

DOUGLASTON HILL HISTORIC DISTRICT Designation Report



New York City Landmarks Preservation Commission
December 14, 2004

DOUGLASTON HILL HISTORIC DISTRICT Designation Report

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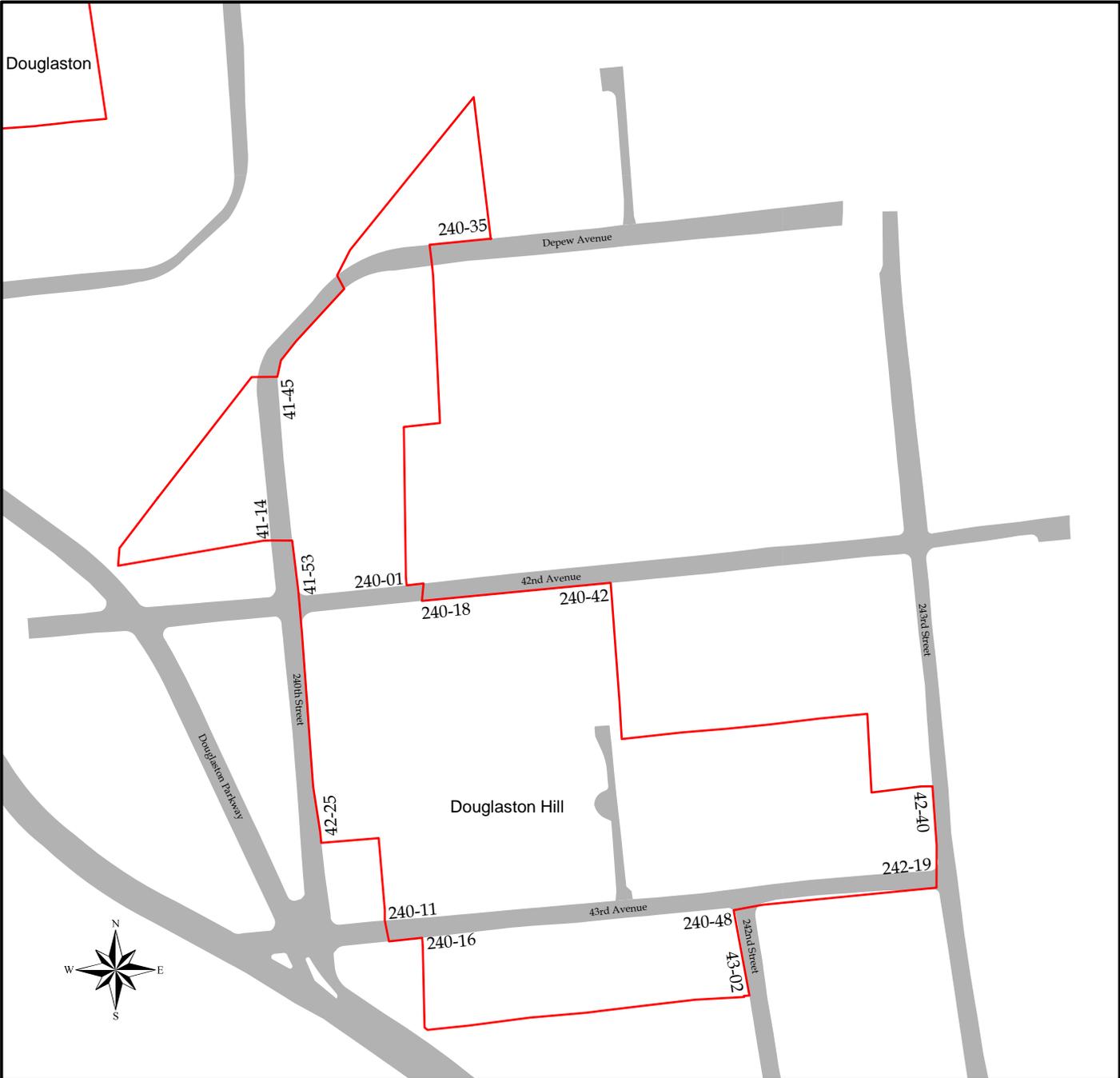
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On the front cover: 240-35 43rd Avenue (Photo: *Carl Forster, 2004*)

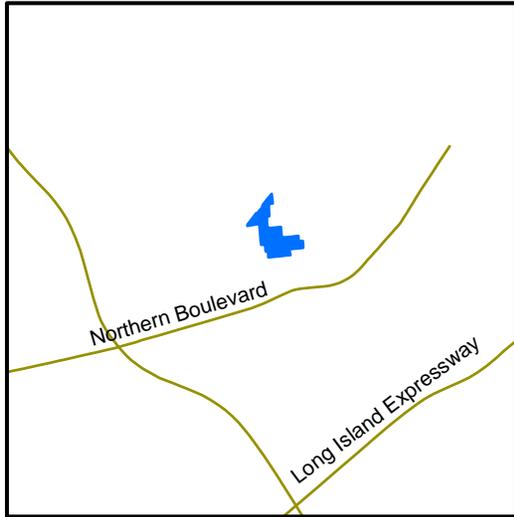
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Douglaston Hill Historic District



Douglast Hill Historic District
Calendared: April 13, 2004
Heard, August 3, 2004
Designated: December 14, 2004
Landmarks Preservation Commission



TESTIMONY AT THE PUBLIC HEARING

On August 3, 2004, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Douglaston Hill Historic District (Item No. 2). The hearing was duly advertised in accordance with the provisions of the law. Nineteen people spoke in favor of the designation, including Councilperson Tony Avella, the Queens Borough Historian, and representatives of State Assemblyperson Ann Margaret Carrozza, Queens Community Board 11, the Douglaston-Little Neck Historical Society, the Douglaston Civic Association, the Queens County Farm Museum, and the Historic Districts Council. The Commission also received several letters and e-mails in support of designation, including from New York State Senator Frank Padavan and the Society for the Preservation of Long Island Antiquities.

BOUNDARY DESCRIPTION

The Douglaston Hill Historic District consists of the properties bounded by a line beginning at northwest corner of 43rd Avenue and 243rd Street, extending northerly along the western curbline of 243rd Street, then westerly along the northern property line of 242-19 43rd Avenue (aka 242-17 43rd Avenue and 42-40 243rd Street), then northerly along part of the eastern property line of 242-09 43rd Avenue, then westerly along the northern property lines of 242-09, 242-03, 242-01, 240-51, and 240-45 43rd Avenue, then northerly along part of the eastern property line of 240-35 43rd Avenue and the eastern property line of 240-42 42nd Avenue to the southern curbline of 42nd Avenue, then westerly along said curbline to the point formed by its intersection with a line extending southerly from the eastern property line of 240-01 42nd Avenue (aka 41-23 240th Street and 22 240th Street), then northerly across 42nd Avenue and along the eastern property line of 240-01 42nd Avenue, then easterly along part of the southern property line of 41-45 240th Street, then northerly along the eastern property line of 41-45 240th Street, then northerly across Depew Avenue to the northern curbline of Depew Avenue, then easterly along the northern curbline of Depew Avenue to a point in said curbline formed by a line extending southerly from the eastern property line of 240-35 Depew Avenue (aka 240-33 Depew Avenue and 105 Depew Avenue), then northerly along the eastern property line of 240-35 Depew Avenue, then southwest along the northwestern property lines of 240-35 and 240-27 Depew Avenue to the northeast corner of Depew Avenue and 40th Avenue, then southerly across Depew Avenue to the southeast corner of Depew Avenue and 40th Avenue, then southwest along the southeastern curbline of 40th Avenue to the southeast corner of 40th Avenue and 240th Street, then westerly across 240th Street to the southwest corner of 240th Street and the Long Island Railroad right-of-way, then southwest along the northwest property lines of 41-10 -- 41-14 and 41-18 240th Street (aka 35 and 33 240th Street, respectively), then southerly along the western property line of 41-18 240th Street, then easterly along the southern property line of 41-18 240th Street to the western curbline of 240th Street, then easterly across 240th Street, then southerly along the eastern curbline of 240th Street, across 42nd Avenue and continuing southerly along said curbline to a point formed by its intersection with a line extending westerly from the southern property line of 42-25 240th Street (aka 8-240th Street), then easterly along part of the southern property line of 42-25 240th Street, then southerly along the western property line of

240-17 43rd Avenue (aka 240-15—240-17 43rd Avenue) to the northern curbline of 43rd Avenue, then easterly along said curbline to a point formed by its intersection with a line extending northerly from the western property line of 240-16 43rd Avenue (aka 240-14 – 240-16 43rd Avenue), then southerly across 43rd Avenue and along the western property line of 240-16 43rd Avenue, then easterly along the southern property lines of 240-16, 240-20—240-22, 240-34, 240-40, 240-44 43rd Avenue, and 240-48 43rd Avenue (aka 240-28—240-52 43rd Avenue and 43-02 242nd Street) to the western curbline of 242nd Street, then northerly along said curbline to the southwest corner of 242nd Street and 43rd Avenue, then northerly across 43rd Avenue to the northern curbline of 43rd Avenue, then easterly along the northern curbline of 43rd Avenue to the point of the beginning.

SUMMARY

The Douglaston Hill Historic District consists of thirty-one wood frame houses constructed largely between 1890 and 1930. Well-preserved turn-of-the-century residential suburbs of free-standing wood-frame houses were once relatively common in New York City, but are now becoming increasingly rare due to newer development or inappropriate alterations. The majority of the houses were designed using either the Queen Anne, neo-Colonial, or Arts & Crafts styles, making the district visually coherent.

Douglaston Hill was laid out as a suburban development in 1853 in anticipation of the arrival of the Flushing & Northside Railroad. Development proceeded slowly until the 1890s, when a small group of families acting as realtors, developers and home owners shaped the community. William J. and Josephine Hamilton, Denis and Ellen O'Leary, and several members of the Stuart family were among the first to build in the area and were all prominent residents. William Hamilton, described as the "well-known builder of Douglaston," developed several lots. Denis O'Leary was a prominent attorney and politician who was active in civic affairs within and outside of Douglaston Hill, serving as an Assistant Corporation Counsel for New York City, Public Works Commissioner, U. S. Congressman and as a founding officer of the Douglaston Hose Company No. 1. The Stuarts were involved in different aspects of the building trades, including architect, contractor, carpenter, and painter.

Most of the houses in Douglaston Hill combine stylistic elements from architectural styles popular from 1890 to 1930. The picturesque qualities of the neo-Colonial, Queen Anne, and Arts & Crafts styles, with their intersecting rooflines, tall chimneys, clapboard and shingle cladding as well as spacious porches, link many of the houses. Nos. 240-25 43rd Avenue and 240-35 43rd Avenue were built in 1900-01 from plans by architect D. S. Hopkins by the O'Learys and the Hamiltons, respectively. They feature deep semi-elliptical porches with classical entry surrounds, Tuscan column porch supports, and complex treatment of the window groupings, including a Palladian window with decorative swags. The four houses at 240-24 to 240-42 42nd Avenue, built by the Hamiltons and the O'Learys in 1903-04, feature a complicated intersection of gables and multi-level eaves but are modestly-scaled. Homes continued to be built in the historic district through the 1920s including the 1925-26 neo-Colonial-style house at 240-18 42nd Avenue, designed and built by Samuel Lindbloom, and the 1926-27 Arts and Crafts-style house at 240-11 43rd Avenue, designed by architect Aubrey Grantham.

The period from 1900 to 1930 was one of enormous growth for the borough of Queens and Douglaston. One Douglaston observer noted: "By 1910 the old farms are disappearing....by 1920 our village assumes an air of suburban dignity." The Douglaston Hill historic district preserves this now rapidly-disappearing era of the suburban development of Queens.

Historical and Architectural Development of the Douglaston Hill Historic District¹

Introduction

The Douglaston Hill Historic District, located in northeastern Queens near the border with Nassau County, is significant for its principles of mid-nineteenth and early-twentieth-century community planning and development, and as an example of an early twentieth century suburb. The district consists of thirty-one freestanding single-family homes that are fine examples of many late nineteenth and early twentieth century architectural styles, including Queen Anne, Colonial Revival, Shingle, Arts and Crafts and Tudor Revival. The district's park-like setting, architectural expression and social history, represents the evolution of the commuter suburb, and is a precursor to the speculative suburban development which remade Queens in the twentieth century.

This transformation of Queens from colonial villages, estates, and small farms to commuter suburbs was typical of American settlement patterns in many parts of the country. The dramatic spatial change that this pattern of growth brought about – and the parallel development of a quintessential American lifestyle – were due to several factors. Rapid advances in transportation, particularly the steam railroad in the first half of the nineteenth century, made long-distance commuting possible. New levels of personal wealth following the Civil War, coupled with the pervasive cultural values of mainstream Victorian society, gave rise to a middle class that embraced virtues of domesticity, home ownership, and life in a sylvan setting.² These values were made manifest in the commuter suburb, which placed the single-family house in a non-urban setting, convenient to the city by rail.

By 1939, the Federal Writers' Project *New York City Guide* had designated Queens the “borough of homes,” a result of some fifty years of intensive speculative, mostly suburban, housing development.³ This development had its roots in planned developments of the 1870s and was greatly accelerated by the consolidation of New York City in 1898 – specifically by the public transportation improvements, large-scale middle-class migration, and public works it brought to the new Borough of Queens.

In the Douglaston Hill Historic District, this history of community planning and development, from the 1850s to the 1920s, can be read in the district's topography, layout, and architecture. Most of the houses in the Douglaston Hill Historic District feature stylistic elements of popular architectural styles from the 1890s to the 1920s, which contribute to the district's visual coherence. The historic district's buildings display a high level of architectural quality, and constitutes a distinct sense of place. It is a significant reminder of the historic and cultural development of suburban Queens.

¹ This section is based on and adapted from Laura Hansen, “Origins and Significance” and “Narrative Description,” in United States Department of the Interior *Douglaston Hill National Register Historic District* (Washington, D.C.: Department of the Interior, 2000), and Anthony Robins, “Historical and Architectural Background of the Douglaston Historic District,” in Landmarks Preservation Commission (LPC), *Douglaston Historic District Designation Report* [LP-1957], (New York: Landmarks Preservation Commission, 1997), 5-8.

² Kenneth T. Jackson, *Crabgrass Frontier: the suburbanization of the United States* (New York: Oxford University Press, 1985), 1-45.

³ Federal Writers' Project in New York City, *New York City Guide* (New York: Random House, 1939), 555.

Early History

The Native American presence on the Little Neck peninsula, today known as Douglaston, included the Matinecoc,⁴ one of the Munsee-speaking groups of western Long Island. Their land during the contact period (1550 – ca. 1750) reputedly extended from Newtown eastward to the Nissequogue River and southward to the center of Long Island. Their name roughly translates to “at the hilly land.”⁵ The Munsee were a loosely-related Lenape group whose settlements included larger villages at river mouths and smaller camps in areas utilized for subsistence activities. By the mid-1600s, several English and Dutch colonial towns and farming villages had been established in what is now northeastern Queens, such as Mespat (Maspeth), founded in 1642, Vlissingen (Flushing), founded in 1643, and Jamaica, founded in 1650.⁶ Colonial settlement along the northeastern shore began near Alley Pond in 1647, and a decade later when, in 1656, the Dutch assigned to Thomas Hicks a peninsula then called “Little Madman’s Neck,” which encompassed much of the present-day Douglaston. Hicks evicted the Matinecoc Indian Tribe from its fishing ground on Little Neck Bay in the 1660s in what is the only such seizure of property documented in Flushing town records.⁷

In 1683, Queens County was established as one of ten English counties, divided into five towns: Newtown, Jamaica, Flushing, Hempstead, and Oyster Bay,⁸ made up of various villages and settlements. The Alley Pond settlement, including present-day Douglaston, lay within the town of Flushing. Farming was the primary use of the land, with a few prominent families owning most of the land. A number of estates were built in the area prior to the Revolutionary war, including the Van Wyck House of 1735 (126 West Drive, aka 37-04 Douglaston Parkway, both an individually designated New York City Landmark and located within the Douglaston Historic District). During the Revolutionary War, Queens County served as a staging ground for British troops, and by the war’s end in 1783, the extensive tracts of primeval forest that had characterized the county had been devastated and many of its farms had been pillaged.⁹ Recovery and growth were slow in the first half of the nineteenth century, but transportation improvements, such as turnpikes and railroads, led the way for future settlements.

Origins of Douglaston Hill

In 1813, ownership of the land presently comprising the Douglaston Hill Historic District and its environs passed to Wynant Van Zandt III (1767-1831). A prominent New York City merchant, he had been a city alderman and a vestryman of Trinity Church in Manhattan before retiring to Little Neck as a gentleman farmer. He built a large manor in 1819, which survives as the Douglaston Club (600 West Drive, located in the Douglaston Historic District). Van Zandt

⁴ Or “Matinecock.” See Ives Goddard, “Delaware,” in *Northeast*, vol. 15 of the *Handbook of North American Indians*, ed. William B. Sturtevant (Washington D.C.: Smithsonian Institution, 1978), 214.

⁵ Eugene Bosch, *1997 Archaeological Evaluation and Sensitivity Assessment of the Prehistoric and Contact Period Aboriginal History of Queens, New York*, 17-18. On file with the Landmarks Preservation Commission.

⁶ Federal Writers’ Project in New York City, *New York City Guide* (New York: Random House, 1939), 557.

⁷ In the 1930s, according to local histories, a Matinecoc burial ground was destroyed to make way for a widening of Northern Boulevard, and the remains re-interred in the cemetery of Zion Church under a stone monument depicting a tree growing from a split rock, their tribal mark. *A Brief History of Zion Episcopal Church* (Zion Episcopal Church, 1992), 9 and Edward C.K. Reed, *A Brief History of Douglas Manor on the Occasion of the 50th Anniversary of the Douglas Manor Association* (Douglaston: Douglas Manor Association, 1956), 3. Zion Church is located outside the historic district.

⁸ Federal Writers’ Project in New York City, 557.

⁹ Vincent Seyfried, *Queens, A Pictorial History* (Norfolk, VA: The Donning Company, 1982), 23-25.

kept his property in agricultural use. He also took an active interest in the civic affairs of the community around Alley Pond. In 1824, he financed the construction of a causeway across the marsh, creating a more direct and efficient route to Flushing.¹⁰ In 1829, he bequeathed land and funds for the construction of Zion Episcopal Church, which was completed the following year.¹¹

A few years after Van Zandt's death in 1831, the family sold the estate. The waterfront peninsula portion of the property (which now partly comprises the Douglaston Historic District) was sold to George Douglas.¹² The portion to the south, encompassing what is now Douglaston Hill, was sold in 1834 to Joseph DeForest. One year later, Cortland Van Beuren acquired the property from DeForest. Van Beuren sold it in 1843 to Jeremiah Lambertson, a local farmer, who held the property until 1853, when he laid it out in an urban grid, named the subdivision *Marathon*, and sold the lots at auction. The timing of Lambertson's subdivision suggests that he was anticipating the arrival of passenger train service on the Flushing and Northside Railroad, which was being extended eastward at the time, reaching Flushing in 1854, with plans to reach Great Neck, Long Island, via Douglaston, by the late 1860s.¹³

On February 15, 1853, the *Flushing Journal* reported that a party of sixteen persons arriving by omnibus had purchased the Lambertson farm with the intent of building country seats upon it. Property deed records show that title was transferred on July 23 and 27, 1853 to twenty-five buyers, with most buyers purchasing three or four lots each.¹⁴ Lambertson had laid out generous 200 foot by 200 foot lots on the sloping land, and named the streets for trees: Pine, Cherry, Poplar and Willow.¹⁵ The Lambertson family continued to be an important presence in the area, retaining their farmstead located at Northern Boulevard and Main Street (now Douglaston Parkway) into the 1870s.

Suburban Context

Because the Douglaston Hill subdivision was one of the earliest in northeastern Queens (Woodside and Bayside, both earlier stops on the Flushing and Northside Railroad, were not laid out until 1867 and 1872, respectively), its evolution from mapped lots to built form provides a window into how the commuter suburb developed as a physical and psychological manifestation of American middle class values. The ideas of a new and distinct form of community planning had their origins in the garden city movement of England of the 1820s, wherein the characteristics of rural, domestically-centered pre-industrial environments were consciously incorporated into new towns. These ideas were becoming more widely known around the time of the Lambertson subdivision. Their first expression in the United States was in the picturesque, semi-rural cemeteries created in the 1830s. City dwellers used these cemeteries as parks and picnic grounds. Many early suburban residential projects incorporated design elements of the

¹⁰ This causeway became a section of the North Hempstead Turnpike from Flushing, and was the forerunner of today's Northern Boulevard. *The Sylvan Alley* (Bayside Historical Society, 1989), 8.

¹¹ The original building was destroyed by fire in 1924 and rebuilt shortly thereafter.

¹² Queens County Office of the Register, Liber Deed and Conveyance, Liber KK, p. 101.

¹³ Vincent Seyfried, "Queens," and "Little Neck" in *Encyclopedia of New York City* (New Haven: Yale University Press, 1995), ed. Kenneth T. Jackson.

¹⁴ Of these, twenty were from New York City (which at that time included Manhattan and part of the Bronx), while four came from the City of Williamsburgh and one from Brooklyn.

¹⁵ "Map of the Village of Marathon, at the head of Little Neck Bay," filed July 23, 1853 at the Office of the Queens County Register.

cemeteries, such as contrived naturalistic landscapes and street names evoking natural features.¹⁶

By mid-century, a group of writers and designers had created a “cult of domesticity,” proclaiming the moral virtues of family, home ownership and semi-rural living. Catherine Beecher’s widely read *Treatise on Domestic Economy* (1841), and Andrew Jackson Downing’s *A Treatise on the Theory and Practice of Landscape Gardening* (1841), were among the first books to offer house plans, and argue that gardens and home ownership were key to harmonious family life. These books were instrumental in formulating the American domestic ideal and the development of the American suburb.¹⁷ By the 1850s, many of Downing’s principles were being expressed in the suburban developments created by his partner Calvert Vaux, architect Alexander Jackson Davis, and the landscape designer Frederick Law Olmsted.

In 1853, Davis and Llewellyn Haskell, a developer, created Llewellyn Park, New Jersey, the first American suburb. Twelve miles from Manhattan, and just outside of the City of Newark, New Jersey, it was a 350-acre development with a strip of common parkland, curving streets, a consistent architectural expression, and a pastoral landscape. Llewellyn Park embodied the essence of what would become the characteristic suburb, except that it was several miles from a railroad station and thus impractical for all but the very wealthy.¹⁸ In the following years, Davis’s and Haskell’s concept was emulated and refined in new suburban developments throughout the eastern and mid-western United States. Often, these new communities were created around a town center and/or a railroad station, and included stipulations that ensured the creation and protection of a certain desired character through the use of restrictive covenants concerning the size of the lots and the siting of the houses.

Laid out around the same time as Llewellyn Park, the Lambertson subdivision at Douglaston Hill lacked the curving streets and instead consisted of a traditional street grid and lotting system, but the commodious lots were consistent with the suburban principles being advanced at the time. Douglaston Hill’s main development, however, occurred some forty years later, approximately between the years 1890 and 1930. Since restrictive covenants were not in place and most of the original lots were subsequently divided, the Douglaston Hill Historic District came to display greater density and architectural variety than many similar developments. It nevertheless maintains many of the design and social values of the suburban ideals of Downing, Davis, and the others.

Early Development

At the time of the 1853 Marathon subdivision, the Village of Alley Pond was a shipping and trading hub, its general store providing an immense variety of goods, “from needle to anchor.” A community of oystermen was thriving, with more than a dozen sloops and schooners operating on Little Neck Bay at the foot of Old House Landing Road (now Little Neck Parkway).¹⁹ Two possible oystermen cottages from the early or mid-nineteenth century may have

¹⁶ Robert A.M. Stern, *Pride of Place* (New York: American Heritage, 1986), 125-167.

¹⁷ Jackson, *Crabgrass Frontier*, 45-72.

¹⁸ Stern, 132-133.

¹⁹ Seyfried, “Little Neck” in *Encyclopedia of New York City*. By 1882, the shipment of oysters and clams was depicted as “the principal industry now carried on at Little Neck,” by then nationally famous for its shellfish. *History of Queens County New York, with illustrations, portraits & sketches of prominent families and individuals* (New York, W.W. Munsell & Co., 1882), 101.

survived within the Douglaston Hill Historic District.²⁰ No. 240-27 Depew Avenue (originally Willow Street) is a 1 ½-story, altered frame cottage with some vaguely Greek Revival-style detailing, such as the smaller second-story fenestration that are characteristic of rural house design in the first half of the nineteenth century. The house, which is situated very close to the front of the lot and below the grade of Depew Avenue, is currently three bays wide, and has a one-story wing on its west side that looks to have been added later in the nineteenth century, or possibly the early twentieth century. The building appears on the *Beers Atlas* of 1873, which is the earliest-available map of the area showing buildings. The house possibly predates the 1853 subdivision and sale, and could have been built by Jeremiah Lambertson or Cortland Van Beuren. Another possibility is that it was moved to its present location sometime before 1873, possibly by William Holland, one of the original purchasers in 1853. The neighboring house at 240-35 Depew Avenue may be of a similar origin, but was greatly expanded and appears to have been moved to the rear of the lot in the early-twentieth century. The house includes an original 1 ½-story wing, similar in proportion, material, and detail to 240-27 Depew Avenue.

In 1866-67, the Flushing and Northside Railroad reached the Little Neck area. William Douglas donated a farm building from his estate to serve as the railroad station; in exchange, he asked that the station and the village around be called Douglaston.²¹ The arrival of the railroad greatly reduced travel time to the city, but the trip still required taking a ferry from Long Island City to Manhattan. Douglaston remained relatively isolated, slowly attracting new residents. The house at 41-45 240th Street (originally Prospect Avenue) appears to date to period of the railroad's arrival. This two-story frame, altered Italianate-style house, which appears on the 1873 *Beers Atlas*, still occupies its original 200 by 200 foot lot that was purchased by August Michan of New York in 1853. The way the house is positioned at the back of its lot reflects early suburban ideals. By 1873, the house was occupied by Alexander Taylor, who remained there and may have owned it until 1900.²²

Area census records from 1870 and 1880 portray a rural population comprised of farmers, farmhands, baymen, laborers, oystermen, house keepers, grooms, coachmen, wheelwrights, and stone masons, as well as a stockbroker and an insurance agent.

Suburban Growth 1890-1930

In 1887, just prior to Douglaston Hill's key period of growth, the *Flushing Journal* reported on the area's idyllic setting: "Possessing all of the requisite features which tend to make a place of sojourn acceptable, Douglaston, indeed, is the Elysium of restfulness and peace. From the old curbed wells that can be found in the yards of most of the farm houses to the stately trees that line the drives leading to the same – everything smacks of rural life in its most pleasing form."²³ By the turn of the century, new residents – both permanent and seasonal – were introducing a middle-class commuter population into this secluded hamlet community. Around

²⁰ Nineteenth-century census information covering this area of Queens is geographically vague, making it impossible to determine the inhabitants of these specific houses and their occupations.

²¹ Riley, 22. Seyfried, "Douglaston," in *Encyclopedia of New York City*. In 1887, Douglas and resident subscribers funded a Queen Anne-style depot building and landscaping at the new Douglaston station. *Flushing Journal*, April 9, 1887.

²² The house appears to have been enlarged and given neo-Colonial-style embellishments in the early twentieth century, and remains largely intact to that period.

²³ *Flushing Journal*, June 18, 1887.

the turn of the century, many of the generous lots were being subdivided, wherein the 200-foot front to rear dimensions were retained, but the 200-foot side-to-side dimensions were reduced. Later, some lot widths were reduced even more. The houses were built mainly in the same plane, near the street and centered on their lots. Many of the houses were built speculatively, although some were erected specifically for occupancy by their owners. The houses modestly combine stylistic elements from popular styles, especially those found in the neo-Colonial style, although some of the turn-of-the-century houses display Queen Anne- and Shingle-style influences, while some from the 1920s have Tudor- and Arts-and-Crafts-style elements. The presence of porches, high chimneys, projecting eaves, and bays embrace the picturesque suburban ideals of the late nineteenth and early twentieth centuries.

Mass-produced construction components and rail transportation gave rise to the freer plans and excesses of late nineteenth and early twentieth century architectural styles. The picturesque qualities of weatherboard and wood-shingle cladding, intersecting rooflines, tall brick chimneys, and spacious porches link many of the houses in the Douglaston Hill Historic District. An eclectic use of classically-inspired detailing, characteristic of the neo-Colonial style, is prevalent: patterned shingle ornament, Palladian window groupings, molded window and door surrounds, and pedimented porticos. The historic district's pre-World War I houses reflect a combination of stylistic influences – and particularly illustrate how such influences are incorporated into basic vernacular forms by local builders. They feature a complicated intersection of gables and multi-level eaves, but are modestly-scaled and otherwise simple in architectural expression. The houses maintain a vernacular simplicity, while also expressing a link to popular architectural styles.

Two new houses were completed by the turn of the century. The altered neo-Colonial-style house at 240-44 43rd Avenue was built c.1891-1900 by either local postmaster and gardener Albert Benz²⁴ or box manufacturer Adolph Helmus. This house is 2 ½ stories and features a wraparound porch and intersecting gable roofs -- popular architectural forms during this period. The shingled Queen Anne-style house at 42-25 240th Street was built in 1899-1900 for Jeannie Clark. Featuring a polygonal corner tower and turret with paneled moldings and brackets, and a tall brick chimney, this 2 ½-story house was designed by architect John A. Sinclair and constructed by builder Herman Haak. The original siting of the houses, which included a large sideyards that were later developed reflect a continuation of the mid-nineteenth-century suburban ideals embodied in the original Marathon subdivision, while their picturesque roofline reinforce the strong suburban character of the neighborhood.

From 1900 until the First World War, fifteen of the historic district's thirty-one houses were built. Of these, three families were responsible for at least twelve of the fifteen houses. This small group, whose actions as realtors, builders, and home owners shaped the community both physically and socially, were some of the area's most prominent residents. William J. Hamilton and his wife, Josephine, were probably the first to develop houses speculatively in the Douglaston Hill area, and constructed six of the houses in the historic district. In his brother's obituary in 1907, Hamilton was described as the "well-known builder of Douglaston."²⁵ Denis O'Leary and his wife, Ellen, also Douglaston Hill residents, built another four, while members of the Stuart family – John, Frederick, Charles, and James, Jr. – constructed three adjacent houses on 43rd Avenue.

²⁴ In the early 1890s, Benz owned several lots in the Douglaston Hill area.

²⁵ *Flushing Daily Times* (Oct. 21, 1907).

Denis and Ellen O’Leary were Douglaston Hill residents from about 1901 through 1943, the year that Denis O’Leary died.²⁶ Denis O’Leary was typical of an early suburban commuter. A prominent attorney and politician, he was active in civic affairs. He served as an Assistant Corporation Counsel for New York City, Public Works Commissioner, Queens District Attorney, and United States Congressman. Locally, he was a founding officer of the Douglaston Hose Company No. 1, and was active in numerous charitable and fraternal organizations, including the Shinnecock Democratic Club of Flushing, the Flushing Council, the Catholic Benevolent Legion, and the Holy Name Society of Sacred Heart Church.

Each member of the Stuart family, also long-term Douglaston Hill and Little Neck residents, worked in differing areas of the building trades and appear to have collaborated in the construction of several houses. John Stuart of Little Neck, whose name often appeared as the architect of record on plans filed at the Department of Buildings, was listed as a building material supplier in early-twentieth-century city directories and censuses. His building plans were often noted in the local newspapers, such as the *Flushing Daily Times*. The same sources described James Stuart, Jr., as a contractor, Frederick Stuart as a painter, and Charles Stuart as a carpenter.

The Hamiltons’ involvement in the Douglaston Hill Historic District began in the 1890s with the Queen Anne-style house with Colonial Revival elements at 240-45 43rd Avenue (originally Pine Street). He was listed as the house’s owner in the property tax rolls in the year 1900, the first year that complete tax records for this section of Queens were produced; however, the title for this property is incomplete and it is not known when he acquired it from the previous owner, Florence Wakeman. The house occupies a portion of the original Marathon lot 93, which Hamilton acquired from Wakeman along with lots 89 and 94, according reference in a deed for an adjacent property recorded in 1918. The design of this house, which features a wraparound porch, projecting attic pediment with decorative shingles and supporting brackets, and a Palladian window, is attributed to local architect/builder Samuel Lindbloom, who in 1890 designed and built the nearly identical rectory of the nearby Zion Episcopal Church, located at 242-02 44th Avenue (not in the historic district). The original siting of the house, which sat at the western third of the original 200-foot-wide lot and included a large, wooded side yard to the east (now occupied by two houses built in 1913-14 and 1958-62) and its Queen Anne- and Colonial Revival-style architecture reflect picturesque, mid-nineteenth century suburban ideals.

In 1898, the Hamiltons sold the western half of Marathon Lot 94 to Denis and Ellen O’Leary, and in 1900, both families began constructing nearly identical neo-Colonial style houses on these 100-foot-wide properties, located at 240-35 and 240-25 43rd Avenue, respectively.²⁷ The houses were designed by the architect D.S. Hopkins of Grand Rapids, Michigan, who published several books of house plans from the 1890s through the 1920s.²⁸ The design chosen by the Hamiltons and the O’Learys was distinguished by two-story, paneled pilasters on the main façade (presently obscured by aluminum siding on 240-25) and by a semicircular front porch with turned columns on paneled bases, denticulated crown, and rooftop

²⁶ Their daughters remained in Douglaston Hill through the 1950s, living in separate houses across 43rd Avenue from their childhood home.

²⁷ The Hamiltons built 240-35 43rd Avenue as their own residence, which they occupied for several years.

²⁸ His books include: *Houses and Cottages Designed by D.S. Hopkins* (Grand Rapids: D.S. Hopkins, 1893), *Houses and Cottages: a collection of house and cottage designs* (Grand Rapids: D.S. Hopkins, 1899), and *Home Builders’ Catalog* (Chicago: National Trade Journals, Inc., 1929).

balustrade. The asymmetrical rooflines consist of intersecting overhung gables and hips on scrolled brackets, a hipped dormer facing the front, and a tall brick chimney. The siting of the houses, set back on large, wooded lots, reflect the continuing influence of the ideals of bucolic suburban living that guided the creation of the original subdivision in the 1850s.

In 1901, the Hamiltons sold the western half of Marathon Lot 89 to the O'Learys, and in 1903, both parties began nearly-identical developments once again. This time, however, the lots were divided into narrower 50-foot frontages and four neo-Colonial-style houses were built from 240-24 through 240-42 42nd Avenue. The designs were produced by the architectural firm, Frank P. Allen & Son, another well-known producer of plan books, also based in Grand Rapids.²⁹ These houses originally featured a variety of details, such as intersecting roof gables, overhanging eaves, wide front porches with turned columns, and wide window surrounds. The narrower building lots and siting of these houses closer to the street reflect the evolution of Douglaston Hill from an area of wooded country estates to a twentieth-century commuter suburb. The original, asymmetrical massing of these houses, as well as later alterations, lend visual interest to their nearly-identical designs.

In 1907, the Hamiltons built a neo-Colonial-style house at 240-48 43rd Avenue, designed by Frank P. Allen, on property they purchased from the Estate of Albert Benz that was part of the original Marathon lot 99. The house is characterized by its intersecting roof gables with a broad north slope that flares out to form the roof of the front porch, which is supported by tapered columns. The main entryway is recessed behind the porch. A wide gable sits on the roof, which is topped by a tall brick chimney. Also that year, Marathon Lots 97 and 98 were subdivided into four building lots and sold by owner W. Watson to four parties who completed houses on them in the following year. Among the developers were the Hamiltons and the O'Learys, who again built similar side-by-side neo-Colonial-style houses with Arts and Crafts-style elements. However, the O'Learys built 240-34 43rd Avenue from plans made by the Keith Corp.³⁰ of Minneapolis, another prominent producer of architectural plan books, while William J. Hamilton was listed as the architect for 240-40 43rd Avenue. Both houses feature symmetrical, three-bay-wide façades that are distinguished by a full-width front porch with segmental openings, topped by balcony at the second story. The houses are topped by a prominent hip roofs and tall brick chimneys. Their smaller lots reflect the neighborhood's transition from an area of country estates to a commuter suburb in the early twentieth century, while their picturesque rooflines and spacious porches reinforce the strong suburban character of the historic district.

The other two other houses built on the former Watson property were developed by individual owners. No. 240-22 43rd Avenue was built by Catherine T. Burne of Douglaston from plans filed by George W. Cornell, a Little Neck contractor. This 2 ½-story house consists of two intersecting wings creating an L-shaped plan that is unified by a full-width front porch that wraps

²⁹ Allen's books include: *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs* (Grand Rapids: Frank P. Allen, 1892) and *Artistic Dwellings: supplement to the ninth addition* (Grand Rapids: F.P. Allen, 1904). His house plans were often published in *The Ladies' Home Journal*, which helped to popularize the use of architectural plan books in house construction. Daniel D. Reiff, *Houses from Books, Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide* (University Park, PA: The Pennsylvania State University Press, 2000), 148.

³⁰ Max L. Keith's books included: *Bungalows and Cottages... 100 designs for bungalows and inexpensive cottages* (Minneapolis: M.L. Keith, 1909), *Keith's Book of Plans, Volume 7* (Minneapolis: M.L. Keith, c.1909), *Beautiful Homes, 200 plans* (Minneapolis: Keith Corp., c.1925), and *Keith's Plan Book: Inexpensive Homes* (Minneapolis: Keith Corp., 1928).

around the front wing and fills the recess formed by the setback. The roof of the porch is supported by Doric columns and shades the sidelit main entryway. The façade features molded window surrounds, and an imposing hipped roof on curved brackets with exposed rafters, hipped dormers, and a corbelled brick chimney. No. 240-16 43rd Avenue was built by Adolph Helmus of Douglaston from plans filed by Walter J. Halliday of Jamaica, Queens. This 2 ½-story house is distinguished by a wraparound front porch with Doric columns, a paneled wood-and-glass main entryway with a molded surround, wide window enframements, an overhung roof comprised of intersecting closed gables, round-arch windows in the gable-ends, and a corbelled brick chimney. Helmus and his wife, Otilie, occupied this house for many years. In 1915, meetings that led to the founding of St. Anastasia Roman Catholic Church were held at the Helmus residence. Masses, baptisms, and church meetings also took place in this home while the congregation was being formed.

The Stuart family developed three adjacent, neo-Colonial-style houses on 43rd Avenue between 1903 and 1905. The first two were the nearly identical buildings constructed in 1903-04 at 242-09 43rd Avenue and 242-19 43rd Avenue, which were subsequently occupied by Frederick Stuart and Charles Stuart, respectively. These 2 ½ -story, two-bay-wide houses are distinguished by their full-width front porches, intersecting gable roofs, and tall brick chimneys. In 1904-05, John Stuart designed a much larger house at 242-03 43rd Avenue for James Stuart, Jr. This four-bay-wide house is also two-and-a-half stories, but is distinguished by its wide, wraparound front porch with Tuscan columns, its molded window and door surrounds, prominent hip roof with flared and overhanging eaves, gabled dormers with eave returns, and tall, corbelled brick chimney. The neo-Colonial-style designs of the houses and their picturesque rooflines reinforce the strong suburban character of the neighborhood.

The Hamiltons' last project in the district is the Arts and Crafts-style house at 242-01 43rd Avenue, which they built in 1913-14 from plans filed by contractor Isaac Beers of Little Neck. The three-bay-wide house features segmental first-story fenestration, recessed main entryway with a hooded surround, and the composition is dominated by the broadly-sloping roof with the building's second story incorporated beneath a wide shed-roofed dormer. The house's Arts and Crafts-style design and low roof profile reinforce the strong suburban image of the historic district. After the completion of this house, development in the Douglaston Hill Historic District halted until World War I was concluded.

In the first decade of the twentieth century, frequent reports by the Flushing newspapers recorded the comings and goings of seasonal and permanent residents in Douglaston, which included a mix of professional men and business owners.³¹ Census records from 1900, 1910 and 1920 show a range of occupational categories for Douglaston Hill – from professions such as chemist, lawyer, teacher, banker, builder, jeweler, merchant, post office and railroad stationmaster to laborers such as blacksmith, mason, shoemaker, domestic, factory worker and laundress.

Another period of enormous growth took place in the 1920s with the continuing subdivision and development of the original Marathon lots. Approximately 2,000 people lived in Douglaston-Little Neck in 1920. Just ten years later, the area's population was 8,000. Houses built during this period reflected the continuing influence of Colonial precedents, as well as the new popularity of Tudor Revival and Arts and Crafts styles, and reinforce the strong suburban image of the historic district. Classicized detailing, symmetrical forms, formal entryways, and

³¹ *Flushing Journal* (June 20, 1903); *Flushing Daily Times* (May 29, 1903), (April 8, 1909); (April 13, 1909).

pediments continued to be found on the neo-Colonial-style houses. Deeply overhanging roofs, exposed rafters, and decorative brackets characterized the Arts and Crafts-style houses, while Tudor influences include steeply-pitched roofs, overlapping gables, and faux half-timbering.

In 1921, the neo-Colonial-style dwelling with Arts and Crafts-style elements at 240-01 42nd Avenue (aka 41-53 240th Street), was built for Oscar Armbruster, vice-president of Chase Bank, from plans made by architect Henry A. Erdmann. It was constructed by S. Braithwaite, a builder based in Long Island City, who was listed as the building's architect in records on file at the New York City Department of Buildings.³² Erdmann was a Manhattan architect who was in practice during the first decades of the twentieth century, and was in partnership with Henry C. Hahn during the 1910s (Erdmann & Hahn). This 2 ½-story frame and stucco house consists of a three-bay-wide main block with a one-story sideporch on the south side. The building is characterized by brick highlights at its base, first-story oriels, and an overhanging, slate-covered hip roof with copper seams and hipped dormers. The positioning of the house, which is set back from the street beyond a sloping, wooded expanse, reflects the continuing influence of the ideals of bucolic suburban living that guided the creation of the original subdivision in the 1850s. In 1922-23, owner David W. Barnes, an electrical engineer, erected a Tudor Revival-style dwelling at 42-17 240th Street from plans filed by A.F. Bruns of Corona, Queens, on a lot that the Barnes family owned since 1910.³³ This 2 ½ story, frame and stucco house features half-timbered highlights, a wood entry porch with hewn columns, a first-story oriel, and a gabled roof with a broad west slope that flares out to form the roof of the porch. The building's second story is partially formed by a wide, shed roof dormer. The house's Tudor Revival-style design and picturesque roofline reinforce the strong suburban character of the neighborhood.

Between 1925 and 1927, the local architect/builder Samuel Lindbloom produced three of the five new houses in the historic district, and was responsible for the relocation, enlargement, and alteration of another. In 1925, Lindbloom built the neo-Colonial-style house at 240-17 43rd Avenue for A.R. Newman. It was designed by local architect Aubrey B. Grantham, whose frequent collaborations with Lindbloom included the new Zion Episcopal Church in 1924-25 (not located inside the historic district). This two-story house consists of an L-shaped plan topped by a roof composed of intersecting gables with overhanging eaves. The building's second story is partially incorporated within shed-roofed wall dormer filled with multi-pane casements; the facades feature wide, molded window surrounds. The house is further characterized by the placement of its main entryway on the west side of the building, entered via a gabled porch with a built-in bench. A tall brick chimney projects from this façade and towers over the roof. In 1925-26, Lindbloom designed a neo-Colonial-style dwelling at 240-18 42nd Avenue for Lynne Nicholas, wife of the silk manufacturer, Blaine J. Nicholas. This two-story house, which occupies a site that slopes to the west, is distinguished by the mannered use of the classical vocabulary and a dramatic westward-sloping roof which flares out over the main entryway and enclosed porch. The basement rises to full height below the entryway and porch and contains the house's garage, which is entered via the west side. In addition, the house's main entryway and paired fenestration are topped by curved pediments. In 1926, Lindbloom designed the neo-Colonial-style house at 42-09 240th Street, which he developed in partnership with M. Edwin

³² The present owner possesses the original building plans made by Erdmann.

³³ During construction of this house, Barnes sold the northern two-thirds of the property, originally Marathon lot 88, to local architect/builder Samuel Lindbloom and his partner M. Edwin Schultz, who developed three houses on the site in 1925-27.

Schultz, another area contractor. This time, Lindbloom composed a more traditional symmetrical façade for this 2 ½-story dwelling, plus a one-story side porch to the south. The three-bay-wide façade features a gabled entry portico with an open pediment and Doric columns, a sidelit main entryway with a fanlight and paneled door, and molded window surrounds. The gabled roof has overhanging eaves and gabled dormers with eave returns, flat pilasters, and fanlit windows. The roof is surmounted by a vented cupola with a wrought-iron weathervane and a tall brick chimney.

Lindbloom's final-known contribution to the Douglaston Hill Historic District is perhaps his most interesting. The main wing of the sprawling house at 240-02 42nd Avenue is an Italianate-style house, built c.1850, that was moved to this location in 1927, where it was renovated and enlarged. Lindbloom served as the architect, and is listed as part-owner of the property with M. Edwin Schultz; however, they transferred ownership during construction to Carra U. Alexander, wife of Gavin Alexander, the president of the Braithe Manufacturing Company. The house's complex footprint consists of five attached sections of varying sizes and heights, visually unified by a large screened porch with a dramatically-sloping, concave roof, and by the approximation of the original, carved façade ornament of the c.1850 wing on the building's later additions. It is topped by a prominent brick chimney. In the 1920s, it was fairly common to move older houses to new locations, usually to make way for more dense commercial or residential development on the original sites. In addition, interest in historic preservation and Colonial architecture produced many sympathetic rehabilitations of older houses, such as this one.

Three additional houses were constructed in the historic district in the 1920s. The Arts and Crafts-style dwelling at 240-11 43rd Avenue was designed by Aubrey B. Grantham and built in 1926-27 by mason/builder Charles H. Platt for his own use. This 1 ½-story house features a wood porch at the main entryway with turned columns and a bracketed roof, paneled entry door with a molded surround, a wood-frame car port on the east side with a slatted roof and carved brackets, a broadly-sloping gable roof with overhanging and returning eaves, and a prominent brick chimney. The architect of the neo-Colonial-style house at 35 - 240th Street (aka 41-10 240th Street), built c. 1928, remains undetermined, while the developers were either Frederick E. & Caroline E. Hollweg, who purchased the property in 1924 or Herman I. Epstein, who acquired it from the Hollwegs in 1928. Hollweg was a bank president and area resident; Epstein, whose was retired, occupied the house into the 1930s. This three-bay-wide, frame and stucco dwelling has its main façade oriented toward the south rather than toward 240th Street. The house is distinguished by its steeply-pitched gable roof, gabled entry porch, shed dormers, and massive brick chimney. The neighboring house at 41-18 240th Street, also built c.1928, is a more conventional neo-Colonial-style design by an architect who remains unidentified. Its developer was either the Hollwegs, who had owned the lot since 1924 or Alexander H. Tompkins, a confectioner, who acquired the property in 1928. This three-bay-wide house contains a centrally-located main entryway beneath a gabled hood, molded window surrounds, multi-pane sash, a gabled roof covered with slate, and a prominent brick chimney.

As the 1920s drew to a close, so did major development in the Douglaston Hill Historic District, which by then had developed into a comfortable suburban community comprised of a substantial dwellings occupying many differently-sized properties. This environment remains largely intact to this day.

Later History

During the 1930s and 40s, no additional houses were constructed in the Douglaston Hill Historic District, but several garages were built as automobiles became the prevalent mode of transportation. Also, a number of houses were modestly expanded in size with the addition of side and rear wings, and the enclosure of porches. Some siding and roofing were replaced, often with new, up-to-date materials, such as asphalt and asbestos shingles. These trends continued into the 1950s and 60s when aluminum siding was gaining in popularity as a replacement material.

The final house to be constructed in the historic district is the postwar Modern-style dwelling at 240-51 43rd Avenue, which was designed and built by Thomas Arcidiacono in 1958-62, on a lot that formerly belonged to 240-45 43rd Avenue. This 1 ½-story house consists of three wings of varying heights, including one which is offset to create the building's asymmetrical plan. The house is further characterized by its flat roofs with wide overhangs, exposed joists, ribbon windows, and veneer brick highlights.

Minor alterations, window replacements, and additional residings took place during the remainder of the twentieth century. Vinyl siding joined aluminum as a favorite replacement material, and aluminum and vinyl replacement sash were installed on many of the houses. Some stoops and porches were rebuilt, and new paving materials were sometimes introduced. Nevertheless, a larger number of homeowners in the Douglaston Hill Historic District chose to maintain original building fabric during these years and to replace worn materials in kind, or even to restore lost detail. As a result, the district continues to evoke the nineteenth and early-twentieth century suburban ideals that guided its development and displays a distinct sense of place.

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FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, Landmarks Preservation Commission finds that the Douglaston Hill Historic District contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value, which represent one or more eras in the history of New York City, and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that among its special qualities the Douglaston Hill Historic District, located in the eastern part of Queens, consists of thirty-one wood frame houses constructed largely between 1890 and 1930, which was a period of enormous growth for the borough of Queens and Douglaston; that well-preserved, turn-of-the-century residential suburbs of free-standing wood-frame houses were once relatively common in New York City, but are now becoming increasingly rare due to newer development or inappropriate alterations; that the majority of the houses in the historic district were designed using either the Queen Anne, neo-Colonial, or Arts and Crafts styles, making the district visually coherent; that Douglaston Hill was laid out as a suburban development in 1853 in anticipation of the arrival of the Flushing & Northside Railroad; that development proceeded slowly until the 1890s, when a small group of families acting as realtors, developers and home owners, such as William J. and Josephine Hamilton, Denis and Ellen O'Leary, and several members of the Stuart family, began shaping the community; that most of the houses in Douglaston Hill combine stylistic elements from architectural styles popular in the late-nineteenth and early-twentieth centuries; that the picturesque qualities of the neo-Colonial, Queen Anne, and Arts and Crafts styles, with their intersecting rooflines, tall chimneys, clapboard and shingle cladding, and spacious porches, link many of the houses; that the Douglaston Hill historic district preserves a now rapidly-disappearing era of the suburban development of Queens; and that the intact and cohesive streetscapes provide the Douglaston Hill Historic District with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Douglaston Hill Historic District, Borough of Queens, consisting of an area bounded by a line beginning at northwest corner of 43rd Avenue and 243rd Street, extending northerly along the western curblineline of 243rd Street, then westerly along the northern property line of 242-19 43rd Avenue (aka 242-17 43rd Avenue and 42-40 243rd Street), then northerly along part of the eastern property line of 242-09 43rd Avenue, then westerly along the northern property lines of 242-09, 242-03, 242-01, 240-51, and 240-45 43rd Avenue, then northerly along part of the eastern property line of 240-35 43rd Avenue and the eastern property line of 240-42 42nd Avenue to the southern curblineline of 42nd Avenue, then westerly along said curblineline to the point formed by its intersection with a line extending southerly from the eastern property line of 240-01 42nd Avenue (aka 41-23 240th Street and 22 240th Street), then northerly across 42nd Avenue and along the eastern property line of 240-01 42nd Avenue, then easterly along part of the southern property line of 41-45 240th Street, then northerly along the eastern property line of 41-45 240th Street, then northerly across Depew Avenue to the northern curblineline of Depew Avenue, then easterly

along the northern curbline of Depew Avenue to a point in said curbline formed by a line extending southerly from the eastern property line of 240-35 Depew Avenue (aka 240-33 Depew Avenue and 105 Depew Avenue), then northerly along the eastern property line of 240-35 Depew Avenue, then southwesterly along the northwestern property lines of 240-35 and 240-27 Depew Avenue to the northeast corner of Depew Avenue and 40th Avenue, then southerly across Depew Avenue to the southeast corner of Depew Avenue and 40th Avenue, then southwesterly along the southeastern curbline of 40th Avenue to the southeast corner of 40th Avenue and 240th Street, then westerly across 240th Street to the southwest corner of 240th Street and the Long Island Railroad right-of-way, then southwesterly along the northwest property lines of 41-10 -- 41-14 and 41-18 240th Street (aka 35 and 33 240th Street, respectively), then southerly along the western property line of 41-18 240th Street, then easterly along the southern property line of 41-18 240th Street to the western curbline of 240th Street, then easterly across 240th Street, then southerly along the eastern curbline of 240th Street, across 42nd Avenue and continuing southerly along said curbline to a point formed by its intersection with a line extending westerly from the southern property line of 42-25 240th Street (aka 8-240th Street), then easterly along part of the southern property line of 42-25 240th Street, then southerly along the western property line of 240-17 43rd Avenue (aka 240-15—240-17 43rd Avenue) to the northern curbline of 43rd Avenue, then easterly along said curbline to a point formed by its intersection with a line extending northerly from the western property line of 240-16 43rd Avenue (aka 240-14 – 240-16 43rd Avenue), then southerly across 43rd Avenue and along the western property line of 240-16 43rd Avenue, then easterly along the southern property lines of 240-16, 240-20—240-22, 240-34, 240-40, 240-44 43rd Avenue, and 240-48 43rd Avenue (aka 240-28—240-52 43rd Avenue and 43-02 242nd Street) to the western curbline of 242nd Street, then northerly along said curbline to the southwest corner of 242nd Street and 43rd Avenue, then northerly across 43rd Avenue to the northern curbline of 43rd Avenue, then easterly along the northern curbline of 43rd Avenue to the point of the beginning.

Robert Tierney, Chair

Stephen Byrns, Joan Gerner, Roberta Brandes Gratz, Richard Olcott, Thomas Pike, Jan Hird Pokorny, Commissioners

BUILDING PROFILES

DEPEW AVENUE (North side between the Long Island Railroad and 243rd Street)

Originally Willow Street

240-27 Depew Avenue

Block/Lot: 8103/25

Date: Mid-nineteenth century

Architect: Not determined

Original Owner: Possibly Cortland Van Beuren, Jeremiah Lambertson, or William Holland

Type: Free-standing house

Style: Vernacular Greek Revival

Stories: 1 ½ with a one-story side wing

Materials: Wood frame covered with asbestos shingles; brick foundation.

Notable site features: House sits below grade; mature trees; cobblestone curb; concrete steps.

Related Structure on the site: Non-historic, wooden storage shed at the rear.

Description: *General:* Three bay-wide main block with an offset, one bay-wide side wing attached to the west side of the house. *Roofs:* Asphalt-shingle-covered gables with overhanging eaves; brick chimney. *Main Façade(overlooking Depew Avenue):* Main entryway located beneath covered, wooden porch with asphalt-shingle-covered sloping roof; historic paneled wood and glass door; wide window surrounds; non-historic one-over-one vinyl sash; non-historic electrical meter, conduit, and wall-mounted lamp. *West and East Façades:* One bay; similar to the main façade; non-historic one-over-one vinyl sash. *Rear (North) Façade:* One-story screened porch with shed roof; secondary entryway; similar to the main façade; non-historic, one-over-one vinyl sash.

History: This vernacular Greek Revival-style dwelling, built in the mid-nineteenth century, may be one of two oystermen's cottages surviving within the Douglaston Hill Historic District. The building appears on the *Beers Atlas* of 1873, which is the earliest-available map of the area showing buildings, and appears to predate the 1853 Marathon subdivision. Its positioning very close to the front of the lot and below the grade of Depew Avenue, which was originally called Willow Street, suggests that it was present before the thoroughfare was graded and paved. The house is 1 ½-stories and displays some vaguely Greek Revival-style detailing, such as the smaller second-story fenestration that is characteristic of rural house design in the first half of the nineteenth century. It could have been built by Cortland Van Beuren, who owned the land from 1835 to 1843, or by Jeremiah Lambertson, who owned it from 1843 to 1853. It may also have been moved to its present location sometime before 1873, possibly by William Holland, the original purchaser of Marathon lot 47 in 1853. The house has a one-story wing on its west side that looks to have been added at a later time. The building, which is further characterized by its low-pitched gable roof with overhanging eaves, wide window surrounds, and paneled wood-and-glass entryway, remains relatively intact.

240-35 Depew Avenue (aka 240-33—240-35 Depew Avenue and 105 Depew Avenue)

Block/Lot: 8103/21

Date: Mid-nineteenth century, with major additions c.1902.

Architect: Not determined

Original Owner: Possibly Jeremiah Lambertson or Jephtha B. Parks (mid-19th century); Edward E. Hicks (1902)

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½ with a 1½ -story side wing

Materials: Wood frame covered with clapboards, painted white; cement-stucco-covered masonry foundation.

Notable site features: House sits at the rear (north side) of the lot; mature trees and shrubs; cobblestone curbs; non-historic brick sidewalk.

Related structure on the site: 1 ½-story wood-frame carriage house, covered with wood shingles, located near the front (south side) of the lot.

Description: *General:* Two bay-wide main block and side wing attached to the west side of the house; open and enclosed wood porches. *Roof:* Intersecting, asphalt-shingle-covered hips, gables, and shed dormers; overhanging eaves; exposed rafters. *Main Façade:* Two bays; angled oriel on brackets at the second story; two-story, projecting bay with non-historic, fixed sash at the first story and sloping roof; wide window surrounds; non-historic, one-over-one vinyl sash; electrical conduit. *West Façade:* Irregular bay arrangement; main entryway behind gabled, wood porch with turned columns, wood railings, newel posts, and spindle screens; historic paneled wood and glass door. *Side Wing:* Gable roof, three bay-wide wood porch with sloping roof, turned columns, newel posts, and wood railings; secondary entryway with historic paneled wood and glass door; enclosed porch; wide window surrounds; non-historic, one-over-one vinyl sash. *East Façade:* Irregular bay arrangement; similar to the main façade; cement-stucco covered chimney. *Carriage House:* Three bays; gable roof covered with standing seam metal; batten doorway, historic, multi-pane wood sash and casements with wide surrounds; shed-roof dormer with paired sash; historic paneled wood and glass doors on the east façade.

History: This neo-Colonial-style dwelling appears to have originally been a mid-nineteenth century, Greek Revival-style house, possibly an oysterman's cottage, that was moved from the front to the rear of the site and subsequently enlarged. The earlier 1 ½-story wing displays some vaguely Greek Revival-style detailing, such as the smaller second-story fenestration that was characteristic of rural house design in the first half of the nineteenth century. The original wing may have been built by Cortland Van Beuren, who owned the land from 1835 to 1843, or Jeremiah Lambertson, who owned it from 1843 to 1853. It may also have been moved to this property before 1873, possibly by Jephtha B. Parks, the original purchaser of Marathon lot 48 in 1853. By the early twentieth century, however, the house had been relocated to the rear of the site and substantially enlarged with a neo-Colonial-style addition, possibly built by Edward E. Hicks, who had owned the property since the late-nineteenth century. The house is distinguished by its complex, picturesque roofline made up of a variety of intersecting hips, gables, and shed dormers with overhanging eaves and exposed rafters. The house, which is further characterized by its wooden porch with turned and carved elements, wide window surrounds, and first-story oriel, remains largely intact to its early-twentieth-century appearance. A one-and-a-half-story wood-frame carriage house, possibly built around the time the house was enlarged, is now located near the front of the lot. It features a standing-seam metal roof, batten doorway, paneled wood and glass doors, and a shed roof dormer, and is also largely intact.

42ND AVENUE (Northeast corner of 240th Street)
originally Poplar Street

240-01 42nd Avenue (aka 41-23 240th Street and 22-240th Street)
Block/Lot: 8105/1

Date: 1921 (NB 1369-1921)

Architect: Henry A. Erdmann

Original Owner: Oscar Armbruster

Type: Free-standing house

Style: neo-Colonial with Arts and Crafts-style elements

Stories: 2 ½ with a one-story side wing.

Materials: Wood frame covered with beige-tinted cement stucco; brick foundation.

Notable site features: Gently sloping site; mature trees and shrubs; cobblestone curb.

Related structure on the site: Concrete block garage located at the northeast corner of the lot.

Description: *General:* Three bay-wide main block with a multi-bay, enclosed side porch attached to the south side of the house. *Roof:* Slate-covered hip with wide, overhanging eaves, copper seams and gutters; hipped dormers with grouped fenestration; cement-stucco-covered chimney on the south side. *Main Façade (overlooking 240th Street):* Projecting entry porch at the main entryway with brick steps, cement-stucco-covered columns, and flat roof topped with a deck; non-historic aluminum door; projecting first-story bays with sloping roofs and tripartite fenestration; paired, second-story fenestration; historic six-over-one wood sash with wide surrounds; historic, multi-pane wood door to the roof deck. *South Façade:* Enclosed porch at the first story with brick base, grouped fenestration, and a flat roof; two bays at the second story with multi-pane doorway to the deck; historic multi-pane wood sash and casements; projecting brick chimney breast. *North Façade:* Four bays; similar to the main façade; historic six-over-one wood sash; electrical conduits. *East (Rear) Façade:* Irregular bay arrangement; secondary entryways with historic, paneled wood and glass doors; historic six-over-one wood sash. *Garage:* One bay; non-historic, paneled wood roll-up door; asphalt-shingle-covered gable roof; historic six-over-one wood sash; aluminum drainpipe from the roof.

History: This neo-Colonial-style dwelling with Arts and Crafts-style elements was designed by architect Henry A. Erdmann and built in 1921 for Oscar Armbruster, vice-president of Chase Bank. It was constructed by S. Braithwaite, a builder based in Long Island City, who was listed as the building's architect in records on file at the New York City Department of Buildings. Erdmann was a Manhattan architect who was in practice during the first decades of the twentieth century, and was in partnership with Henry C. Hahn during the 1910s (Erdmann & Hahn). The present owner possesses the original building plans made by Erdmann. Occupying a large part of original Marathon lot 83, it was constructed during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original lots. This 2 ½-story frame and stucco house consists of a three-bay-wide main block with a one-story sideporch on the south side, and is characterized by brick highlights at its base, first-story oriels, and an overhanging,

slate-covered hip roof with copper seams and hipped dormers. There is also a one-story, concrete-block garage that appears to have been built in the mid-twentieth century. The positioning of the house, which is set back from the street beyond a sloping, wooded expanse, reflects the continuing influence of the ideals of bucolic suburban living that guided the creation of the original subdivision in the 1850s. The house and lot are remarkably intact.

42ND AVENUE (South side between 240th Street and 243rd Street)
originally Poplar Street

240-02 42nd Avenue (aka 42-01 240th Street)
Block/Lot: 8106/15

Date: c.1850, moved to this location and altered in 1927 (ALT 9799-1927).

Architect: Not determined (c.1850); Samuel Lindbloom (1927)

Original Owner: Not determined (c.1850); Samuel Lindbloom and M. Edwin Schultz or Carra U. Alexander (1927).

Type: Free-standing house

Style: Italianate with neo-Colonial-style elements

Stories: 2 with one-story wings and porch

Materials: Wood frame covered with clapboards, painted white; concrete foundation.

Notable site features: Mature trees; perimeter hedge; cobblestone curbs and walkway; cobble stone street gutter on 240th Street.

Description: *General:* Complex footprint and profile consisting of five attached sections and wings of varying sizes and heights. *Roofs:* Intersecting, asphalt-shingle-covered gables and slopes with overhanging eaves and carved brackets. *North Façade (overlooking 42nd Avenue):* Irregular bay arrangement; projecting brick chimney with tapered base; screened porch with concave roof; projecting window sills; molded window lintels supported by brackets; historic six-over-six wood sash; historic wooden shutters; non-historic aluminum drainpipes from the roof. *West Façade (overlooking 240th Street):* Three bays at the first story; two-bays at the second story; similar to the north façade; historic six-over-six wood sash; louvered roof vent in the gable. *South Façade:* Irregular bay arrangement; similar to the main façade; historic six-over-six wood sash; non-historic aluminum drainpipes from the roof. *East Façade:* Irregular bay arrangement; similar to the main façade; secondary entryway with non-historic aluminum and glass sliding doors; attached garage wing with non-historic aluminum roll-up door and historic pedestrian entryway with a broken pediment, fluted surround, and historic paneled wood and glass door.

History: The main wing of this sprawling Italianate-style dwelling with neo-Colonial-style elements was built c.1850, and moved from an unknown location to this corner lot in 1927, where it was renovated and enlarged. The project was undertaken by local architect/builder Samuel Lindbloom and his partner, M. Edwin Schultz, also a builder, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots. In the 1920s, it was also fairly common to move older houses to new locations,

usually to make way for more dense commercial or residential development on the original sites. In addition, interest in historic preservation and Colonial architecture produced many sympathetic rehabilitations of older houses and new house designs based on Colonial-style precedents. At around the same time that Lindbloom moved this house, he built two new, neo-Colonial-style houses on sites adjoining this one, all of which were originally part of Marathon lot 88. During its construction, Lindbloom and Schultz transferred ownership of this house to Carra U. Alexander, wife of Gavin Alexander, who was president of the Braithe Manufacturing Company. Featuring a complex footprint consisting of five attached sections of varying sizes and heights, the house is visually unified by a large screened porch with a dramatically-sloping, concave roof, and by the approximate reproduction of the original, carved façade ornament of the c.1850 wing on the building's later additions. Topped by a prominent brick chimney, it remains intact to its 1927 appearance.

240-18 42nd Avenue

Block/Lot: 8106/18

Date: 1925-26 (NB 11455-1925)

Architect: Samuel Lindbloom

Original Owner: Lynne Nicholas

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with blue aluminum siding; concrete foundation.

Notable site features: Sloping site; stone retaining wall; mature trees and shrubs; cobblestone curb.

Description: *Main Façade (overlooking 42nd Avenue)*: Irregular bay arrangement; concrete stoop with non-historic wrought-iron railings; main entryway, recessed beneath spring eave, featuring historic, paneled wood door flanked by paneled pilasters and topped by curved pediment; non-historic wall-mounted lamp; paired fenestration in the east bay featuring molded spandrels, blind lunette, and louvered shutters; historic, eight-over-eight wood sash; grouped fenestration in west bay with non-historic aluminum casements. *Roof*: Asphalt-shingle covered gable with returning eaves, and broadly-sloping, concave spring eave on the west side; historic brick chimney. *West Façade*: Irregular bay arrangement; ground-level garage entryway built into the foundation; non-historic aluminum vehicular door; second story incorporated into shed-roofed dormer; grouped fenestration; non-historic vinyl casements; historic eight-over-eight wood sash; electrical conduits and aluminum drainpipes from the roof. *East Façade*: Irregular bay arrangement; similar to the main façade; non-historic aluminum drainpipes from the roof; electrical conduits and meter.

History: This neo-Colonial-style dwelling was designed and built by local architect/builder Samuel Lindbloom in 1925-26 for Lynne Nicholas, wife of the silk manufacturer, Blaine J. Nicholas, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots; this house occupies a portion of former Marathon lot 88. In addition, there was a growing interest in historic

preservation and Colonial architecture in the 1920s, and Lindbloom was clearly a proponent, having produced three neo-Colonial-style houses in the historic district, as well as having moved and restored the adjacent house at 240-02 42nd Avenue. This two-story house, which occupies a site that slopes to the west, is distinguished by the mannered use of the classical vocabulary and a dramatic westward-sloping roof which flares out over the main entryway and enclosed porch. The basement rises to full height below the entryway and porch and contains the house's garage, which is entered via the west side. In addition, the house's main entryway and paired fenestration are topped by curved pediments. It remains relatively intact.

240-24 42nd Avenue

Block/Lot: 8106/21

Date: 1903-04 (NB 786-1903)

Architect: Frank P. Allen & Son

Original Owners: Denis and Ellen O'Leary

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with clapboards, painted beige; cement-stucco-covered masonry foundation.

Alterations: A two-story rear addition was constructed in 2000. Engineer: Mansour Sheik; Owner: T.& M. Arcidiacono.

Notable site features: Mature trees; concrete steps and retaining wall.

Related structure on the site: Freestanding shed with gable roof and wood shingles.

Description: *General*: Square plan topped by intersecting, asphalt shingle covered asymmetrical gables, overhanging eaves, and rear dormer; brick chimney with a corbelled cap. *Main Façade (overlooking 42nd Avenue)*: Irregular bay arrangement; partially-enclosed wood porch with a screened base, square railings, turned columns, and molded crown; historic paneled wood-and-glass door at the main entryway with a molded surround; non-historic, one-over-one vinyl sash; louvered wood shutters; returning eave at the roofline. *West Façade*: Irregular bay arrangement; similar to the main façade. *East Façade*: Irregular bay arrangement; secondary entryway; similar to the main façade; non-historic aluminum drainpipe from the roof.

History: This neo-Colonial-style house was designed by the architectural firm Frank P. Allen & Son, and built in 1903-04 for Denis and Ellen O'Leary, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1901, the O'Learys, who were among Douglaston Hill's major developers and most prominent residents, purchased the western half of the original Marathon Lot 89 from William J. and Josephine Hamilton, also important developers and residents. In 1903, the parties divided the land into four lots with 50-foot frontages and began building four similar houses side-by-side from 240-24 through 240-42 42nd Avenue. The narrower building lots and siting of these houses closer to the street reflect the evolution of Douglaston Hill from an area of wooded country estates to a twentieth-century commuter suburb. The original, asymmetrical massing of these houses, as well as later alterations, lend visual interest to their nearly-identical designs. The architectural firm, Frank P. Allen & Son, based in Grand

Rapids, Michigan, was a well-known producer of plan books. The house is characterized by its intersecting, asymmetrical roof gables, overhanging eaves, wide front porch (now partially enclosed) with turned columns, paneled wood and glass door, and wide window surrounds. The house, which was extended at the rear in 2000, remains largely intact.

Significant References: Allen, Frank P. *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs*. Grand Rapids. Mich.: Frank P. Allen, 1892; _____. *Artistic Dwellings: supplement to the ninth edition*. Grand Rapids, Mich.: F.P. Allen, 1904; and Reiff, Daniel D. *Houses from Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000, p.148.

240-38 42nd Avenue
Block/Lot: 8106/23

Date: 1903-04 (NB 786-1903)
Architect: Frank P. Allen & Son
Original Owner: Denis and Ellen O'Leary
Type: Free-standing house
Style: neo-Colonial
Stories: 2

Materials: Wood frame covered with wood shingles, painted green; cement stucco-covered masonry foundation; wood retaining wall at the sidewalk; concrete block retaining wall at the driveway.

Alterations: A two-story rear addition was built in 2004. Architect: John W. Stacom, Bayside, NY; owner: McDermott.

Notable site features: Mature trees; cobblestone retaining wall at the sidewalk; concrete steps with non-historic, wrought-iron railings.

Related structure on the site: One-story, wood-frame garage with gabled roof and non-historic aluminum door.

Description: *General*: Square plan topped by intersecting, asphalt shingle-covered, asymmetrical gables and overhanging eaves; brick chimney covered with cement stucco. *Main Façade (overlooking 42nd Avenue)*: Irregular bay arrangement; wood porch with square railings, turned columns, molded crown, and balcony at the second story; historic paneled wood and glass door; non-historic hanging lamps; molded window surrounds; non-historic vinyl sash; returning eave at the roofline. *West Façade*: Irregular bay arrangement; similar to the main façade. *East Façade*: Irregular bay arrangement; similar to the main façade; aluminum drainpipes from the roof. *Rear Façade*: Two story wood-frame wing currently under construction (October 2004).

History: This neo-Colonial-style house was designed by the architectural firm Frank P. Allen & Son, and built in 1903-04 for Denis and Ellen O'Leary, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1901, the O'Learys, who were among Douglaston Hill's major developers and most prominent residents, purchased the western half of the original Marathon Lot 89 from William J. and Josephine Hamilton, also important developers and residents. In 1903, the parties divided the land into four lots with 50-foot frontages and began building four similar houses side-by-side from 240-24 through 240-42

42nd Avenue. The narrower building lots and siting of these houses closer to the street reflect the evolution of Douglaston Hill from an area of wooded country estates to a twentieth-century commuter suburb. The original, asymmetrical massing of these houses, as well as later alterations, lend visual interest to their nearly-identical designs. The architectural firm, Frank P. Allen & Son, based in Grand Rapids, Michigan, was a well-known producer of plan books. The house is characterized by its intersecting, asymmetrical roof gables, overhanging eaves, wide front porch with turned columns, paneled wood and glass door, and wide window surrounds. The house, which was extended at the rear in 2004, remains largely intact.

Significant References: Allen, Frank P. *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs*. Grand Rapids, Mich.: Frank P. Allen, 1892; _____. *Artistic Dwellings: supplement to the ninth edition*. Grand Rapids, Mich.: F.P. Allen, 1904; and Reiff, Daniel D. *Houses from Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000, p.148.

240-40 42nd Avenue

Block/Lot: 8106/25

Date: 1903-04 (NB 902-1903)

Architect: Frank P. Allen & Son

Original Owner: William J. and Josephine Hamilton

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with white asbestos shingles; cement-stucco-covered masonry foundation.

Notable site features: Mature trees; concrete steps; cobblestone curb.

Related structure on the site: Wood frame garage.

Description: *General*: Square plan topped by intersecting, asphalt shingle covered asymmetrical gables, and overhanging eaves; cement-stucco-covered brick chimney. *Main Façade (overlooking 42nd Avenue)*: Irregular bay arrangement; wood porch with brick steps, square railings, turned columns, and molded crown; molded window surrounds; historic wood diamond-pane sash; batten shutters with wrought-iron hardware; returning eave at the roofline; aluminum drainpipes from the roof. *West Façade*: Irregular bay arrangement; similar to the main façade. *East Façade*: Irregular bay arrangement; similar to the main façade; electrical conduit. *Garage*: One story; gable roof; non-historic, paneled wood roll-up door.

History: This neo-Colonial-style house was designed by the architectural firm Frank P. Allen & Son, and built in 1903-04 for William J. and Josephine Hamilton, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. The Hamiltons were among Douglaston Hill's major developers and most prominent residents. In 1901, the Hamiltons sold the western half of the original Marathon Lot 89 to Denis and Ellen O'Leary, also important developers and residents, and in 1903, the parties divided the land into four lots with 50-foot frontages on which they built similar houses side-by-side from 240-24 through 240-42 42nd Avenue. The narrower building lots and siting of the houses closer to the street reflect the

evolution of Douglaston Hill from an area of wooded country estates to a twentieth-century commuter suburb. The original, asymmetrical massing of these houses, as well as later alterations, lend visual interest to their nearly-identical designs. The architectural firm, Frank P. Allen & Son, based in Grand Rapids, Michigan, was a well-known producer of plan books. The house, which is characterized by its intersecting, asymmetrical roof gables, overhanging eaves, wide front porch with turned columns, diamond-pane sash, and wide window surrounds, remains relatively intact.

Significant References: Allen, Frank P. *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs*. Grand Rapids, Mich.: Frank P. Allen, 1892; _____. *Artistic Dwellings: supplement to the ninth edition*. Grand Rapids, Mich.: F.P. Allen, 1904; and Reiff, Daniel D. *Houses from Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000, p.148.

240-42 42nd Avenue

Block/Lot: 8106/27

Date: 1903-04 (NB 902-1903)

Architect: Frank P. Allen & Son

Original Owner: William J. and Josephine Hamilton

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2

Materials: Wood frame covered with vinyl siding; brick and cement-stucco-covered foundation; painted gray.

Alterations: The porch has been enclosed, the window openings modified, the chimney has been rebuilt, and replacement siding has been installed.

Notable site features: Perimeter hedge; brick retaining wall.

Related structure on the site: Cement-stucco-covered garage.

Description: *Main Façade (overlooking 42nd Avenue)*: Irregular bay arrangement; non-historic brick stoop and railings; non-historic main entryway; non-historic vinyl casements and shutters. *Roof*: Intersecting, asphalt shingle covered asymmetrical gables, and overhanging eaves; non-historic brick chimney. *East Façade*: Two bays at the first story; one bay at the second story; similar to the main façade; non-historic vinyl casements. *West Façade*: Irregular bay arrangement; similar to the main façade; non-historic vinyl casements. *Rear (South) Façade*: Three bays; non-historic wood porch and deck; non-historic secondary entryway with vinyl-framed sliders; similar to the main façade; non-historic vinyl casements. *Garage*: Two bays; asphalt-shingle-covered gable roof; non-historic wooden roll-up doors; non-historic security lamps.

History: This neo-Colonial-style house was designed by the architectural firm Frank P. Allen & Son, and built in 1903-04 for William J. and Josephine Hamilton, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. The Hamiltons were among Douglaston Hill's major developers and most prominent residents. In 1901, the Hamiltons sold the western half of the original Marathon Lot 89 to Denis and Ellen O'Leary, also important developers and residents, and in 1903, the parties divided the land into

four lots with 50-foot frontages on which they built similar houses side-by-side from 240-24 through 240-42 42nd Avenue. The narrower building lots and siting of the houses closer to the street reflect the evolution of Douglaston Hill from an area of wooded country estates to a twentieth-century commuter suburb. The original, asymmetrical massing of these houses, as well as later alterations, lend visual interest to their nearly-identical designs. The architectural firm, Frank P. Allen & Son, based in Grand Rapids, Michigan, was a well-known producer of plan books. The house is characterized by its intersecting, asymmetrical roof gables with overhanging eaves and, wide front porch, now enclosed.

Significant References: Allen, Frank P. *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs*. Grand Rapids, Mich.: Frank P. Allen, 1892; _____. *Artistic Dwellings: supplement to the ninth edition*. Grand Rapids, Mich.: F.P. Allen, 1904; and Reiff, Daniel D. *Houses from Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000, p.148.

43RD AVENUE (North side between 240th Street and 243rd Street)
originally Pine Street

240-11 43rd Avenue
Block/Lot: 8106/81

Date: 1926-27 (NB 8228-1926)

Architect: Aubrey B. Grantham

Original Owner: Charles H. Platt

Type: Free-standing house

Style: Arts and Crafts

Stories: 1 ½ with a one-story side wing attached to the west façade.

Materials: Wood frame covered with wood shingles, painted green; cement-stucco-covered masonry foundation, painted white.

Notable site features: Mature trees, cobblestone retaining wall at the sidewalk; non-historic driveway pavement; cobblestone street gutter.

Related structure on the site: Wood-frame garage.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; central entryway; brick stoop; wood porch with turned columns and bracketed roof; historic paneled wood door with a molded surround; grouped fenestration with non-historic, aluminum sash; louvered wood shutters; canvas awnings. *Roof*: Broadly sloping, asphalt-shingle-covered gable with overhanging and returning eaves; low dormer with non-historic, aluminum casements; brick chimney. *East Façade*: Two bays; similar to the main façade; wood-frame car port with square columns sitting on concrete and brick bases; slatted roof; cared roof brackets. *West Façade*: Enclosed side porch with non-historic, aluminum casements. *Garage*: Two bays; asphalt-shingle-covered double gable roof with overhanging eaves; historic, paneled, wood-and-glass hinged doors.

History: This Arts and Crafts-style dwelling was designed by local architect Aubrey B. Grantham and built in 1926-27 by mason/builder Charles H. Platt for his own use, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and

several new houses were constructed in the Douglaston Hill Historic District. It occupies a portion of original Marathon lot 95, which was first developed in 1899-1900 with a Queen Anne-style house, built for Jeannie Clark. In the 1920s, she divided the southern half of her sloping property into three building sites, continuing the trend toward smaller lots in Douglaston Hill that began in the first decade of the twentieth century. Grantham was also the designer of the new Zion Episcopal Church (not located inside the historic) and the adjacent house at 240-17 43rd Avenue. This 1 ½-story house features a wood porch at the main entryway with turned columns and a bracketed roof, paneled entry door with a molded surround, a wood-frame car port on the east side with a slatted roof and carved brackets, a broadly-sloping gable roof with overhanging and returning eaves, and a prominent brick chimney. The house's Arts and Crafts-style design and low roof profile reinforce the strong suburban image of the historic district. A wood-frame garage, located at the rear of the lot, appears to have been built at about the same time as the house, which remains remarkably intact.

240-17 43rd Avenue (aka 240-15—240-17 43rd Avenue)

Block/Lot: 8106/78

Date: 1925 (NB 21862-1925)

Architect: Aubrey B. Grantham

Original Owner: A. R. Newman

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with wood shingles, painted green; cement-stucco-covered masonry foundation.

Notable site features: Mature trees and shrubs; fieldstone embankment at the rear (north side) of the lot; bluestone/slate walkway and steps; cobblestone street gutter.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; molded window surrounds; historic six-over-six wood sash and multi-pane wood casements; louvered vent. *Roof*: Intersecting, asphalt-shingle-covered gables with overhanging eaves; second story incorporated into shed-roofed dormer on the south slope. *West Façade*: Two bays; hidden main entryway; wood porch with square columns, built-in bench, and asphalt-shingle-covered gable roof; projecting brick chimney with tapered base; similar to the main façade. *East Façade*: Three bays; similar to the main façade; wall dormers; electrical conduit and meter. *Rear (North Façade)*: Irregular bay arrangement; similar to the main façade; historic six-over-six wood sash.

History: This neo-Colonial-style dwelling was designed by local architect Aubrey B. Grantham and built in 1925 by prominent Douglaston Hill architect/builder Samuel Lindbloom for A.R. Newman, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District. Although Lindbloom was listed as the architect in records on file at the Department of Buildings, the present owner of the house possesses a set of plans drawn by Grantham. The two men often collaborated, and their work included the new Zion Episcopal Church (not located inside the historic district). The house occupies a portion of original Marathon lot 95, which was first developed in 1899-1900 with a Queen Anne-style house, built for Jeannie Clark. In the 1920s, she divided the

southern half of her sloping property into three building sites, continuing the trend toward smaller lots in Douglaston Hill that began in the first decade of the twentieth century. The neo-Colonial-style design of the house reflected the growing interest in historic preservation and Colonial architecture in the 1920s. Lindbloom was clearly a proponent, having produced three neo-Colonial-style houses in the historic district, as well as having moved and restored the house now located at 240-02 42nd Avenue. This two-story house consists of an L-shaped plan topped by a roof composed of intersecting gables with overhanging eaves. The building's second story is partially incorporated within shed-roofed wall dormer filled with multi-pane casements; the facades feature wide, molded window surrounds. The house is further characterized by the placement of its main entryway on the west side of the building, entered via a gabled porch with a built-in bench. A tall brick chimney projects from this façade and towers over the roof. The house remains remarkably intact.

240-25 43rd Avenue (aka 240-25—24-27 43rd Avenue)
Block/Lot: 8106/73

Date: 1900-01 (NB 468-1900)

Architect: D.S. Hopkins

Original Owner: Dennis and Ellen O'Leary

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2 ½ with a one-story side porch

Materials: Wood frame covered with vinyl siding; stone foundation.

Alterations: Replacement siding obscured original façade detailing.

Notable site features: Mature trees and hedgerow; stone retaining wall; cobblestone street gutter.

Related Structure on the Site: There is a barn built at the same time as the house

Description: *Main Façade(overlooking 43rd Avenue)*: Three bays; semi-circular, wood porch featuring square balusters, turned columns on paneled bases, denticulate crown, and roof rail; overhanging second story supported by turned columns; main entryway with historic paneled wood and glass door; non-historic, one-over-one aluminum sash; non-historic aluminum downspouts from the roof. *Roof*: Intersecting hips and gables with overhanging and returning eaves; hipped dormer with grouped fenestration. *Side Porch*: (Hidden from view by hedges). *East Façade*: Irregular bay arrangement; similar to the main façade; aluminum drainpipes from the roof. *West Façade*: Non-historic deck.

History: This neo-Colonial-style dwelling was designed by architect D.S. Hopkins and built in 1900-01 for prominent Douglaston Hill developers and residents Denis and Ellen O'Leary during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1898, the William J. and Josephine Hamilton sold the western half of the original Marathon lot 94 to the O'Learys, and in 1900 the both families began constructing nearly identical neo-Colonial style houses on these 100-foot-wide properties, located at 240-35 and 240-25 43rd Avenue, respectively. The architect, D.S. Hopkins of Grand Rapids, Michigan, was a well-known publisher of house plans, who was active from the 1890s through the 1920s. The design chosen by the Hamiltons and the O'Learys was distinguished by two-story, paneled pilasters on the main façade

(presently obscured by vinyl siding on 240-25) and by a semicircular front porch with turned columns on paneled bases, a denticulated crown, and a rooftop balustrade. The asymmetrical roofline consist of intersecting overhung gables and hips on scrolled brackets, a hipped dormer facing the front, and a tall brick chimney. The siting of the house, set back on its large, wooded lot, reflects the continuing influence of the ideals of bucolic suburban living that guided the creation of the original subdivision in the 1850s.

Significant References: Hopkins, D.S. *Houses and Cottages: a collection of house and cottage designs*. Grand Rapids, Mich.: D.S. Hopkins, 1899; _____. *Home Builders' Catalog*. Chicago: National Trade Journals, Inc., 1929; and _____. *Houses and Cottages Designed by D.S. Hopkins*. Grand Rapids, Mich.: D.S. Hopkins, 1893.

240-35 43rd Avenue

Block/Lot: 8106/69

Date: 1900-01 (NB 695-1900)

Architect: D.S. Hopkins

Original Owner: William J. and Josephine Hamilton

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½ with a one-story side porch.

Materials: Wood frame covered with clapboards, painted white; stone foundation, painted gray.

Notable site features: Mature trees; stone retaining wall; cobblestone street gutter.

Related structure on site: A brick garage was built in 1955 (NB 1513-1955).

Description: *Main Façade(overlooking 43rd Avenue)*: Three bays; semi-circular, wood porch featuring square balusters, turned columns on paneled bases, denticulated crown, and roof rail; overhanging second story supported by turned columns; main entryway and secondary entryway with molded surrounds and historic paneled wood and glass doors; paneled pilasters; molded window surrounds; non-historic, one-over-one aluminum sash; non-historic aluminum downspouts from the roof. *Roof*: Intersecting, asphalt-shingle-covered hips and gables with overhanging and returning eaves; carved brackets; hipped dormer with grouped fenestration; brick chimney. *Side Porch*: Historic, multi-pane wood casements; paneled pilasters; molded crown; wood roof rail. *East Façade*: Irregular bay arrangement; similar to the main façade; secondary entryway with grouped fenestration; aluminum drainpipes from the roof. *West Façade*: Three bays; similar to the main façade. *Rear (North) Façade*: Three bays; historic, two-story wood porch with turned columns, square railings; wood steps, and screened base; similar to the main façade; non-historic, one-over-one aluminum sash; non-historic security lamp. *Garage*: One bay; asphalt-shingle-covered hip roof; non-historic paneled wood-and glass roll-up door.

History: This neo-Colonial-style dwelling was designed by architect D.S. Hopkins and built in 1900-01 for prominent Douglaston Hill developers and residents William J. and Josephine Hamilton during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1898, the Hamiltons sold the western half of the original Marathon lot 94 to Denis and Ellen O'Leary, and in 1900 the both families began constructing nearly

identical neo-Colonial style houses on these 100-foot-wide properties, located at 240-35 and 240-25 43rd Avenue, respectively. The architect, D.S. Hopkins of Grand Rapids, Michigan, was a well-known publisher of house plans, who was active from the 1890s through the 1920s. The design chosen by the Hamiltons and the O'Learys was distinguished by two-story, paneled pilasters on the main façade and by a semicircular front porch with turned columns on paneled bases, a denticulated crown, and a rooftop balustrade. The asymmetrical roofline consist of intersecting overhung gables and hips on scrolled brackets, a hipped dormer facing the front, and a tall brick chimney. The siting of the house, set back on its large, wooded lot, reflects the continuing influence of the ideals of bucolic suburban living that guided the creation of the original subdivision in the 1850s. A one-story, brick garage was built at the rear of the lot in 1955. The house remains remarkably intact.

Significant References: Hopkins, D.S. *Houses and Cottages: a collection of house and cottage designs*. Grand Rapids, Mich.: D.S. Hopkins, 1899; _____. *Home Builders' Catalog*. Chicago: National Trade Journals, Inc., 1929; and _____. *Houses and Cottages Designed by D.S. Hopkins*. Grand Rapids, Mich.: D.S. Hopkins, 1893.

240-45 43rd Avenue

Block/Lot: 8106/68

Date: c.1891-1900

Architect: Samuel Lindbloom (attrib.)

Original Owner: Florence Wakeman or William J. Hamilton

Type: Free-standing house

Style: Queen Anne with Colonial Revival-style elements

Stories: 2 ½

Materials: Wood frame covered with clapboards and wood shingles, painted white; cement-stucco-covered foundation.

Notable site features: Mature trees; cobblestone street gutter; rear wood deck and swimming pool.

Description: *Main Façade (overlooking 43rd Avenue)*: Four bays; wrap-around wood porch with brick steps, square columns, turned balusters, and overhung, asphalt-shingle-covered sloping roof on carved brackets; main entryway featuring paneled wood door, fluted pilasters, molded hood, multi-pane transom and sidelights; historic wrought-iron hanging lamp; molded window surrounds; non-historic one-over-one aluminum sash; Palladian window at the attic level. *Roof*: Asphalt-shingle-covered, intersecting gables with overhanging eaves supported by curved brackets; brick chimney. *West Façade*: Irregular bay arrangement; wraparound porch continues from the main façade; two-story, angled bay topped by an overhanging gable on brackets; similar to the main façade. *East Façade*: Irregular bay arrangement; similar to the main façade; angled bay at the first story topped by an asphalt-shingle-covered hip roof; oval window; aluminum drainpipes; electrical conduits. *Rear (North) Façade*: Irregular bay arrangement; non-historic secondary entryway beneath historic wood porch with square columns and asphalt-shingle-covered shed roof similar to the main façade; non-historic one-over-one aluminum sash.

History: This Queen Anne-style house with Colonial Revival-style elements appears to have been designed by local architect/builder Samuel Lindbloom and built c.1891-1900 for either Florence

Wakeman or prominent Douglaston Hill developer and resident William J. Hamilton during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. It was the first property owned by Hamilton within the historic district. He was listed as the house's owner in the property tax rolls in the year 1900, the first year that complete tax records for this section of Queens were produced; however, the title for this property is incomplete and it is not known when he acquired it from the previous owner, Florence Wakeman. The house occupies a portion of the original Marathon lot 93, which Hamilton acquired from Wakeman along with lots 89 and 94, according reference in a deed for an adjacent property recorded in 1918. The design of this house, which features a wraparound porch, projecting attic pediment with decorative shingles and supporting brackets, and a Palladian window, is attributed to Samuel Lindbloom, who in 1890 designed and built the nearly identical rectory of the nearby Zion Episcopal Church, located at 242-02 44th Avenue (not in the historic district). The original siting of the house, which sat at the western third of the 200-foot-wide lot and included a large, wooded side yard to the east (now occupied by two houses built in 1913-14 and 1958-62) and its Queen Anne- and Colonial Revival-style architecture reflect picturesque, mid-nineteenth century suburban ideals. The house is remarkably intact.

Significant References: Queens County Office of the Register, Conveyance Deed Liber 2159, Page 181 (March 20, 1918).

240-51 43rd Avenue

Block/Lot: 8106/63

Date: c.1958-62 (NB 2969-1958)

Architect: Thomas Arcidiacono

Original Owner: Thomas Arcidiacono

Type: Free-standing house

Style: Post-war Modern

Stories: 2 with one-story wings

Materials: Wood frame covered with vertical board and batten above a brick first story.

Notable site features: Mature trees; cobblestone street gutter.

Description: *General:* Asymmetrical footprint; asphalt-shingle-covered sloping roof with overhanging eaves; flat-roofed front wing with exposed, paired rafters; ribbon windows with sliding sash; brick stoop with bluestone treads; main entryway on the east façade flanked by low stone walls which flare outward to either side of the stairs.

History: This Post-war Modern-style house was designed and built by Thomas Arcidiacono in c.1958-62. It was the final house to be constructed in the historic district and occupies the center third of the original Marathon lot 93 that was first developed c.1891-1900 with the Queen Anne-style house at 240-45 43rd Avenue. This 1 ½-story house consists of three wings of varying heights, including one which is offset to create the building's asymmetrical plan. The house is further characterized by its flat roofs with wide overhangs, exposed joists, ribbon windows, and wide entryway flanked by low stone walls that flare out to either side of the stoop. The house remains largely intact.

242-01 43rd Avenue

Block/Lot: 8106/61

Date: 1913-14 (NB 2908-1913)

Architect: Isaac Beers

Original Owner: William J. Hamilton

Type: Free-standing house

Style: Arts and Crafts

Stories: 1 ½ with a one-story wing.

Materials: Wood frame covered with wood shingles, painted red.

Notable site features: Mature trees and shrubs; cobblestone curb and street gutter; concrete retaining wall; flagstone walkway.

Related structures on the site: Wood frame garage, covered with clapboards.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; brick stoop; recessed main entryway with historic multi-pane wood door and hooded surround; historic multi-pane sash; non-historic hanging lamp; segmental first-story fenestration; flower boxes on scrolled brackets; wide window surrounds at the second story. *Roof*: Broadly-sloping, asphalt-shingle-covered gable with carved brackets; the wide, shed-roofed dormer incorporating the second story; two brick chimneys. *West Façade*: Irregular bay arrangement; two-story projecting bay with an asphalt-shingle-covered hip roof; aluminum drainpipes from the roof; projecting chimney with a tapered base. *East Façade*: Irregular bay arrangement; similar to the main facade; matching one-story wing. *Rear (North) Façade*: Irregular bay arrangement; overhanging second story supported on square columns; historic secondary entryway with wide surround and multi-pane wood and glass door; similar to the main façade; historic multi-pane sash. *Garage*: One bay; asphalt-shingle-covered gable roof; historic, cross-braced wood doors with hinges.

History: This Arts and Crafts-style house was built from plans filed by contractor Isaac Beers of Little Neck, Queens, in 1913-14 for prominent Douglaston Hill developer and resident William J. Hamilton during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. It was Hamilton's last project in the historic district. It occupies the eastern third of the original Marathon lot 93 that was first developed c.1891-1900 with the Queen Anne-style house at 240-45 43rd Avenue. The trend toward smaller lots in Douglaston Hill began in the first decade of the twentieth century, reflecting the neighborhood's transition from an area of country estates to a commuter suburb. The three-bay-wide house features segmental first-story fenestration, recessed main entryway with a hooded surround. The composition is dominated by the broadly-sloping roof with the building's second story incorporated beneath a wide shed-roofed dormer. The house's Arts and Crafts-style design and low roof profile reinforce the strong suburban image of the historic district. A garage located at the rear of the lot appears to have been built at around the same time as the house. The house is remarkably intact.

242-03 43rd Avenue

Block/Lot: 8101/55

Date: 1904-05 (NB 1542-1904)

Architect: John Stuart

Original Owner: James Stuart, Jr.

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles, painted brown.

Notable site features: Mature trees; cobblestone curb and street gutter.

Related structures on the site: Wood, two-story barn, which may pre-date the house.

Description: *Main Façade (overlooking 43rd Avenue)*: Four bays; wrap-around wood porch with screened base, Tuscan columns, square railings, and asphalt-shingle-covered gable roof with overhanging eaves; main entryway with hooded surround; non-historic hanging lamp; wide window surrounds; non-historic one-over-one vinyl sash. *Roof*: Asphalt-shingle-covered hip with flared, overhanging eaves; wide crown molding at the roofline; gabled dormers with broken pediments; brick chimney with corbelled cap. *West Façade*: Irregular bay arrangement; angled bay at the first story; similar to the main façade. *East Façade*: Irregular bay arrangement; similar to the main façade. *Rear (north) Façade*: Three bays with offset, one-story matching wing with grouped fenestration and asphalt-shingle-covered shed roof; secondary entryway beneath overhanging roof supported by a square column; similar to the main façade; non-historic, one-over-one vinyl sash. *Garage*: Two bays at the first story with historic, paneled wood-and-glass hinged doors; one bay at the second story with paired fenestration and wide surround; asphalt-shingle-covered gambrel roof.

History: This neo-Colonial-style dwelling was built in 1904-05 from plans filed by John Stuart for James Stuart, Jr., during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Both men were members of the Stuart family of Douglaston and Little Neck that was active in the building trades in the early twentieth century. The family collaborated on the construction of three adjacent houses, including this one, upon the former Marathon lot 92. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. John Stuart was listed in city directories as a supplier of building materials, but he also produced building plans that were often noted in the local newspapers, such as the *Flushing Daily Times*. James Stuart, Jr., who occupied the house for many years, was a building contractor. This four-bay-wide house is two-and-a-half stories, and is distinguished by its wide, wraparound front porch with Tuscan columns, its molded window and door surrounds, prominent hip roof with flared and overhanging eaves, gabled dormers with eave returns, and tall, corbelled brick chimney. The house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. A garage, which may predate the house, is located at the rear of the lot. The house remains remarkably intact.

242-09 43rd Avenue

Block/Lot: 8106/53

Date: 1903-04 (NB 969-1903)

Architect: John Stuart

Original Owner: Frederick Stuart

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with gray vinyl siding; fieldstone foundation.

Alterations: Replacement siding obscures original façade detailing.

Notable site features: Mature trees and shrubs; cobblestone curb and street gutter.

Description: *Main Façade (overlooking 43rd Avenue)*: Two bays; wood porch with turned columns and railings, and asphalt-shingle-covered hip roof; non-historic hanging lamp; main entryway with historic paneled wood and glass door; molded surround; historic two-over-two wood sash, and non-historic vinyl and aluminum sash; non-historic vinyl shutters. *Roof*: Overhung, asphalt shingle-covered gable with returning eaves; gables dormers on the east and west slopes with returning eaves and paired fenestration; brick chimney with a corbelled cap. *West Façade*: Irregular bay arrangement; similar to the main façade; electrical conduit and meter. *East Façade*: Two bays; projecting bay at the first story with an asphalt-shingle-covered hip roof; similar to the main façade.

History: This altered neo-Colonial-style dwelling was built in 1903-04 from plans filed by John Stuart for Frederick Stuart, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Both men were members of the Stuart family of Douglaston and Little Neck that was active in the building trades in the early twentieth century. The family collaborated on the construction of three adjacent houses, including this one, upon the former Marathon lot 92. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. John Stuart was listed in city directories as a supplier of building materials, but he also produced building plans that were often noted in the local newspapers, such as the *Flushing Daily Times*. Frederick Stuart, who occupied the house for many years, was a painter. This 2 ½ -story, two-bay-wide house is characterized by its full-width front porch, intersecting gable roofs, and tall brick chimney. Its neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood.

242-19 43rd Avenue (aka 242-17—242-19 43rd Avenue and 42-40 243rd Street)

Block/Lot: 8106/49

Date: 1903-04 (NB 1128-1903)

Architect: John Stuart

Original Owner: Charles Stuart

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles, painted white; brick foundation, painted white.

Notable site features: Mature trees; sloping site; cobblestone gutters along both streets.

Related structure on the site: Wood-frame garage covered with clapboards built in 1932-33 (NB 3030-1932; Ken Dresner, owner).

Description: *Main Façade (overlooking 43rd Avenue)*: Two bays; brick stoop; enclosed porch with asphalt shingle-covered hip roof, overhanging eaves, and grouped fenestration containing historic, six-over-one wood sash; main entryway with historic paneled wood and stained-glass door; molded

window surrounds; non-historic one-over-one wood sash on the upper stories. *Roof*: Intersecting, asphalt-shingle-covered gables with overhanging eaves; brick chimney with corbelled cap. *West Façade*: Two bays; similar to the main façade; non-historic wood deck; aluminum drainpipes from the roof. *East Façade (overlooking 243rd Street)*: Two bays; similar to the main façade; secondary entryways at the basement with historic paneled wood and glass doors; electrical conduit and meter; aluminum drainpipes. *Rear Façade*: Two bays; similar to the main façade; one-story matching wing with an asphalt-shingle-covered hip roof. *Garage*: Asphalt-shingle-covered hipped gable roof; non-historic aluminum roll-up door; security lights; non-historic aluminum sash and drainpipes.

History: This neo-Colonial-style dwelling was built in 1903-04 from plans filed by John Stuart for Charles Stuart, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Both men were members of the Stuart family of Douglaston and Little Neck that was active in the building trades in the early twentieth century. The family collaborated on the construction of three adjacent houses, including this one, upon the former Marathon lot 92. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. John Stuart was listed in city directories as a supplier of building materials, but he also produced building plans that were often noted in the local newspapers, such as the *Flushing Daily Times*. Charles Stuart, who occupied the house for many years, was a carpenter. This 2 ½ -story, two-bay-wide houses is characterized by its full-width front porch (now enclosed), intersecting gable roofs, molded window surrounds, and tall brick chimney. The house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. A one-story, wood-frame garage was built facing 243rd Street in 1932-33 by then-owner Ken Dresner. The house remains largely intact.

43RD AVENUE (South side between 240th Street and 242nd Street)
originally Pine Street

240-16 43rd Avenue (aka 240-14—240-16 43rd Avenue)
Block/Lot: 8107/38

Date: 1907 (NB 616-1907)

Architect: Walter J. Halliday

Original Owner: Adolph Helmus

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with historic wood shingles and non-historic asphalt siding above a brick foundation covered with cement stucco.

Notable site features: Mature trees and shrubs, cobblestone street gutter; flagstone walkway.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; wrap-around, wood porch with brick and stone steps, Doric columns, square railings, and asphalt-shingle-covered hip roof with overhanging eaves; main entryway with historic paneled wood and glass door and a molded surround; non-historic,

one-over-one wood sash; non-historic hanging lamp; wide window surrounds. *Roof*: Intersecting, asphalt-shingle-covered gables with closed ends; brick chimney with a corbelled cap; round-arch fenestration with paired sash and label molding in the gable-ends. *West Façade*: Irregular bay arrangement; angled, first-story bay with overhung, asphalt-shingle-covered hip roof; similar to the main façade; aluminum drainpipes from the roof; electrical conduit. *East Façade*: Two bays; similar to the main façade; aluminum drainpipes from the roof. *Rear (South) Façade*: One-story matching addition with a hipped roof and attached shed-roofed porch; similar to the main façade; secondary entryway beneath shed roof.

History: This neo-Colonial-style house was designed by Walter L. Halliday of Jamaica, Queens, and built in 1907 for Adolph Helmus, a box manufacturer and prominent Douglaston Hill resident, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1907, the original Marathon Lots 97 and 98 were subdivided into building lots and sold by owner W. Watson for development, including this house. The original siting of the house, which included the large triangular lot to the west (now occupied by an apartment house and excluded from the historic district) reflects a continuation of the mid-nineteenth-century suburban ideals embodied in the original Marathon subdivision. Helmus and his wife, Otilie, occupied the house for many years. In 1915, meetings that led to the founding of St. Anastasia Roman Catholic Church were held at the Helmus residence. Masses, baptisms, and church meetings also took place in this home while the congregation was being formed. The 2 ½-story house is distinguished by a wraparound front porch with Doric columns, a paneled wood-and-glass main entryway with a molded surround, wide window enframements, an overhung roof comprised of intersecting closed gables, round-arch windows in the gable-ends, and a corbelled brick chimney. The house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. It remains relatively intact.

240-22 43rd Avenue (aka 240-20—240-22 43rd Avenue)
Block/Lot: 8107/40

Date: 1907 (NB 328-1907)

Architect: George W. Cornell

Original Owner: Catherine T. Burne

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with aluminum siding above a stone foundation, partially covered with cement stucco.

Notable site features: Mature trees and shrubs; slate and concrete drive, cobblestone curb and street gutter.

Description: *General*: Intersecting, two-story wings topped by asphalt-shingle-covered hipped roofs with overhanging eaves and unified by a wide, wrap-around porch; brick chimneys with a corbelled caps; hipped roof dormers with overhanging eaves and Gothic sash; aluminum drainpipes from the roof. *Main Façade (overlooking 43rd Avenue)*: Four bays, the east bay being in the recessed wing; wood porch with Tuscan columns, square railings, and sloping, asphalt-shingle-covered roof; main entryway with historic

paneled wood and glass door and leaded glass sidelights; non-historic hanging lamp; historic multi-pane and diamond-pane wood sash; historic louvered wood shutters. *West Façade*: Irregular bay arrangement; similar to the main façade. *East Façade*: Two bays; projecting brick chimney with a fieldstone base; similar to the main façade.

History: This neo-Colonial-style house was built in 1907 for Catherine T. Burne of Douglaston from plans filed by George W. Cornell, a Little Neck contractor, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1907, the original Marathon Lots 97 and 98 were subdivided into building lots and sold by owner W. Watson for development, including this house. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. This 2 ½-story house consists of two, intersecting wings creating an L-shaped plan that is unified by a full-width front porch that wraps around the front wing and fills the recess formed by the setback. The roof of the porch is supported by Doric columns and shades the sidelit main entryway. The façade features molded window surrounds, and an imposing hipped roof on curved brackets with exposed rafters, hipped dormers, and a corbelled brick chimney. The house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. It is largely intact.

240-34 43rd Avenue

Block/Lot: 8107/43

Date: 1908 (NB 658-1908)

Architect: Keith Corp.

Original Owner: Denis and Ellen O'Leary

Type: Free-standing house

Style: neo-Colonial with Arts and Crafts-style elements

Stories: 2 ½

Materials: Wood frame covered with wood shingles and aluminum siding, both painted off-white, above a cement-stucco-covered masonry foundation, painted gray; cream-colored wood trim.

Notable site features: Mature trees and shrubs; non-historic brick walkway and concrete retaining wall.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; enclosed porch with a screened base, brick stoop, asphalt-shingle-covered hip roof, overhanging eaves, segmental-arch fenestration, rooftop balcony, wood railings, and historic, multi-pane wood casements, door, and transom lights; angled, second-story oriel topped by a paneled parapet; historic paneled wood shutters; non-historic one-over-one aluminum sash at the upper floors. *Roof*: Asphalt-shingle-covered hip with intersecting, overhanging gable on curved brackets; exposed rafters; gabled dormers; brick chimney with corbelled cap. *West Façade*: Two bays; angled, first-story oriel with overhanging, asphalt-shingle-covered hip roof and grouped fenestration; similar to the main façade; electrical conduit and meter; non-historic aluminum drainpipes from the roof. *East Façade*: Two bays; similar to the main façade; non-historic aluminum drainpipes from the roof. *Rear (South) Façade*: Three bays; secondary entryway at basement level; similar to the main façade; non-historic, one-over-one aluminum sash; non-historic concrete block stoop and balcony with recessed entryway.

History: This neo-Colonial-style house with Arts and Crafts-style elements was designed by the Keith Corp. and built in 1908 for prominent Douglaston Hill developers and residents Denis and Ellen O'Leary, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. In 1907, the original Marathon Lots 97 and 98 were subdivided into building lots and sold by owner W. Watson for development, including this house. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. Among the developers were the Hamilton and O'Leary families who built similar side-by side neo-Colonial-style houses with Arts and Crafts-style elements. The Keith Corp. of Minneapolis, Minnesota, a major publisher of plan books headed by architect Max L. Keith, was listed as the designer of this house. This three-bay-wide, 2 ½-story house is distinguished by its full-width, enclosed front porch with multi-pane casements grouped within segmentally-arched fenestration. It has a second-story balcony and angled oriel, topped by a paneled parapet that encloses another balcony at attic level. That balcony is surmounted by a projecting gable on curved brackets, and the house is topped by a prominent hip roof with exposed rafters. The house's neo-Colonial- and Arts and Crafts-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. It is largely intact.

Significant References: Keith, Max L. *Beautiful Homes, 200 plans*. Minneapolis, Keith Corp., c.1925; _____. *Bungalows and Cottages...100 designs for bungalows and inexpensive cottages*. Minneapolis: M.L. Keith, 1909; _____. *Keith's Book of Plans, Volume 7*. Minneapolis, M.L. Keith, c.1909; and _____. *Keith's Plan Book: Inexpensive Homes*. Minneapolis: Keith Corp., 1928.

240-40 43rd Avenue (aka 240-40 – 240-42 43rd Avenue)
Block/Lot: 8107/46

Date: 1907 (NB 109-1907)

Architect: William J. Hamilton

Original Owner: William J. & Josephine Hamilton

Type: Free-standing house

Style: neo-Colonial with Arts and Crafts-style elements

Stories: 2 ½

Materials: Wood frame covered with wood shingles, painted white, above a cement-stucco-covered masonry foundation.

Notable site features: Mature trees; cobblestone curb; brick steps with non-historic wrought-iron railings.

Related structure on the site: Wood-frame garage.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays; wood porch with asphalt-shingle-covered hip roof, overhanging eaves, segmental-arch openings, and rooftop balcony; projecting main entryway with historic paneled wood-and-glass door and flanking sash; non-historic wall lamps; angled, second-story oriel; non-historic one-over-one wood sash with historic molded surrounds; historic wood louvered shutters. *Roof*: Asphalt-shingle-covered hip with intersecting gable and Palladian window with a molded surround and carved keystone; exposed rafters; gabled dormers; brick chimney with a corbelled cap. *West Façade*: Two bays; angled bay at the first story with an asphalt-shingle-covered hip roof; wood porch; electrical conduits; non-historic aluminum drainpipes from the roof; similar to the main façade. *East Façade*: Two bays; non-historic, through-the-wall air conditioning unit; similar to the

main façade; non-historic aluminum drainpipes from the roof. *Rear (South) Façade*: Irregular bay arrangement; recessed secondary entryway; similar to the main façade; historic louvered shutters. *Garage*: One bay; asphalt-shingle-covered hip roof; clapboards; non-historic aluminum roll-up door; historic secondary entryway on west façade with paneled wood and glass door.

History: This neo-Colonial-style house with Arts and Crafts-style elements was built in 1907 for prominent Douglaston Hill developers and residents William J. and Josephine Hamilton, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Hamilton was also listed in the records as the architect. In 1907, the original Marathon Lots 97 and 98 were subdivided into building lots and sold by owner W. Watson for development, including this house. The trend toward smaller lots in Douglaston Hill in the first decade of the twentieth century reflects the neighborhood's transition from an area of country estates to a commuter suburb. Among the developers were the Hamilton and O'Leary families who built similar side-by-side neo-Colonial-style houses with Arts and Crafts-style elements. This three-bay-wide, 2 ½-story house is distinguished by its full-width, enclosed front porch with segmentally-arched openings. It has a second-story balcony and angled oriel, topped by a paneled parapet. The house is surmounted by a prominent hip roof with exposed rafters and a wide cross-gable with a Palladian-like window at attic level. The house's neo-Colonial- and Arts and Crafts-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. There is a wood-frame garage, located at the rear of the lot, which appears to have been built at a later date. The house is remarkably intact.

240-44 43rd Avenue

Block/Lot: 8107/49

Date: c.1891-1900

Architect: Not determined.

Original Owner: Albert Benz or Adolph Helmus

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2 ½ with a one-story side wing.

Materials: Wood frame covered with aluminum siding above a cement-stucco-covered masonry foundation.

Alterations: Replacement siding obscures original façade detailing.

Notable site features: Mature trees and shrubs; cobblestone curb.

Related structure on the site: One-story, wood garage.

Description: *Main Façade (overlooking 43rd Avenue)*: Three bays at the first story, two at the second; wood, wraparound porch with concrete steps, non-historic wrought-iron railings; turned spindles, Tuscan columns, closed pediment, and asphalt-shingle-covered hip roof; main entryway with double, wood-and-glass paneled doors and molded surround; non-historic wall lamp; historic six-over-six wood sash. *Roof*: Overhung, intersecting gables with paired, recessed fenestration in the gable ends; brick chimney; non-historic skylight. *West Façade*: Irregular bay arrangement; similar to the main façade; non-historic aluminum drainpipes from the roof. *Side Wing*: One bay; grouped fenestration with molded surrounds; brick fire place chimney with tapered base; asphalt-shingle-covered hip roof. *East Façade*:

Irregular bay arrangement; similar to the main façade; electrical conduit; non-historic aluminum drainpipes from the roof. *Rear (South) Façade*: Irregular bay arrangement; similar to the main façade; historic six-over-six wood sash. *Garage*: One bay; non-historic, aluminum roll-up door flanked by non-historic wall lamps; gabled roof.

History: This altered neo-Colonial-style house was built c.1891-1900 by either Albert Benz or Adolph Helmus, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Benz was the area's postmaster in the late nineteenth and early twentieth centuries, and was also known to have gardened extensively. He owned a number of the original Marathon lots, including lot 99, upon which this house was built. In the 1890s, Benz began developing houses on some of his land, while selling parts of it for development by others. Helmus was a box manufacturer and prominent Douglaston Hill resident, who was a founder of St. Anastasia Roman Catholic Church (not in the Douglaston Hill Historic District). This house is 2 ½ stories and features a wraparound porch with Tuscan columns, surmounted by a closed gable, popular architectural forms during this period. The house is topped by intersecting gable roof with recessed fenestration at attic level and a brick chimney. The original siting of the house, which included a large sideyard stretching eastward to 242nd Street (now occupied by 240-48 42nd Avenue) reflects a continuation of the mid-nineteenth-century suburban ideals embodied in the original Marathon subdivision, while the house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. A one-story, wood frame garage with a gabled roof, sits at the rear of the lot. It appears to have been built at a later time than the house.

240-48 43rd Avenue (aka 240-48—240-52 43rd Avenue and 43-02 242nd Street, *formerly Hamilton Place*)

Block/Lot: 8107/52

Date: 1907 (NB 35-1907)

Architect: Frank P. Allen

Original Owner: William J. and Josephine Hamilton

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½ with a matching one-story addition on the west façade.

Materials: Wood frame covered with asbestos shingles above a cement-stucco-covered masonry foundation.

Notable site features: Mature hedgerow; non-historic brick walkway.

Related structure on the site: Wood-frame garage covered with clapboards.

Description: *Main Façade(overlooking 43rd Avenue)*: Two bays at the first story and three bays at the second story; wood porch with brick steps, tapered columns, screened base, and square railings; recessed main entryway with historic paneled wood door and storm door; non-historic hanging lamp; non-historic, one-over-one vinyl sash; non-historic vinyl shutters and aluminum drainpipes from the roof. *Roof*: Intersecting, asphalt-shingle-covered, overhanging gables with the broad north slope flaring out over the front porch; shed dormer with grouped fenestration on the north slope; historic diamond-pane casements with a molded surround in the gable end; brick chimney. *West Façade*: Irregular bay arrangement; similar to the main façade; non-historic aluminum drainpipes from the roof. *East Façade*

(*overlooking 242nd Street*): Two bays; paired and grouped fenestration; similar to the main façade; non-historic aluminum drainpipes from the roof; electrical conduit and meter. *Rear (South) Façade*: Irregular bay arrangement; secondary entryway with historic paneled wood-and-glass door with wide surround; non-historic hanging lamp; historic, two-story wood screen porch, square railings, turned columns, and shed roof; similar to the main façade; non-historic drainpipes from the roof. *Garage*: Two bays; asphalt-shingle-covered gable roof; non-historic paneled wood roll-up door; non-historic aluminum drainpipes from the roof.

History: This neo-Colonial-style dwelling was designed by architect Frank P. Allen and built in 1907 for William J. and Josephine Hamilton, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. The Hamiltons were prominent Douglaston Hill developers and residents. They purchased the land, which was originally part of Marathon lot 99, in early 1907 from the Estate of Albert Benz. Frank P. Allen of Grand Rapids, Michigan, was a major publisher of architectural plan books. The Hamiltons used plans produced by Allen for a number of their Douglaston Hill houses. The house is characterized by its intersecting roof gables with a broad north slope that flares out to form the roof of the front porch, which is supported by tapered columns. The main entryway is recessed behind the porch. A wide gable sits on the roof, which is topped by a tall brick chimney. This house's neo-Colonial-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. There is a one-story, wood-frame garage facing 242nd Street, formerly known as Hamilton Place. The house is largely intact.

Significant References: Allen, Frank P. *Artistic Dwellings: containing views, floor plans and estimates of cost of fifty-six house and cottage designs*. Grand Rapids, Mich.: Frank P. Allen, 1892; _____. *Artistic Dwellings: supplement to the ninth edition*. Grand Rapids, Mich.: F.P. Allen, 1904; and Reiff, Daniel D. *Houses from Books Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*. University Park, PA: The Pennsylvania State University Press, 2000, p.148.

240TH STREET (West side between the Long Island Railroad and 42nd Avenue)
originally Prospect Avenue

35 - 240th Street (aka 41-10 – 41-14 240th Street)
Block/Lot: 8102/8

Date: c.1928

Architect: Not determined.

Original Owner: Frederick E. & Caroline E. Hollweg or Herman I. Epstein

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with pigmented cement stucco above a brick water table.

Notable site features: Mature trees and hedges; cobblestone curb; flagstone walkway.

Description: *Main Façade (facing south)*: Three bays at the first story; two bays, articulated as dormers with shed roofs, at the second story; wood main entry porch featuring square columns and asphalt-

shingle-covered enclosed gable; central main entryway with non-historic aluminum and glass door; historic six-over-six wood sash; historic batten wood shutters with wrought-iron hinges; tall brick chimney with tapered base and slate-covered breast; non-historic aluminum drainpipes from the roof. *Roof:* Steeply sloping, asphalt-shingle-covered gable. *East Façade (overlooking 240th Street):* Irregular bay arrangement; similar to the main façade; electrical conduit. *West Façade:* One-story, matching wing with flat roof. *North Façade:* Irregular bay arrangement; secondary entryway with non-historic wall-mounted lamp; similar to the main façade; non-historic aluminum drainpipes from the roof.

History: This neo-Colonial-style was built c.1928, for either Frederick E. & Caroline E. Hollweg, who purchased the property in 1924 or Herman I. Epstein, who acquired it from the Hollweps in 1928. It was constructed on a portion of the original Marathon lot 57 during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots. Hollweg was a bank president and long-time area resident; Epstein, who was retired, occupied the house into the 1930s. This three-bay-wide, frame and stucco dwelling is unusually sited with its main façade oriented toward the south rather than toward the street. The house is distinguished by its steeply-pitched gable roof, gabled entry porch, shed dormers, and massive brick chimney. The house's neo-Colonial-style design and picturesque siting reinforce the strong suburban character of the neighborhood. It is largely intact.

41-18 240th Street (aka 33 – 240th Street)

Block/Lot: 8102/5

Date: c.1928

Architect: Not determined.

Original Owner: Frederick E. or Caroline E. Hollweg or Alexander H. Tompkins

Type: Free-standing house

Style: neo-Colonial

Stories: 2 with a one-story side porch attached to the north façade.

Materials: Wood frame covered with clapboards, painted blue.

Notable site features: Mature trees and shrubs; cobblestone curb; flagstone walkway.

Description: *Main Façade (overlooking 240th Street):* Three bays; central, main entryway featuring historic, paneled wood and glass door with flanking pilasters, shallow surmounting gable and flanking historic wrought-iron lamps; molded window surrounds and hoods; historic eight-over-eight wood sash; historic wood paneled shutters; non-historic aluminum drainpipes from the roof; molded crown at the roofline. *Roof:* Gable covered with historic slate; tall brick chimney with a corbelled cap. *North Façade:* Two bays; similar to the main façade. *Side Porch (attached to the north façade):* Asphalt-shingle-covered shed roof; open at the rear with square columns supporting the roof; historic six-over-six wood sash; historic paneled wood shutters. *South Façade:* Two bays; secondary entryway with historic wood porch featuring Doric columns and slate-tile-covered gable roof; first-story oriel with shed roof. *Rear (West) Façade:* Three bays; similar to the main façade; one-story matching wing with asphalt-shingle-covered shed roof and non-historic secondary entryway; historic eight-over-eight wood sash; historic paneled wood shutters.

History: This neo-Colonial-style was built c.1928, by either Frederick E. & Caroline E. Hollweg, who purchased the property in 1924, or Alexander H. Tompkins, who acquired the property in 1928. It was constructed on a portion of the original Marathon lot 84 during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots. Hollweg was a bank president and long-time area resident; Tompkins, a confectioner, occupied the house for many years. This three-bay-wide house is distinguished by its centrally-located main entryway beneath a gabled hood, molded window surrounds, multi-pane sash, a gabled roof covered with slate, and a prominent brick chimney. The house's neo-Colonial-style design reinforces the strong suburban character of the neighborhood. It is remarkably intact.

240TH STREET (East side between 42nd Avenue and the Long Island Railroad)
originally Prospect Avenue

41-23 240th Street (aka 22 – 240th Street and 240-01 42nd Avenue)
Block/Lot: 8105/1

See: 240-01 42nd Avenue

41-45 240th Street
Block/Lot: 8105/9

Date: Mid-nineteenth century

Architect: Not determined

Original Owner: Possibly August Michan or Alexander Taylor

Type: Free-standing house

Style: Italianate with neo-Colonial-style elements

Stories: 2

Materials: Wood frame covered with wood shingles, painted white, above a brick foundation.

Alterations: The porches were enclosed and neo-Colonial-style alterations were made, possibly in the early twentieth century.

Notable site features: Sloping site; mature trees; flagstone walkway; Belgian block curb; non-historic concrete driveway.

Description: *General:* L-shaped plan with a one-story side wing on the south side of the house. *Main Façade (overlooking 240th Street):* Three bays; enclosed porch with brick stairs, non-historic wrought-iron railings, attached Doric columns, asphalt-shingle-covered hip roof with overhanging eaves, and non-historic door and fixed sash; non-historic wall lamps; non-historic, one-over-one vinyl sash; historic, paneled wood shutters; non-historic aluminum gutters and downspouts from the roof. *Roof:* Asphalt-shingle-covered gable with overhanging returning eaves; brick chimney; shed dormers with historic multi-pane wood casements on the north slope. *North Façade:* Three bays; similar to the main façade; non-historic one-over-one vinyl sash; historic paneled wood shutters; electrical conduit. *South Façade:* Two bays; projecting chimney; three-bay, enclosed porch with an asphalt-shingle-covered hip roof; similar to the main facade. *Rear Façade (facing east):* One-story matching wing; similar to the

main façade.

History: This altered Italianate-style house with neo-Colonial-style elements appears to date to the mid-nineteenth century when the Flushing and Northside Railroad reached the area, making Douglaston Hill an attractive location for suburban residential development. This two-story frame house, which appears on the 1873 *Beers Atlas*, still occupies the original 200 by 200 foot Marathon lot 58 that was purchased by August Michan of New York in 1853. The way the house is positioned at the back of its sloping, wooded lot reflects the ideals of bucolic suburban living being espoused at the time. By the 1870s the house was owned and occupied by Alexander Taylor, who remained there until 1900. The house is characterized by its gabled roof with overhanging and returning eaves and its prominent brick chimney. The house appears to have been enlarged and given neo-Colonial-style embellishments in the early twentieth century, when interest in historic preservation and Colonial architecture produced many sympathetic rehabilitations of older houses and new house designs based on Colonial-style precedents. The house remains largely intact to that period.

240TH STREET (East side between 42nd and 43rd Avenues)
originally Prospect Avenue

42-01 240th Street (aka 240-02 42nd Avenue)
Block/Lot: 8106/15

See: 240-02 42nd Avenue

42-09 240th Street (aka 42-09 – 42-11 240th Street and 16 – 240th Street)
Block/Lot: 8106/12

Date: 1926 (NB 12897-1926)

Architect: Samuel Lindbloom

Original Owners: Samuel Lindbloom and M. Edwin Schultz

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with wood shingles, painted blue; above a concrete foundation.

Notable site features: Sloping lot; cobblestone gutters; bluestone curbs; mature shrubs; concrete steps; cobblestone retaining wall at the sidewalk; brick retaining wall at the rear (east side) of the lot.

Related structure on the site: Wood-frame garage.

Description: *Main Façade (overlooking 240th Street)*: Three bays; brick and concrete stoop; gabled portico with open pediment and Doric columns; sidelit main entryway with fanlight and historic hanging lamp; non-historic one-over-one vinyl sash with pane dividers; molded window surrounds; historic paneled wood shutters; historic copper downspouts from the roof. *Roof*: Asphalt-shingle-covered gables with overhanging eaves; gabled dormers on the west slope with returning eaves, flat pilasters, and fanlit windows; vented cupola with surmounting, wrought-iron weathervane; brick chimney, painted gray; shed dormer on the east slope. *North Façade*: Irregular bay arrangement; similar to the main façade;

electrical conduit. *South Façade:* Two-story porch, enclosed at the first story; grouped fenestration; non-historic one-over-one vinyl sash with pane dividers; asphalt-shingle-covered shed roof; square columns and railings. *Rear (East) Façade:* Three bays; similar to the main façade; secondary entryway with historic paneled wood and glass door; wood porch with square columns and surmounting, asphalt-shingle-covered shed roof; non-historic one-over-one wood sash with pane dividers; historic paneled wood shutters. *Garage:* Two bays; asphalt-shingle-covered gable roof; non-historic aluminum roll-up doors; louvered vent.

History: This neo-Colonial-style dwelling was designed by local architect/builder Samuel Lindbloom in 1926, and was built by Lindbloom in partnership with M. Edwin Schultz, an area contractor, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots; this house occupies a portion of former Marathon lot 88. In addition, there was a growing interest in historic preservation and Colonial architecture in the 1920s, and Lindbloom was clearly a proponent, having produced three neo-Colonial-style houses in the historic district, as well as having moved and restored the adjacent house at 240-02 42nd Avenue. This house features a symmetrical 2 ½-story, three-bay façade, plus a one-story side porch to the south. It is distinguished by its gabled entry portico with an open pediment and Doric columns, a sidelit main entryway with a fanlight and paneled door, and molded window surrounds. The gabled roof has overhanging eaves and gabled dormers with eave returns, flat pilasters, and fanlit windows. The roof is surmounted by a vented cupola with a wrought-iron weathervane and a tall brick chimney. There is a one-story, wood-frame garage located, built at the same time as the house, at the rear of the lot, and entered via a driveway leading from 42nd Avenue. The house's neo-Colonial-style design reinforces the strong suburban character of the neighborhood. It is remarkably intact.

42-17 240th Street (aka 42-15 – 42-17 240th Street and 12 240th Street)
Block/Lot: 8106/9

Date: 1922-23 (NB 14468-1922)

Architect: A.F. Bruns

Original Owner: David W. Barnes

Type: Free-standing house

Style: Tudor Revival

Stories: 2 ½

Materials: Wood frame covered with cement stucco, painted white, and half-timbering.

Notable site features: Sloping site; mature trees; cobblestone street gutters and curb; concrete steps; historic lawn lamp; brick retaining wall at the rear (east side) of the lot.

Related structure on the site: Wood-frame garage

Description: *Main Façade (overlooking 240th Street):* Three bays; wood porch with square columns, brackets, and square railings; recessed main entryway with historic paneled wood-and glass door; angled first-story bay with copper roof; historic eight-over-eight wood sash at the first story; non-historic one-over-one vinyl sash with pane dividers at the second story. *Roof:* Intersecting, asphalt-shingle-covered gables with the broad west slope flaring out over the front porch; shed dormer with historic wood

casements on the west slope; non-historic one-over-one vinyl sash with pane dividers in the gable end; stucco-covered chimney; wood-shingle-covered shed dormer on the east slope with non-historic vinyl casements with pane dividers. *North Façade*: Irregular bay arrangement; similar to the main façade; electrical conduit and meter; non-historic aluminum drainpipes from the roof; historic six-over-six wood sash at the first story; non-historic one-over-one aluminum sash with pane dividers at the second story. *South Façade*: Two bays; projecting chimney flue; similar to the main façade. *Rear (East Façade)*: Irregular bay arrangement; similar to the main façade; one-story matching extension with shed roof, non-historic oriel, recessed secondary entryway, and non-historic wall lamp; grouped fenestration at the first story; historic six-over-six and eight-over-eight wood sash. *Garage*: One bay; asphalt-shingle-covered gable roof; wood shingles; louvered vent; non-historic aluminum roll-up door.

History: This Tudor Revival-style house was built in 1922-23 for David W. Barnes, an electrical engineer, from plans filed by A.F. Bruns of Corona, Queens, during the enormous growth period of the 1920s, when the population of the Douglaston/Little Neck area increased from 2,000 to 8,000 and several new houses were constructed in the Douglaston Hill Historic District on new building sites created by the continuing subdivision of the original Marathon lots. It occupies a portion of the original Marathon lot 88, which the Barnes family owned since 1910. During construction of this house, Barnes sold the northern two-thirds of the lot to local architect/builder Samuel Lindbloom and his partner M. Edwin Schultz, who developed three houses on the site in 1925-27. This 2 ½ story, frame and stucco house features half-timbered highlights, a wood entry porch with hewn columns, a first-story oriel, and a gabled roof with a broad west slope that flares out to form the roof of the porch. The building's second story is partially formed by a wide, shed roof dormer. There is a one-story, wood-frame garage located at the rear of the house, and entered via a driveway leading from 42nd Avenue. The house's Tudor-Revival-style design and picturesque roofline reinforce the strong suburban character of the neighborhood. The garage appears to have been built at a later date than the house, which is largely intact.

42-25 240th Street (aka 8 – 240th Street)
Block/Lot: 8106/5

Date: 1899-1900 (NB 134-1899)

Architect: John A. Sinclair

Original Owner: Jeannie Clark

Type: Free-standing house

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with clapboards and wood shingles, painted gray, above a brick foundation, painted gray.

Alterations: The porch enclosed was enclosed in the mid-twentieth century.

Notable site features: Sloping site; cobblestone gutter; fieldstone retaining wall; graystone steps; flagstone driveway.

Related structure on the site: Wood-frame garage covered with clapboards.

Description: *Main Façade (overlooking 240th Street)*: Irregular bay arrangement; one-story, wood porch with closed pediment, asphalt-shingle-covered shed roof, jalousie windows, non-historic aluminum door

and drainpipe; angled bay featuring tapered spandrel, geometrical fasciae above the second story, and asphalt-shingle-covered turreted roof with a bracketed cornice; molded window surrounds; historic two-over-two wood sash; non-historic aluminum drainpipes from the roof. *Roof:* Asphalt-shingle-covered gable with returning eaves; two brick chimneys with corbelled caps; hipped dormer on the west slope with historic wood casements; non-historic aluminum gutters. *North Façade:* Irregular bay arrangement; similar to the main façade; non-historic aluminum drainpipes from the roof. *South Façade:* Two bays; similar to the main façade; electrical conduits; non-historic security lamps. *Garage:* One bay; asphalt-shingle-covered gable roof; non-historic, paneled wood-and-glass roll-up door; non-historic security lamp.

History: This shingled, Queen Anne-style house was built in 1899-1900 for Jeannie Clark, during the historic district's greatest period of growth from about 1890 until the First World War, when seventeen of the district's thirty-one houses were built. Clark resided in the house through the mid-twentieth century. It originally occupied the entirety of Marathon lot 95, a sloping, wooded property that was distinguished by a tall, fieldstone retaining wall wrapping around the corner onto 43rd Avenue. Clark subdivided the lot for further development in the 1920s, and most of the wall now lies beyond the boundaries of the historic district. Featuring a polygonal corner tower and turret with paneled moldings and brackets, and a tall brick chimney, this 2 ½-story house was designed by architect John A. Sinclair and constructed by builder Herman Haak. The positioning of the house, high above the street atop a steep slope, and its picturesque Queen Anne-style design reflect the nineteenth-century ideals of bucolic suburban life. There is a one-story, wood-frame garage located to the north of the house that appears to have been built at a later date. The house remains largely intact.

242ND STREET (Southwest corner of 43rd Avenue)
originally Orient Avenue

43-02 242nd Street (aka 240-48 43rd Avenue and 240-48 – 240-52 43rd Avenue)
Block/Lot: 8107/52

See: 240-48 43rd Avenue

243RD STREET (Northwest corner of 43rd Avenue)

42-40 243rd Street (aka 242-19 43rd Avenue and 242-17 – 242-19 43rd Avenue)
Block/Lot: 8106/49

See: 242-19 43rd Avenue



240-27 Depew Avenue. Built in the mid-nineteenth century. *Photo: Carl Forster, 2004.*



41-45 20th Street. Built in the mid-nineteenth century with later alterations. *Photo: Carl Forster, 2004*



41-45 20th Street. Depew Avenue facade. *Photo: Carl Forster, 2004.*



240-44 43rd Avenue. Built c. 1891-1900 *Photo: Carl Forster, 2004*



240-45 43rd Avenue. Built c. 1891-1900 Design attributed to Samuel Lindbloom. *Photo: Carl Forster, 2004*



42-24 40th Street. Built 1899-1900. John A. Sinclair, architect. *Photo: Carl Forster, 2004*



105 Depew Avenue (aka 240-33—240-35 Depew Avenue. Built in the mid-nineteenth century with major additions c. 1902 *Photo: Carl Forster, 2004*



240-33 43rd Avenue. Built 1900-01 D. S. Hopkins, architect. *Photo: Carl Forster, 2004*



240-40 42nd Avenue. Built 1903-04. Frank P. Allen & Son, architects. *Photo: Carl Forster, 2004*



242-03 43rd Avenue. Built 1904-05 John Stuart, architect. *Photo: Carl Forster, 2004*



240-16 43rd Avenue (aka 240-14 43rd Avenue). Built 1907. Walter J. Halliday, architect. *Photo: Carl Forster, 2004*



240-22 43rd Avenue (aka 240-20 43rd Avenue). Built 1907. George W. Cornell, architect. *Photo: Carl Forster, 2004*



240-40 43rd Avenue (aka 204-42 43rd Avenue). Built 1907. William J. Hamilton, architect. *Photo: Carl Forster, 2004*



240-48 43rd Avenue (aka 240-50—240-52 43rd Avenue and 43-02 242nd Street).



240-34 43rd Avenue. Built 1908. Keith Corp., architect. *Photo: Carl Forster, 2004*



242-01 43rd Avenue. Built 1913-14. Issac Beers, architect. *Photo: Carl Forster, 2004*



240-01 42nd Avenue (aka 41-23 240th Street and 22—240th Street). Built 1921 *Photo: Carl Forster, 2004*



42-17 240th Street (aka 42-17 240th Street and 12—240th Street) main facade. Built 1922-23. A.F. Bruns, architect
Photo: Carl Forster, 2004



42-17 240th Street (aka 42-17 240th Street and 12—240th Street) rear facade. Built 1922-23. A.F. Bruns, architect
Photo: Carl Forster, 2004



240-17 43rd Avenue (aka 240-15 43rd Avenue). Built 1925



240-18 42nd Avenue. Built 1925-26. Samuel Lindbloom, architect. *Photo: Carl Forster, 2004*



42-09 240th Street (aka 42-11 240th Street and 16—240th Street). main facade. Built in 1926. Samuel Lindblom, architect. *Photo: Carl Forster, 2004*



42-09 240th Street (aka 42-11 240th Street and 16—240th Street). rear facade. Built in 1926. Samuel Lindblom, architect. *Photo: Carl Forster, 2004*



240-11 43rd Avenue. Built 1926-27. Aubrey B. Grantham, architect. *Photo: Carl Forster, 2004*



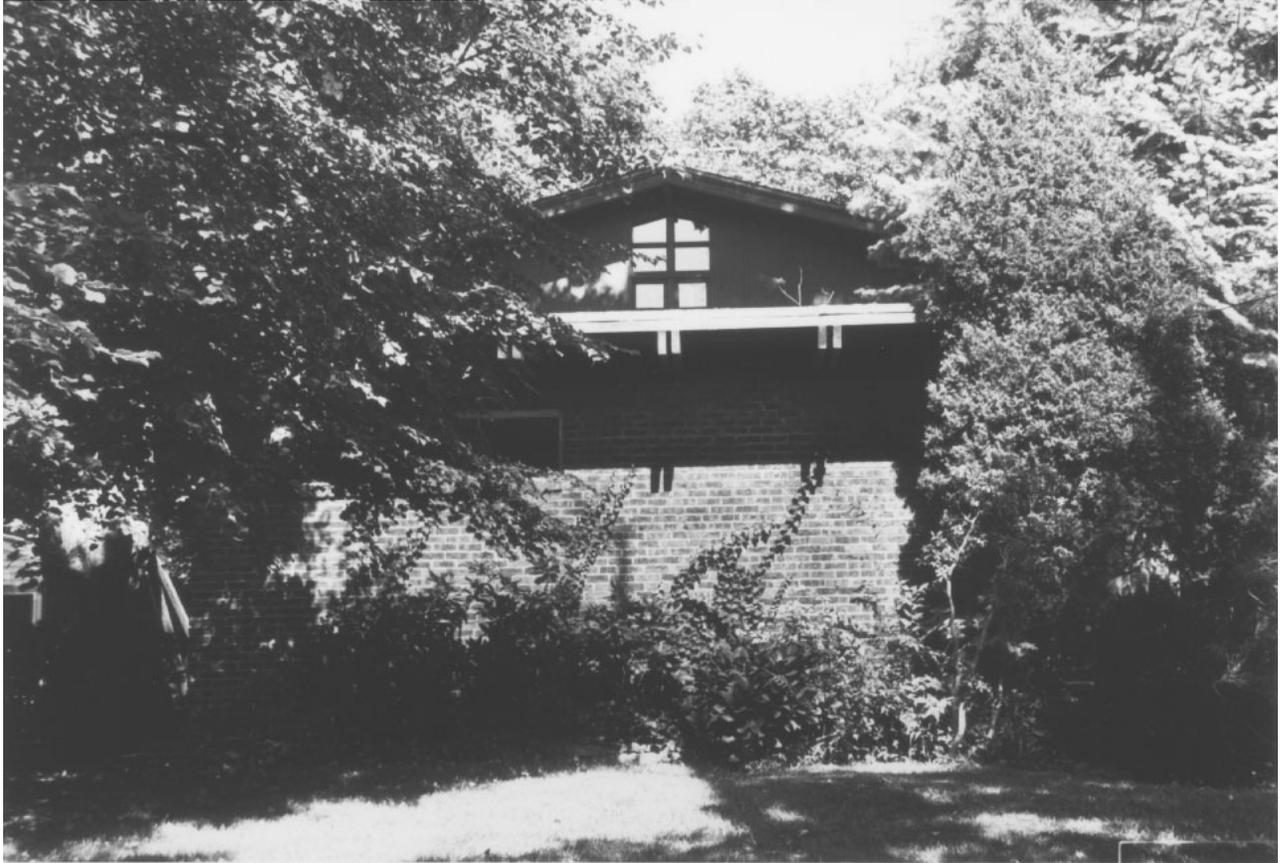
204-02 42nd Avenue (aka 42-01 240th Street). Built c. 1850, moved to this location and altered in 1927. Samuel Lindbloom, architect (1927). *Photo: Carl Forster, 2004*



35—240th Street (aka 41-10—41-14 20th Street). Built c. 1928 *Photo: Carl Forster, 2004*



41-18 240th Street (aka 33—240th Street). Built c. 1928 *Photo: Carl Forster, 2004*



240-51 43rd Avenue. Built c. 1958-62. Thomas Arcidiacono, architect. *Photo: Carl Forster, 2004*