 Fishkill Avenue; photo K. Foley



39 Church Street; photo K. Foley

Design #15 was built repeatedly on Mountain Avenue, linking the street and its rich collection of structures to the extant historic district. The street's design #15 houses are immediately recognizable despite modifications, most of which are cosmetic and reversible. The massing, fenestration patterns and porches are undeniably Mekeel, yet they are distinguished by such conscious efforts to individualize as a curved front porch, rounded third-floor gable-end windows and patterned slate roofs.



10 & 12 Mountain Avenue; photo K. Foley



18 & 20 Mountain Avenue; photo K. Foley

While Mountain Avenue was certainly successful for Mekeel in terms of the numbers of modest homes he managed to produce, it also seems likely to have been a success at the other end of the economic spectrum. More research is necessary, but it is assumed that number 24 either was based on more elaborate patterns or is the result of a fruitful collaboration between the architect and well-heeled clients.



24 Mountain Avenue; photo K. Foley

The Mekeel houses along Mountain Avenue were joined in the 1920s and 1930s by that era's pattern-book answer to affordable housing: modest homesteads bought in full packages from mail-order catalogs. A collection of tidy, jewel-box Dutch Colonial Revival homes nestle comfortably among the Mekeel designs, telling the story of inter-war housing development in Cold Spring.



15 Locust Ridge at Mountain Avenue; photo K. Foley



17 Mountain Avenue; photo K. Foley



25 Mountain Avenue; photo K. Foley



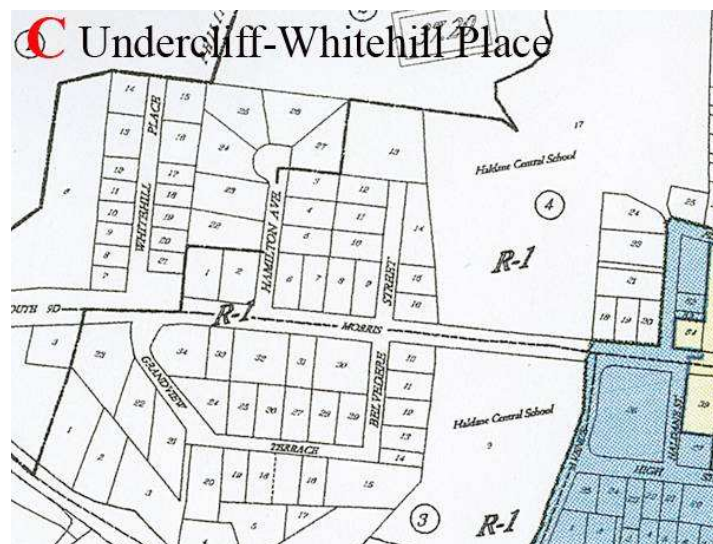
11 Mountain Avenue, based on Mekeel Design #15,
and 9 Mountain Avenue, a later Dutch Colonial Revival; photo K. Foley

The massing, materials and extant interior features of these homes help date them to the 1920s or 1930s. In those decades, national companies like Sears & Roebuck and Montgomery Ward marketed and sold the full complement of elements needed for house construction, from plans to windows to clapboard siding. The existence of “Sears houses” is widely discussed among village residents, but evidence of particular houses as catalog-order homes has not been formally documented. More research is needed to determine whether the Dutch Colonial Revivals along Mountain Avenue are catalog houses or were the product of another Mekeel-like venture taken up by a local builder using widely-available pattern books.

The undeniable relationship among Mountain Avenue, Cold Spring architect L.I. Mekeel and national housing history warrants further research of the street’s development.

C. “Undercliff” -- Whitehill Place, Hamilton Street, Belvedere Street, Grandview Terrace

Note: This document specifically addresses the streets named above, but structures on surrounding streets and along Route 9D (Morris Avenue) fit readily into the following narrative and should also be considered as part of further research.



Detail of Badey & Watson map showing Whitehill Place, Hamilton Street, Belvedere Street and Grandview Terrace. The blue indicates parcels included in the local historic district.

The so-called “Undercliff” area in the northeast of the village represents one of two large expansions of Cold Spring in the inter-World War and post-World War II years. Undercliff may take its name from the estate of journalist and poet George Pope Morris (1802-64), whose home stood in the vicinity of the current baseball fields on Morris Avenue, just south of the study area.

Residents collectively tend to imagine Cold Spring as a 19th century village with Revolutionary War roots. However, the Undercliff neighborhood firmly demonstrates Cold Spring to be an evolving community that has welcomed architectural innovation. Undercliff residences reflect the national architectural evolution of eclectic, derivative forms in the 20th century; they exist comfortably among the historical forms from which they draw their inspiration. More importantly, they are evidence of the national post-World War II economy’s impact on the village, and the village’s response to changing times. Undercliff is a continuation of Cold Spring’s architectural and community history. If the area is researched further, it will be particularly important to document the succession of land ownership, subdivision into developable lots, and the individuals who drove the area’s planning, design and development.

Grandview Terrace

Grandview Terrace is the most upscale street in the Undercliff section, and is laid out in a curving form that maximizes views to the Hudson River. The majority of the homes seem to date to the 1930s, and represent styles popular during the decade -- Cape Cod, Colonial Revival, and Dutch Colonial.



7 Grandview Terrace; photo K. Foley



13 Grandview Terrace; photo K. Foley

Sweeping lawns of proportions unusually large for the village surround the structures, lending them a regal heir. There is a high degree of integrity on this street, both in the residences and in the old-growth trees, few of which remain in the village.



4 Grandview Terrace; photo K. Foley

East of Route 9D

Initial archival research suggests that Undercliff's streets to the east of Route 9D were developed on lands that had been part of the Butterfield estate and the Sutton farm. Some portion of the acreage was acquired by local real estate broker Gilbert Forman in the 1920s or early 1930s; Forman also may have been a partner in housing development on two of the streets. Forman's address in the 1938-39 Putnam County Directory is listed as "Undercliff Park," suggesting an intentional marketing of the area in keeping with the trends of mid-

20th century subdivision development.¹³ Construction took place over several decades, but an examination of architectural styles readily reveals phases ranging from the 1920s through the 1960s. Some newer infill construction is intermingled with the earlier 20th century structures.

The majority of the housing in Undercliff is of the form and scale typical of pattern-book dwellings developed during the post-World War II housing boom. That boom extended, under the auspices of federal FHA mortgage incentives for veterans, from 1945 through the 1960s. Neighborhoods developed in the era are often referred to as “Vetsburgs” and exist in the popular consciousness in the form of Levittown. Undercliff is one of Cold Spring’s answers to Levittown, and like Levittown it has a high degree of architectural repetition in sub-forms of the period-dominant Minimal Traditional style. Structural examinations would likely demonstrate that also like Levittown most Undercliff homes capitalize on construction technologies developed in wartime, such as metal wall studs and plywood underlayment.

Whitehill Place

Interviews with Cold Spring residents reveal that in the late 1940s contractor and builder James H. Whitehill constructed houses on the street that now bears his name.¹⁴ The diminutive Cape Cods and ranches on Whitehill have consistent designs and are immediately recognizable as a single development.



3-7 Whitehill Place; photo K. Foley



2-6 Whitehill Place; photo K. Foley

Like Levittown, many of the Whitehill Place houses have been modified to accommodate growing families and contemporary needs, but their consistency and integrity hold fast. Common alterations include carports, enclosed front entrances, and expanded porticos.

¹³ All biographical references related to Whitehill Place, Hamilton Street and Belvedere Streets are drawn from research compiled by Janet Rust in her interviews with Cold Spring residents and in her examination of the Putnam County Directory, *The Philipstown Times*, the PCHS collection, and her own extensive local postcard collection.

¹⁴ Interestingly, Rust’s examination of the 1938-39 Putnam County Directory also revealed that Whitehill lived in the Mekeel-designed #8 Locust Ridge.



4 Whitehill Place; photo K. Foley



5 Whitehill Place; Photo K. Foley



7 Whitehill Place; photo K. Foley



13 Whitehill Place; photo K. Foley



11 Whitehill Place; photo K. Foley

Hamilton Street

Hamilton Street may have been named for John C. Hamilton, who in 1832 purchased land adjacent to the earlier-referenced Sutton farm. The 20th century story of the street is intertwined with Cold Spring's White family. Stanley White Sr., a prominent local architect, is referenced in archival material as the builder of the first house on the street, which he used as his home and office. The construction date has not been determined, but documentary sources confirm the house was occupied in 1934. The most likely candidate is #4-6 Hamilton Street. Its Colonial Revival styling and fine material palette place the house typologically in the late 1920s or early 1930s; the home boasts its original slate roof, leaded windows, deep-paneled doors and shake sheathing. Its main house and semi-detached ancillary portion recommend it as the architect's dwelling and office.



4-6 Hamilton Street; photo K. Foley



View of ancillary structure at 4-6 Hamilton Street; photo K. Foley



Main entrance detail, 4-6 Hamilton Street; photo K. Foley

It appears that no other development occurred on Hamilton Place until White's son, Stanley Jr., built his home at #10 Hamilton in 1959. Records suggest that he, in turn, subdivided his father's land in the early 1960s, building and selling ranches typical of the decade. A third-generation family member, Mark White, built a Neo-eclectic modular home next to his father's in 1988-89.



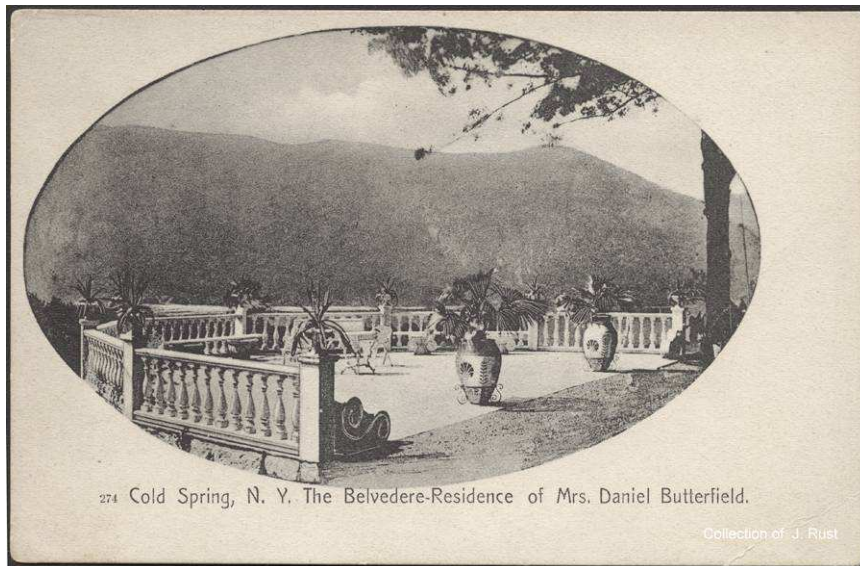
10 Hamilton Street; photo K. Foley



3 Hamilton Street; photo K. Foley

Belvedere Street

Belvedere Street may refer to the architectural name of a viewing structure, no longer extant, that was once part of the Butterfield estate and took in sweeping Hudson vistas.¹⁵



Postcard showing Butterfield Belvedere and views to the Hudson River; collection of J. Rust.

¹⁵ Ibid.

Little else is currently known about its history; more research is necessary. Architecturally it contains a range of designs that date development from the late-19th century through the late 20th. The oldest home, #2 Belvedere, appears to be a modified Queen Anne, and may be a remaining domestic structure of one of the farms known to have existed in Undercliff. A Craftsman-style bungalow at #3 likely was added in the 1910s or 1920s.



2 Belvedere Street; photo K. Foley



3 Belvedere Street; photo K. Foley

The balance of the street represents the end of the post-War housing boom; the structures are constructed in Minimal Traditional forms. Newer infill construction exists as well. The range of development dates on Belvedere hint at a historical narrative as rich and varied as those of Whitehill Place and Hamilton Street, suggesting the advisability of further research.



6 Belvedere Street; photo K. Foley



5 Belvedere Street; photo K. Foley

Conclusion

The research presented in this document demonstrates the relationship among the historical narratives of the subject neighborhoods and the broader history of Cold Spring. A strong case has been made for further investigation of their specific development histories and their contributions to the character of the village.