

Dubois Street

A “Building Shells: Building Community” Walking Tour



Welcome to Newburgh’s East End Historic District, a collection of over two thousand buildings encompassing 445 acres—one of the largest in New York State. The district was formed in the 1980s to encompass and dramatically expand the Montgomery–Grand–Liberty Streets Historic District formed in 1973, whose landmarks—by the likes of A. J. Davis and Calvert Vaux—represented the city’s elite rather than the middle and working class population whose architecture surrounds us.

Today we’re on Dubois Street, one of the oldest residential corridors on this end of the city. Opened between the early 1830s and 1854, it was named for Nathaniel Dubois, a landowner whose property the street bisected. 1830s

surveyors first named it Broad Street, and its original name is still tangible: Dubois is the only two-way street for several blocks.

In the 1860s, the street was paved and sewage added, making it a desirable neighborhood for middle class families who did business at the waterfront. Dubois presented an alternative to Grand and Montgomery Street, home to the city's older merchant families, and gave opportunities to a new generation of entrepreneurs and institutions.

On this walk we'll see how builders and neighbors tried to create the ideal neighborhood overtime, and meet some of the personalities who called the street home. Further along we'll stop at a church, statue, hospital, and former college building—indicators of the street's prestige. We're looking to gather more contemporary histories, so if you have some stories, please share along the walk!

Tour theme: The ABCs of architecture and historic preservation

3 Dubois Street

As we begin the tour, let's take a look at the edge of this business block and what's hiding behind it—a reminder of how eager the city was to develop after the Civil War. This building introduces the street: a promise to many as a quiet residential district, far from industry and urbanization closer to the river, but at the same time, unprotected from drastic visual changes to the neighborhood's character.

Joined with these storefronts and apartments is an Italianate villa, built in the late 1850s. Italianate buildings took their inspiration from romantic visions of the Italian countryside: flat-roofed farmhouses and classical villas. Many versions of Italianate villas were frequently a symmetrical box topped with a belvedere, that smaller cube room we see atop the main house. Belvederes with windows provided views of the surrounding landscape and gave their owners a sense of power.¹

The first resident we know of, Jacob Clark, was an affluent young grocer. He lived here with his wife Zipporah, their two clerks, and a teenage servant. Clark died suddenly in 1870, and devastated Zipporah left Newburgh, selling

their land to a developer. Between 1875–1880, this unknown developer built three storefronts with residences above fronting the Clark villa, which was kept intact—highly uncommon, but probably used as rooms for rent.

The masonry design of the storefronts we'll see again. The window sills and lintels above are made of cast iron, and were probably manufactured in New York City. Each segment of the facade is a panel divided by pilasters, these flat column-like verticals, connecting with a belt course of angled bricks. The Clark villa, beneath its current siding, is divided the same way by wooden pilasters.

13–15 Dubois Street

Irish butcher Archibald Taggart built this two-family home about 1863, taking the right unit for his family. The duplex as a house form on Dubois Street was common in the 1850s and remained so until the 1920s. As owner of this parcel, Taggart rented out the structures that flanked his own: 13 and 17 Dubois.²

Archibald and his wife Sarah, both Irish immigrants, were parents of five children and employed a servant—uncommon for 1st generation Irish families, telling of the family's wealth. Archibald was the brother of James Taggart, an even wealthier landowner who operated a slaughterhouse near the intersection of Broadway and West Street.³

As butchers, the Taggarts searched regionally for the best quality cattle, often using Broadway to herd their livestock up from the river—the roadway's traditional use. They even conveyed livestock over the frozen Hudson, though on one occasion some cattle broke through the ice and drowned.⁴

Across from the site of the Taggart's slaughterhouse is a brick business block at 488–486 Broadway with similar brickwork to Archibald Taggart's duplex. The masons of these two buildings implemented stone or iron blocks for the springers and keystones of the segmental window arches.⁵ Springers, at either side of the arch, are the supporting blocks; the keystone lies in the center of the arch.

Segmental windows, with a slightly arched shape, were the standard window opening in Newburgh during the 1860s. These windows had sashes of a

similar outline—sashes being the wooden frame that holds the glass. Overtime, as windows have aged, they've been replaced with sashes that don't fit the window frame. If a segmentally-arched sash was in place, we wouldn't see infill: the white gaps beneath the keystones. Infill is common, but when we see it, we know the original sash has been replaced.

Cross Van Ness Street.

27–29 Dubois

Here's another duplex from the 1860s designed in the Second Empire style, which took inspiration from classical architecture—the architecture of ancient Greece and Rome—in addition to using sloped French roofs called mansards, which we saw in the Taggart duplex. Most mansards in Newburgh we'll call half mansards, as they only appear sloped on two sides. A complete, four-sided mansard like Taggart's we'll see again down the street.

We encountered this paneling in the brickwork at the corner of Broadway and Dubois. The pilasters come from classical architecture, and were often used on early Second Empire style buildings. In brick they were used on the Main Building at Vassar College, completed at the beginning of the 1860s. This was briefly the largest building in the country, and was seen by many in prints and illustrations.

Masons William C. Brown and William McMeekin built this duplex in the late 1860s for their families. We can probably guess they were masons for the business block we saw at the beginning of the tour, built using the same method. Brown was a Civil War veteran and over his career partnered with many contractors like McMeekin.⁶ McMeekin's most recognizable work is the West Shore Railroad tracks on Water Street. He remained in this house until his death in 1898.⁷

36 Dubois Street

This Gothic cottage served as the residence for Presiding Elders of the Methodist Episcopal Church's Newburgh District, managers of many churches on the west shore of the Hudson. The construction seems to have coincided with the completion of Trinity Church at Liberty and Third Street in

1861, another Gothic building and pride of the district. This church likened for the elders here what a cathedral would be to a Catholic bishop, and Newburgh served as the regional capital for Methodists. Like Trinity Church, the cottage has Gothic plaster ribbed vaulting, appearing in the entrance hall on supports in the shape of bundled foliage. Plasterwork of this extravagance reached its peak in Newburgh on the eve of the Civil War, and required a talented mason's delicate hand.

The exterior of the cottage is based on Design III, "A Cottage in the Pointed or Tudor Style" from Newburgher Andrew Jackson Downing's 1842 *Cottage Residences*, a house pattern book that influenced American house architecture for decades.⁸ Hundreds of carpenters and masons nationwide adapted Downing's plans with their own modifications. In this house, the builders created three peaked gables, the central portion having a Gothic lancet arch, thin and pointed like a lance, or sword. Below is a Tudor arch, really a stretched-out rendition of the lancet. It was frequent in Gothic Revival architecture for use in wider entryways, and like the plasterwork also appears in Trinity Church. The Reverends Phineas Rice, William H. Ferris, and their families were the first to reside here.⁹ By the 1910s, it had become the music academy and residence of Professor William H. G. Reppe, a German-American music instructor.

41-45 Dubois Street

This trio of rowhouses are the second-oldest residences on Dubois. The first set of rowhouses, built just to the north in the early 1850s, has lost its central house to demolition and had been vacant since the early 2000s.¹⁰

They were built by Thomas Shaw, a New Windsor carpenter, who began working for Newburgh's burgeoning merchant class as a housewright in the 1820s. A housewright, also called a carpenter-builder and today a builder or contractor, was a highly-skilled carpenter who specialized in designing and managing construction of houses. They did not call themselves architects. Shaw built many houses and industrial buildings in the 1820s and 30s, and relocated to Newburgh in 1832 to be nearer to his projects.¹¹

When Shaw's sons George and Charles began working for him as teenagers, they launched the firm Thomas Shaw & Sons. In the late 1850s they built these

rowhouses for themselves and their wives. In 1864, Shaw's youngest son Elkanah Kane joined the firm, serving as their architect. Kane studied architecture under church designer John Weller Priest in Balmville—the only American founding member of the American Institute of Architects.¹² Though many of the Shaw's major city buildings have been demolished, their own church, now Ebenezer Baptist Church, is their most substantial left. They built hundreds of houses still standing and employed and trained hundreds of men in carpentry until the early 1900s.

Thomas Shaw, who occupied the middle house until his death in 1877, more than anyone established the career of carpenter-builder in Newburgh. Elkanah took the center house after his father died, and the brothers remodeled their old houses and added these towers in the 1880s and 90s. Members of the Shaw family continued to live here until World War II.

50 Dubois Street

This building is challenging to pick apart. On the right is 48 Dubois, a former school, which we'll talk more about at the next stop. On the left is a rental property, an extension dating to the 1870s. Between 1885 and 1890 it was remodeled. Can anyone guess what major modification the builders added to this facade? (*Wait for guesses*). That would be the rounded tower, topped by a conical roof in the shape of an upside-down ice cream cone. How might we be able to tell this tower isn't original to the house; do we see any clues in the windows? (*Wait for guesses*). One trick to spot a remodeling job is by studying the fenestration: the arrangement of windows on a building. The original portion at the right uses segmentally-arched openings (notice the infill again), while the added tower's windows are not arched, though the entry is a round arch.

In the late 1930s and 40s, Geraldine Ferrarro, the first female Democratic vice presidential nominee, spent her very early childhood in this house. She was the daughter of Italian Americans, and lost two of her siblings and her father Dominick while living here. After 1945, she and her mother moved to New York City, where she completed her education to become a teacher and attorney, preparing her for her career in the House of Representatives.

Ferraro returned to Newburgh several times after she lost the presidential election in 1984.¹³ Her first visit back was to investigate a smear campaign against her, which alleged her father was involved in illegal activity. During the course of her campaign, Newburgh made quite a commotion, and reporters even returned to her old house to interview the owners, who happened to be supporters of her opponents, Ronald Reagan and George H. W. Bush.¹⁴

58 Dubois Street

Like the house at our previous stop, this one has also been remodeled. In fact the properties are tied. In the 1860s, Hannah M. Parkhurst, a Massachusetts teacher, owned the structure to the right of the Ferraro family's home. Between 1863–64 she began operation of a private school, preparing young women from affluent families for admission to Vassar College.¹⁵

Parkhurst sold this side lot to clothing merchant Samuel J. Owens in May 1871, who began construction of a house here soon after. It was completed in 1872. Owens and his wife Maria employed one servant and became parents of a daughter by the late 1870s. The house was a respite from Owens' large storefront in the dense waterfront business district. In his commute to work, Owens could easily take 1st Street directly to the river—an advantage that directly benefited and urbanized younger neighborhoods west of Liberty Street.

We might recognize from the house's mansard roof that its style is Second Empire. This was the architecture of choice in Newburgh during the 1860s, aiming to attract attention by alluding to France.¹⁶ Owens was also strategic in selecting a corner lot to show off his residence.¹⁷

In June 1888,¹⁸ he began a remodeling of the house, very likely managed by Thomas Shaw's Sons, his neighbors.¹⁹ Remembering the tower from our last stop, can we guess what was added to the front and sides of the house? (*Wait for guesses*). These two-story bay windows were added, and the house was expanded to the south. Later in the 1890s, probably after the Owens' died in 1892 and 1894, someone tore off the front porches and added these shorter ones. All aspects of the remodelings were carried out in the Queen Anne style, highly interested in eclecticism: textured wooden surfaces, carving, and large

towers or multi-story bays that gave whimsical dimension to facades. Many houses were modernized with Queen Anne elements in the late 19th century because Queen Anne design was allowed to be asymmetrical and busy. Speaking to eclecticism again, the wooden bars we see in the porches are meant to reference Japanese architecture and bamboo, used in Queen Anne staircases.

Cross First Street.

60 Dubois Street

The United Presbyterian congregation that built this church were formerly located in an older building nearer the waterfront.²⁰ By the 1890s, that neighborhood had become old-fashioned. Most of the congregants lived in newer neighborhoods up here, and so they decided to build this Gothic Revival chapel on their church's property between 1897–98. In 1904, they added this massive expansion and tower to create a church more powerful in its appearance.²¹

The architect of the new church was Newburgher Frank E. Estabrook, who employed his friends and trusted carpenters, William Tweed and Caleb Woodruff, to combine the two church interiors, making the seating capacity 550.²² James Stewart was the mason for the exterior. He built these pronounced angles on the tower, called pier buttresses, which originated in Gothic cathedrals. At the top of the tower and on the left entryway, we see crenellations, which come from castle architecture. Crenellations had not appeared on a Gothic church in Newburgh for decades, and from the architects' rendering, we see that they may've been an afterthought to create visual interest. There are many lancet openings like we saw earlier in the Gothic cottage; pointed arches make a building Gothic.

United Presbyterian worshiped here until the 1970s, and by the next decade it housed the Church of God, a Spanish-speaking congregation. It has not been used consistently as a church since the early 2000s.

70 Dubois Street

Today St. Luke's Hospital is a major employer in the City of Newburgh. The majority of the hospital buildings today date from the late 20th century. St. Luke's Hospital moved its base of operations to this stone building in 1909. The building pre-dates the hospital, having been constructed decades before in the late 1830s. We are looking at the rear of the building, which would have originally been entered through a Gothic archway facing Campbell Street. It was built as a theological seminary for the Associate Reformed church of New York—the first Gothic Revival college building built north of New York City.

When the seminary began construction in 1837, about 8,000 people lived here in the Village of Newburgh.²³ This building, along with the recently finished Dutch Reformed Church, announced Newburgh's cultural arrival. In fact, the Dutch Reformed Church and this building have one person in common: Thornton M. Niven. Niven was the master stonecutter for the church. Immediately after its completion, he was commissioned to design this seminary building, which launched his career as Newburgh's first professional architect. Niven's section is at the left, built of a much darker fieldstone. The brownstone tops above the windows are called drip molds, coming from medieval architecture. There were also Gothic pinnacles, or spikes, placed at the roofline, giving the isolated building an ominous presence to passing ships. As much as it's Gothic, it's also classical. That gray stone line we see crowning the structure is a cornice, and where it stops in the gable, that roof peak, is called a cornice return, popular in Greek Revival architecture of the decade.

The seminary became a boarding school by the mid-19th century. At the start of the 20th century, St. Luke's Hospital, operated by Newburgh Episcopalians since the 1870s, took up residency here in 1909. To accommodate a higher volume of patients, in 1908 New York architect F. H. Faye Tucker and Newburgh architect Frank Estabrook designed this large extension that mimicked the Niven building's architecture. Stone of a matching color couldn't be located. In the 1930s New Windsor philanthropist Louise Senff Cameron funded this towering central addition to the hospital. It is designed in the Colonial Revival style by Manhattan firm Crow, Lewis and Wicks, who specialized in urban hospital designs.²⁴

The hospital has undergone other additions since the 1950s, completely altering the neighborhood. Just ahead we'll pass a parking lot and expanded wing, which required the demolition of an Italianate villa. Across the street from us, the hospital demolished about 20 houses to construct this parking garage in the 2000s.

Cross Third Street.

104 Dubois Street

John Baldwin, an English real estate developer, oversaw the construction of this house in the early 1870s. After its foreclosure in 1887, it sold to David C. Miller, a prolific marble cutter and contractor.²⁵ Miller and his brother had trained in the stone cutting trade under their father, a Scottish immigrant, who began managing a stoneyard in 1853. Miller designed and cut hundreds of headstones at his yard on Broadway, arranged like a mock cemetery for customers to select a model for their monument. As granite became the choice material for funerary art, he arose to the new medium and also began producing sculptures. Miller's work can be seen in cemeteries throughout Orange County.

Miller, his wife Rebecca, and their daughters lived here until his death in 1923. Samuel Lachlan Stewart, a Scottish-American lumber dealer, transferred the house to St. Luke's Hospital in 1924.²⁶ St. Luke's used this as offices and a thrift shop in the 1980s; they sold it to private hands in 1997.

The facade facing us is set in three bays, or sections, and each is a large, two-story panel within the brick. Lintels above the windows have a cable motif, resembling rope; these were quite trendy in Newburgh between 1865–1875. One subtle mark of a skilled designer at hand is the fenestration. Notice the first floor windows are slightly wider than the second floor, creating a rising effect.

128 Dubois Street

On the site of this building and the homes we've just passed was an ambitious grape-making operation dependent on five glass greenhouses.

One of them occupied the footprint of this duplex, now a Newburgh Community Land Bank-owned residential shell built in the mid-1890s.

Water Street bookbinder James H. Ricketts acquired part of this block between Dubois and Miller from 1859–1866, totaling roughly an acre.²⁷ Enamored with botany, in the early 1860s he joined the Newburgh Bay Horticultural Society, headed by Charles Downing, the nation's foremost fruit-growing specialist and brother of Andrew Jackson Downing. Ricketts began selling flowers from greenhouses here, and pioneered award-winning grape and fruit varieties, even exhibiting them at the 1876 American Centennial in Philadelphia. By the 1890s he had built five, 10' glass greenhouses for fruit, and used the slope of Downing Park for cultivation. He produced 63 breeds of grapes and 115 different kinds of pears at his height. By 1893, however, he had accepted a bookbinding position in the Government Printing Office and left Newburgh.²⁸

The Ricketts grape farm was disassembled in the 1890s, but his house still stands a block east of us on Miller Street. Family members sold off lots fronting Dubois, like the one this duplex was built on. A wooden porch, long gone, allowed both families to enjoy views of the park.

Newburgh Volunteer Fire Department Statue

This is the only statue in the City of Newburgh to honor a Newburgher. Though dedicated to no one specifically, it honors Newburgh's volunteer firemen, and is the product of some years' discussion about a monument to soldiers, sailors, and firemen.²⁹ The granite base of this monument was carved at the Broadway stoneyard of David C. Miller, whose Second Empire house we passed earlier near the hospital. Miller, himself a fireman, also sculpted his models; the bronze was cast by Tiffany Studios.³⁰ He depicted a fireman saving a child's life, calling for more help with his hand raised. The models were fireman Rufus Hobbs, an ice cream vendor from Colden Street, and his daughter, Winnie.

154 Dubois Street

Bookkeeper Charles H. Halstead and his wife Grace, a Scottish immigrant, moved into this rowhouse in the early 1880s. It was constructed in the late

1850s—some of the earliest housing in this section of the street, which became available for purchase in 1852 as Glorianna Butterworth Smith sold off this section of her family's farm. Even though this area was rural, duplexes were constructed, anticipating its later growth. These visible basements and their separate entryways are sometimes called "English basements," and could be used by servants or rented to boarders.³¹ English basements were wildly popular in New York City, and became integrated into Newburgh townhouse design in the 1830s. These houses represent an attempt to emulate that same kind of urbanism and status.

After several owners, Charles H. Halstead purchased it, and about the turn of the century he served as a city park commissioner, overseeing Downing Park across from his home. The park opened in 1897, and was designed by Frederick Law Olmsted and Calvert Vaux, designers of Central Park, Prospect Park, and many park systems across the U.S. Olmsted's sons were responsible for selecting plantings for this side of the park; many varieties of trees still grow here.

170–172 Dubois Street

Dating from between 1855–1860, here's a duplex built along the same lines as 154 Dubois, though with less of an English basement. That's supplemented here by a wing on either side of the main house. Wings we see usually at the rear of a house, giving a separate space for the kitchen. It's more probable these were for an additional room, such as a library or pantry, with one bedroom above.

As we saw in 154 Dubois, these houses were very sparse, a quality of Federal and Greek Revival townhouse architecture in Newburgh. The windows on 172 still have part of their original surround intact, which is topped by an entablature, a horizontal molding resembling a shelf. The cornice's paired brackets tell us the carpenters were trying to achieve an Italianate look on an older building form. Italianate architecture reached its height in the 1850s, and cornices with paired brackets, thought to be reminiscent of Italian rural structures, were in vogue.

The identity of the developer is unknown, but one of the earliest couples to live in house 170 to the right exemplify the people these homes were

marketed to. After their marriage in 1860, Irish immigrant Matthew Clarendon and his wife Jane Patton took up residence here. In 1865 they moved with their children to Brooklyn, selling it to Asa Sterling, a Cornwall merchant, who bought both houses. These were intended to be affordable starter homes for young couples like the Clarendons.

Cross South Street.

186 Dubois Street

This duplex shows off some impressive attributes of the Queen Anne style, uncommon on Dubois except in porch construction. Coming from England and embraced by Americans in the 1870s, wooden Queen Anne architecture was defined by a fascination in the textured wood, paneling, and tiled surfaces of old English manor houses and colonial American shingled dwellings. In this principal bay, we can spot some variation in the bay's wooden fabric, giving it a sense of liveliness. Near the base and in two smaller panels above are cedar fish scale or scalloped shingles, layered like those animals' exterior coats. There is also a section of vertical beadboard, usually used as interior paneling, with a geometric design of chopped up beadboard beneath. Like medieval wood buildings, the upper part is jettied, or overhung, slightly above the lower floor. This rests on dwarf columns at the sides, acting as decorative supports.

Though from the street the duplex appears to be divided symmetrically, one tenant received the entire top story, and another the ground level. The 1880s saw a shift in spatial organization of multi-tenant buildings like this, indicating a greater sophistication in design. Before 1875, most Newburgh duplexes were mirror images of each other. Now, landlords could advertise different amenities or features of the two units.

222–224 Dubois Street

Closing out this street is a house common in form but unusual in artisanship. It's positioned at Dubois's intersection with Gidney Avenue, a meandering 18th century farm road left intact by city planners. The home accommodated two families, and today the city classifies it as a three-family residence.

Brickwork at the edges of this multi-sided bay is remarkably held together with little or no mortar to bind the bricks. The jagged, tooth-like appearance is rare in the city, and the other example is in the house of Andrew Little, built by the mason John C. Van Zile in 1886 on Johnston Street.

Tour Acknowledgments

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Endnotes

1. Belvederes were less functional than Italianate towers and in some cases did not have windows. Views from the top must have been unsightly. Even in the 1850s, Western Avenue—Broadway's name before the 1880s—was a muddy industrial corridor; this house would have been more appropriate on scenic Montgomery Street, the merchants' neighborhood.
2. See *Orange County Deeds*, Liber 172–314. From 1869–early 1870, the Taggart family's direct neighbors in no. 13 were William J. and Robert Callwell, tobacco dealers and cigar makers. The 1870 City of Newburgh map shows a parcel across the street as belonging to W. J. Callwell; he may have owned (not rented) no. 13 in the late 1860s–70. A new tenant or occupant was in no. 13 by the end of 1870. The current building addressed 17 Dubois replaced another from Taggart's time.
3. The Taggarts had a pond named for them at the corner of Lake Street and Broadway, now occupied by a gas station.
4. "Broke Through the Ice," *Newburgh Telegraph*, 15 January 1873.
5. Another example is 110 Gidney Avenue, also from the 1860s. The mansards of 13–15 Dubois and this house are pitched somewhat similarly.
6. "A Well Known Boss Builder Dead," *Newburgh Daily News*, 17 July 1888, 2.
7. "Personal," *Railroad Gazette* 30, no. 5 (Feb. 4 1898), 87.

8. Andrew Jackson Downing, *Cottage Residences* (New York: Wiley & Putnam, 1842), 52–66.
9. Methodist Episcopal Church, *New York Conference, A Souvenir of the One Hundredth Session Held at Newburgh, N.Y., April 5-11, 1899* (Newburgh, NY: Ritchie & Hull, 1899), 104–05.
10. That set was developed by Benjamin Carpenter, namesake of Carpenter Avenue, a major entrepreneur in pre-Civil War Newburgh who made his fortune by forwarding freight to New York Harbor. In this period, about 1820–1850, many merchants, lawyers, and politicians owned land in this rural section of the city. Their wealth was unprecedented in Newburgh and allowed for architectural developments.
11. John J. Nutt, *Newburgh: Her Institutions, Industries, and Leading Citizens* (Newburgh, NY: Ritchie & Hull, 1891), 255.
12. *Ibid*, 256.
13. “Ferraro recalls life in Newburgh,” *Evening News* (Newburgh, NY), 18 November 1985, 3A; Michael Randall, “Geraldine Ferraro visits Newburgh,” *Hudson Valley News*, 16 February 1992, A2.
14. Ruth Valenti, “Owner of ex-Ferraro home is GOP backer,” *Evening News* (Newburgh, NY), 15 July 1984.
15. *Orange County Deeds*, Liber 234–201. Diaries from the Parkhurst school are kept in the Archives & Special Collections Library at Vassar College.
16. There were several mansarded commercial buildings on Broadway and in neighborhoods north of Broadway. 48 Farrington Street is one survivor.
17. Thomas Powell had also done this in selecting a building lot for his granddaughter Henrietta Powell Culbert and her husband Dr. William A. M. Culbert in 1852. He chose the corner of Grand and 2nd Street, and the house Calvert Vaux and A. J. Downing designed for them is one of the earliest examples of Second Empire architecture in the United States.
18. “Brief and Pointed,” *Newburgh Daily News*, 9 June 1888.
19. The bays are also similar to the Shaws’ house for Alanson Y. Weller (1884), 162 Grand Street, in addition to their own houses. Lace work paneling is seen in the Shaw rowhouses and in 153 Grand Street, another remodeled multi-story bay with shingles.
20. The United Presbyterians had evolved from the Associate Reformed Church of New York, who purchased the hill in the 1830s. See “The United Presbyterians,” *Newburgh Daily News*, 2 September 1897; “Special Term of Court,” *Newburgh Daily Journal*, 1 February 1902, 1; Nutt, 142–43. It seems they became interested in the site when they established a summer school in the old seminary building next door, see “Flotsam and Jetsam,” *Newburgh Sunday Telegram*, 19 May 1895, 4.
21. “Briefs,” *Newburgh Daily News*, 25 April 1904, 5.

22. "Drawing Plans," *Newburgh Daily News*, 7 January 1904; "Local Review," *Sunday Newburgh Telegram*, 13 March 1904, 4.
23. Elwood Corning, "Historical Notes," *Newburgh News*, 26 September 1946, 4; Arthur Channing Downs, *The Architecture and Life of the Hon. Thornton MacNess Niven (1806-1895)*, 2nd ed., (Goshen, NY: Orange County Arts Community of Museums & Galleries, 1972), 28–29.
24. "The Hospital Plans Practically Accepted," *Newburgh Daily News*, 20 June 1907, 1; "Will Not Build Until the Spring," *Newburgh Daily News*, 15 October 1907, 1; "Doctors Approve New Hospital," *Newburgh News*, 2 June 1932, 4.
25. *Orange County Deeds*, Liber 354–397.
26. "Mr. Stewart's Gift to City," *Newburgh News*, 21 November 1931, 4 describes Stewart's transfer of his family's dairy pasture for use as the current Stewart International Airport.
27. Land was transferred to Ricketts from Glorianna Butterworth Smith, who retained the parcel across the street and the Smith family farmhouse.
28. "Exhibition of the Newburgh Bay Horticultural Society," *New York Times*, 9 October 1864, 5; J. W. F. Ruttenber, "Timely Notes, Historical and Otherwise, of Newburgh," *Newburgh Daily News*, 6 July 1925, 6; "Obituary: James H. Ricketts," *Independent Republican*, 7 December 1915.
29. "For a Monument to Soldier Dead," *Newburgh Daily Journal*, 6 October 1904, 2.
30. "Firemen's Group, Inactive 20 Years, Plans Its Revival Here," *Newburgh News*, 28 April 1933, 6. Miller also designed a similar monument and drinking fountain for Walden, "Firemen's Monument in Village of Walden," *Newburgh Daily Journal*, 3 August 1909, 2.
31. The basements are mentioned as selling points in an advertisement which alludes to the houses, "For Sale or To Let," *Newburgh Daily News*, 3 March 1858.