

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

#### 1. Name of Property

historic name Douglaston Hill Historic District

other names/site number \_\_\_\_\_

#### 2. Location

street & number See Building List in Section 7 for addresses [ ] not for publication

city or town Douglaston [ ] vicinity

state New York code NY county Queens code 081 zip code 11363

#### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [x] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [x] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [x] locally. ([ ] see continuation sheet for additional comments.)

*J.W. Allen*  
Signature of certifying official/Title

Deputy Commissioner for Historic Preservation

13 July 00  
Date

New York State Office of Parks, Recreation & Historic Preservation  
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

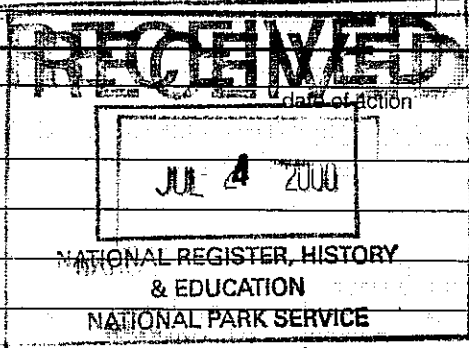
State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [ ] see continuation sheet
- determined eligible for the National Register [ ] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) \_\_\_\_\_

*Jor*  
Signature of the Keeper



*Edson H. Beall* 6/31/00

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**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>83</u>	<u>4</u>	buildings
<u>2</u>		sites
		structures
		objects
<u>85</u>	<u>4</u>	<b>TOTAL</b>

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

RESIDENTIAL/single dwellings; multi-family dwellings  
COMMERCIAL/stores and offices  
RELIGION/church and cemetery  
LANDSCAPE/public park

RESIDENTIAL/single dwellings; multi-family  
COMMERCIAL/stores and offices  
RELIGION/church and cemetery  
LANDSCAPE/public park

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

LATE VICTORIAN/Queen Anne, Shingle Style  
LATE 19<sup>TH</sup>-EARLY 20<sup>TH</sup> CENTURY REVIVALS/  
Colonial Revival, Tudor Revival  
EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS/  
Bungalow/Craftsman

foundation stone, brick  
walls Wood - weatherboard, shingle; Brick;  
Stucco; Cement Asbestos; Metal - aluminum;  
copper; Terra Cotta.  
roof Asphalt shingles; Stone - slate  
other Belgian block streetscape elements

**Narrative Description**  
(Describe the historic and current condition of the property on one or more continuation sheets)

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey  
# \_\_\_\_\_
- recorded by Historic American Engineering Record  
# \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: \_\_\_\_\_

**Areas of Significance:**

(Enter categories from instructions)

Architecture

Community Planning and Development

**Period of Significance:**

c. 1890-1940

**Significant Dates:**

1898, 1906, 1909, 1910, 1940

**Significant Person:**

**Cultural Affiliation:**

**Architect/Builder:**

William J. Hamilton, John Stuart,

Aubrey Grantham, Frank Pallen & Son,  
D.S. Hopkins, Samuel Lindbloom

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Douglaston Hill Historic District

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7. Narrative Description

Douglaston Hill Historic District is located in northeastern Queens County, New York, near the border with Nassau County. The district consists of 85 contributing buildings (a church, houses and garages, and commercial buildings), two contributing sites (a cemetery and public park), and four non-contributing buildings (residential properties). There are many fine examples of late nineteenth and early twentieth century styles in the district including Queen Anne, Shingle Style, Colonial Revival, Tudor Revival, and American Craftsman designs. Roughly, the district is bounded on the north by the Long Island Railroad; on the south by Northern Boulevard, a major county thoroughfare; on the west by Douglaston Parkway, a main street in the immediate area; and on the east by Udall's Cove Upland Ravine Park, a protected natural wetlands area. The district's boundaries follow the basic configuration of the street grid, encompassing the blocks of 44<sup>th</sup> Avenue, 43<sup>rd</sup> Avenue, the southeastern half of 42<sup>nd</sup> Avenue and the southeastern end of Depew Avenue -- between Douglaston Parkway and 243<sup>rd</sup> Street (along the edge of Udall's Cove). The district encompasses those features which best reflect Douglaston Hill's historic development. The district fans out in a northwesterly direction from Zion Episcopal Church. Sited at the top of a hill overlooking the community's main thoroughfare, the church has a strong physical presence in the district. The northeast quadrant of the neighborhood omitted from the district. That quadrant comprises many houses built after the district's period of significance (c. 1890 to 1940), as well as a number of houses that are heavily altered. While there are some physical features within that quadrant that reflect Douglaston Hill's historic development, as a whole, this quadrant does not retain the same level of integrity as the section of the Hill included in the historic district. The district retains a relatively high degree of integrity of location, design, setting, materials, workmanship, feeling, and association.

The development of Douglaston Hill began in earnest in the 1890s, but the heart of the community dates to a half-century before, with the founding and construction of Zion Episcopal Church. At the time of its completion in 1830, Zion served a far-flung community, and was known throughout Douglaston-Little Neck as "the white church on the hill."<sup>1</sup>

Zion's first building was constructed with local materials (with the exception of the window glass), and built by local artisans from plans by prominent New York architect Richard Upjohn.<sup>2</sup> This first building had neither chancel nor middle aisle, and is remembered in local histories as a simple country church. In 1862, in memory of his father, William P. Douglas enlarged Zion Church by the addition of a chancel and vestry room, and enriched the interior with stained glass windows and a pipe organ. A Parish House was built nearby in 1896-97 and became the social center of the parish and the entire community. Monthly socials were held as well as annual fairs, strawberry festivals, and church suppers.

A fire in 1924 destroyed the Church and heavily damaged the Parish Hall. Local architect Aubrey Grantham (with builder Samuel Lindbloom) was asked to rebuild, and modernize the church. His composition incorporated the community's suggestions for a longer nave and a spire to replace the earlier square tower, and

<sup>1</sup> Riley, 12.

<sup>2</sup> Wynant Van Zandt donated the land and funds to build Zion Church. His tenure as a vestryman of Manhattan's Trinity Church (1806 to 1811) may have been his connection to Richard Upjohn, who was the architect of Trinity Church (1839 - 1846).

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resulted in a restrained and dignified design – which was a featured illustration in *Architectural Record* of March 1927. The design is a simplified expression of Colonial Revival, with clear antecedents in the American colonial churches derived from Sir Christopher Wren – wherein horizontal classical forms combine with the Gothic verticality of a central tower. The Parish House, rebuilt at the same time, shares the simple and elegant design elements of the sanctuary, while providing for a range of community functions, such as a 150-person auditorium, kitchen and meeting rooms.

An acre of land for Zion's cemetery was donated in 1834. In 1885 Bloodgood Cutter donated two acres to the east of the church in memory of his wife. Together the cemetery plots comprise 7 acres of grounds; a 1-1/2 acre parking lot is across 44<sup>th</sup> Avenue from the Parish House. The cemetery features several notable gravestones, including a large stone cross marking Bloodgood Cutter's grave, and the memorial to the reinterred Matinecoc Indians – a dramatic version of their tribal sign, a tree growing from a split rock. Additionally, the church grounds features numerous old, specimen trees, such as Japanese maples, sweet cherry trees, black locusts, a pagoda tree and two Kentucky coffee trees.

At the turn of the century Douglaston Hill's built environment included Zion Church, several small structures along Orient Avenue, many of which belonged to oystermen,<sup>3</sup> and a few farmhouses. 240-35 Depew Avenue and 240-27 Depew Avenue are two of the oldest houses in the historic district, dating from the mid-nineteenth century and, like the oystermen's houses, represent the organic development of the Hill. Other than these, maps of Douglaston Hill from 1873 and 1891 show one structure on the lots laid out in 1853. By 1902, seventeen structures were mapped, and by 1909, nearly half of the houses within the Historic District were constructed.<sup>4</sup> All but a few were completed by 1930.

At the turn of the 19<sup>th</sup> century, many of the generous lots were subdivided, wherein the 200' front-to-rear dimension was retained but the 200' side-to-side dimension was diminished. While lots throughout the district now vary in size, the site plans of the majority of houses help maintain the uniformity lost by those subdivisions. On most streets, nearly all the houses are sited along the same plane -- near the street and centered on their lot, with car storage off the street and mature trees providing canopy from the rear. Those which retained a 150' to 200'-deep yard, particularly along the north side of 43rd Avenue, have carriage houses, barns and garages placed at the rear of the long yard.<sup>5</sup>

Most houses in Douglaston Hill combine stylistic elements from those architectural styles popular from 1890 to 1900 including Queen Anne, Shingle Style, and Colonial Revival. This relatively consistent use of popular styles contributes to the district's overall integrity of visual coherence, materials, and workmanship. In the

<sup>3</sup>"Douglaston in Town of Flushing," *Beers Atlas*, 1873; *Atlas of Queens County*, by Chester Wolverton, New York, 1891.

<sup>4</sup>"Village of Marathon," Map 223, *Hyde Atlas*, 1902. Bromley map, 1909.

<sup>5</sup>Today, one original 200' x 200' lot remains, with a small piece cut off by the cut of the Long Island Railroad: Block 8105/Lot 14. A structure on this lot is the only one mapped in 1873. Three others are close to original configuration: Block 8105/ Lot 1; Block 8106/ Lots 69 and 73. See Map B.

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1920s, subdivision of lots continued and more modest homes, a few multi-family dwellings, and commercial blocks at Douglaston Parkway and Northern Boulevard, filled out the development. Buildings constructed during this period include representations of the Tudor Revival and Craftsman styles.

Sidewalks, historic Belgian block gutters on several blocks, and a nearly continuous use of Belgian block curbstones further add to an atmosphere of coherent design and shared public spaces along the street. The historic gutters are largely intact along 240<sup>th</sup> Street, 43<sup>rd</sup> Avenue and the southern end of 243<sup>rd</sup> Street. Mature street trees and the public park at 42<sup>nd</sup> Avenue, 240<sup>th</sup> Street and Douglaston Parkway add to the leafy, suburban ambience of the district.

For detailed descriptions of the properties in the district refer to the following list. The street addresses are listed in the center of each entry.

**Annotated Building List**

**Key:**

Contributing: largely intact -- slight modifications, such as removal of ornament

Contributing: slightly altered -- changes to original cladding or windows

Contributing: altered -- enclosed porch, major additions

Non-contributing: heavily altered: numerous changes

**Borough of Queens**

<b>Tax Map Block/Lot</b>	<b>Address</b>	<b>Date of Construction</b>
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8111/86	243-01 Northern Boulevard	1925
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**Architect: Aubrey Grantham. Original Owner: Zion Episcopal Church**

**Contributing: slightly altered.** Colonial Revival-style church, front-gabled roofline, two shallow cross gables on axis with the chancel (originally functioning as organ and rector's rooms). White weatherboard cladding -- original cladding intact on steeple and spire; façade and gable cladding replaced by aluminum siding as is cornice and frieze.

The front façade features a projecting front-gabled vestibule reaching to the horizontal cornice line of the main pediment. Rising behind the main pediment, a square bell tower supports the spire. (A third front-gabled projection, just behind and extending below the front vestibule was added after original construction.) Except for a framed plaque depicting the Church name, the façade is devoid of ornament. A tall, paneled double-door entry features a simplified classical surround. Seven (four along the east facade, three along the west) 16/16 double-hung sash windows light the sanctuary, and feature glass tinted with a lavender hue.

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The sanctuary's interior proportions are classical, with longitudinal orientation toward the altar. Slightly raised, the apse chancel is framed by a wooden segmental arch supported by pilasters and capped with a wooden keystone. The springline of the chancel arch extends the circumference of the apse, above which three recessed circular windows light the chancel. Zion's reredos is a simple wood surround crowned by a cross in the center of a broken scroll pediment. Other interior features include a wide center aisle, scroll-topped pews, plaster barrel-vaulted ceiling, and a rear paneled balcony supported by Tuscan columns.

A 1-story wing connects the sanctuary to the Parish Hall, a side-gabled roofline with vestibule in projecting front gable. Rebuilt in 1925 along with the sanctuary, this hall is equally modest in form and detailing. Its front façade features a gabled-front vestibule with cornice returns and a round-headed entry surround. A paneled double-door is flanked by Tuscan pilasters and fanlight. Palladian-motif window groupings flank the vestibule – 12/12 double-hung sash windows flanking central 18/18 double-hung sash windows capped by lighted round arch.

Zion Church is sited on the high point of its 7 acres of grounds, facing Northern Boulevard. A contributing cemetery fills the east and west yards. A tall, fieldstone wall borders the southern end of the property along Northern Boulevard, with an opening for an on-axis approach road onto the property. An acre and ½ parking lot is across 44<sup>th</sup> Avenue from the Parish House. A contributing two-car frame garage sits in the western section of cemetery.

\*\*\*\*\*

8111/115

242-02 44<sup>th</sup> Avenue

1890

**Builder: Samuel Lindbloom. Original Owner: Zion Episcopal Church.  
(built as the Zion Episcopal Church Rectory; near identical construction to 8106/68)**

*Contributing: largely intact.* 2 ½-story, single-family house, box plan (prior to rear additions), symmetrical façade treatment, front-gabled roofline. Blue weatherboard, with blue wood-shingled gables (mixed pattern). "Free classic" mix of Queen Anne and Colonial Revival stylistic elements: full-front wrapped wood porch with turned spindle supports; shallow cross-gable 2-story bay; hipped bay window; bracketed eaves; pronounced window crowns and sills; Palladian window in front gable; arched attic windows in side and rear gables; classical door surround, with paneled door with leaded transom and sidelights. Alterations include 2-story pyramid hipped roof rear extension; and 1-story shed-roof rear entry wing. Landscape elements include mature trees in extensive lawn.

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8111/12, 11, 110, 10, 9      44-17, 44-19, 44-21, 44-23, 44-25      ca. 1925  
Douglaston Parkway

Architect: unknown. Original Owner: unknown.

*Contributing: largely intact.* 2-story commercial strip consisting of 5 stores. Flat roof, continuous decorative parapet crested at each end, with large central pediment. Beige brick and terra cotta cladding. Classically inspired detailing includes: 2-story terra cotta pilasters marking divisions between stores; continuous cornice-line modillions and dentils; continuous terra cotta frieze and string course; cartouche in central pediment. Double-hung sash windows line the upper floors (some original 6/1 remain). Overall integrity strong; alterations include: painted brick in central section; modified storefronts; variety of awnings and signage. Of note: vertical "Hardware" sign ca. 1930s.

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8111/8      44-27 Douglaston Parkway      1927

Architect: Alfred Auslander. Original Owner: Isidor Goldberg.  
(Originally: Douglaston National Bank of New York)

*Contributing: largely intact.* 1-story commercial building, flat roof with crested parapet, featuring bas-relief medallion announcing building date. Beige brick and terra cotta cladding. Classically inspired detailing includes: pilasters across facade, continuous cornice-line dentils; formal entry with recessed surround and bracketed cornice. "Douglaston National Bank of New York" is engraved in frieze, and window grilles feature stylized "DNB" logo in iron. Original paneled double-door with transom light.

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8111/1      44-31 through 44-41 Douglaston Parkway      1925-27  
242-01 through 242-09 Northern Boulevard

Architect: H. Howard, Far Rockaway. Original Owner: George W. Godfrey, Douglaston

*Contributing: largely intact.* 2-story commercial strip, deck roofline, punctuated by four prominent front-gabled sections. Brick and stucco cladding. Tudor Revival elements include: steeply pitched gabled-front forms with half-timbering in gables and along the spandrel (diamond-patterned); deep eave overhangs, with exposed rafters. 1/1 double-hung sash windows at the second story. Relatively few alterations to brick storefronts; new uniform stationary awnings.

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8108/55

43-05 242<sup>nd</sup> Street (Hamilton Place)

1908

**Builder: W. J. Hamilton, Douglaston; Original Owner: W. J. Hamilton, Douglaston**

*Contributing: slightly altered.* 2 1/2-story single-family house, American foursquare plan, hipped roofline. Cement asbestos shingle cladding. Colonial Revival elements include: centered, concrete entry porch with square post supports and simple entablature; paneled door with transom and pilaster surround prominent central Palladian window with original lights at 2<sup>nd</sup> story; centered hipped dormer with a triple window group; 1-story shallow intersecting hipped bay. Alterations include a 1-room addition at side with screened porch at 2<sup>nd</sup> story. A contributing two-car hipped roof garage shares the small lot.

\*\*\*\*\*

8108/60, 61

242-14/16 43rd Avenue (Pine Street) 1931

8108/63, 65, 66, 72, 73, 76

43-02/06; 43-10/12; 43-18/20; 43-24/26 243<sup>rd</sup> Street (Orient Avenue)

8108/76

242-15/17 44<sup>th</sup> Avenue (Church Street)

**Architect: Palmer H. Ogden for Murgatroyd and Ogden, Manhattan. Original Owner: Oscar Hallison.**

*Contributing: largely intact.* Six 2 1/2-story multi-family dwellings (two- and four-unit buildings), rectangular plan, paired cross-gabled rooflines in front and parallel-hipped in rear. Red brick cladding, with clinker brick accents. Each building's single entryway provides a strong semblance to single-family homes, in deference to the neighborhood context. Strong Tudor Revival stylistic elements include: grouped casement windows on façade and in dormers (most intact, some replaced); slate roofs. Entryways are subtly different on each building, i.e., shed-roofed enclosure with classical surround, paneled door with fanlight; front-gabled enclosure with round arched surround; front-gabled enclosure with pilaster surround and sidelights; front-gabled, recessed entry. Some buildings include subterranean garages; others have new shed garages. Landscape elements include stucco and brick retaining walls, rear gardens and mature trees.

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8108/202

43-21 242nd Street (Hamilton Place)

ca. 1929

**Architect: unknown. Original owner: unknown.**

*Contributing: slightly altered.* 2-story, single-family house, massed plan, side-gabled roofline. White aluminum siding. Colonial Revival elements include salt box form with low sweeping roof to cover a broad entrance porch with square post supports. A full-length pent-roofed dormer across the porch lights the second floor. Exterior, gable-wall chimney in brick dominates west facade. Alterations include a long, low wing added in the 1940s, producing an L-configuration. Landscape elements include specimen trees and garden terrace behind white picket fence at property line.

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8108/206                      43-17 242nd Street (Hamilton Place)                      1908

**Builder: William J. Hamilton, Douglaston; Original Owner: William J. Hamilton  
(near identical construction to 8108/209)**

*Contributing: altered.* 2 1/2-story single-family house, American foursquare plan, hipped roofline. White asbestos shingle cladding. Colonial Revival elements include: bracketed eaves; central hipped dormer with lattice lights; full-front hipped; 2-story, shallow intersecting hipped bay on north facade. Boxed eave overhang, with wooden brackets. Alterations include: enclosed porch with new door and windows, column supports intact. A contributing 1-car front-gabled garage. Landscape elements include border shrubs.

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8108/209                      43-11 242nd Street (Hamilton Place)                      1908

**Builder: William J. Hamilton, Douglaston; Original Owner: William J. Hamilton  
(near identical construction to 8108/206)**

*Contributing: slightly altered.* 2 1/2-story single-family house, American foursquare plan, hipped roofline. White asbestos shingle cladding. Colonial Revival elements central hipped dormer with paired windows; full-front hipped wood porch simple column supports; paneled door with finely wrought cornice and pilaster surround; 2-story shallow intersecting hipped bay on south facade. Boxed eave overhang (brackets removed). Alterations include 1-story rear addition with roof deck. Contributing 2-car cinder-block hipped-roof garage at rear. Landscape elements include border shrubs.

\*\*\*\*\*

8107/21                      43-57 Douglaston Parkway (Main Avenue)                      1918

**Builder: John Stuart, Little Neck; Original Owner: Adolph Helmus, Douglaston  
(near identical construction to 8107/231)**

*Contributing: heavily altered.* 2 1/2-story single family house, American foursquare plan, hipped roofline. White aluminum siding and boxed eaves. Colonial Revival elements include: full-front hipped porch; central hipped dormer; 2<sup>nd</sup>-story bay window over off-center entryway; 2-story shallow intersecting hipped bay. Heavy alterations include enclosed porch with new windows and door inset; garage enlarged to serve as both garage and sunroom, connected to main house by one-story wing. Landscape elements include stone and concrete perimeter retaining wall.

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8107/38

240-16 43<sup>rd</sup> Avenue (Pine Street)

ca. 1909

**Architect:** Walter J. Halliday, Jamaica, Queens. **Original Owner:** Adolph Helmus, Douglaston

*Contributing: largely intact.* 2 1/2-story single-family house, cross-gabled roofline. Asphalt-shingle cladding at 2<sup>nd</sup> and attic stories, restored wood-shingle cladding at 1<sup>st</sup> story. Stylistic mix of Colonial Revival and Queen Anne: full-front hipped wrapped porch, with Tuscan column supports and plain balustrade; full eave return on front gable; arched window at attic story with original pane configuration; three 1/1 double-hung sash windows across front. Contributing three-car garage at rear. Landscape elements include mature trees in rear; mature shrubs in front.

\*\*\*\*\*

8107/40

240-22 43rd Avenue (Pine Street)

1907

**Architect:** George W. Cornell, Little Neck. **Original Owner:** Catherine D. Burne.

*Contributing: largely intact.* 2 1/2-story, single-family house, cross-hipped roofline. Aluminum siding and boxed eaves. Mix of Colonial Revival and Queen Anne stylistic elements: full-front hipped curving wrapped porch, with Tuscan column supports and plain balustrade; two hipped dormers (some with original multipane lights) across front, central dormer in cross-hipped projection; two hipped dormers on west façade; sidelighted front entry; an unusual 35-light upper sash on porch; pronounced window crowns and sills. End chimney partially exposed. Landscape elements include mature trees in rear; border shrubs and plantings, slate and concrete drive.

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8107/43

240-34 43rd Avenue (Pine Street)

1908

**Architect:** Keith Co., Minneapolis, Minnesota; **Original Owner:** Ellen G. O'Leary

*Contributing: largely intact.* 2 1/2-story single-family house, American foursquare plan, hipped-roofline, symmetrical façade treatment. White wood-shingle cladding. Colonial Revival (and some Shingle style) elements include: prominent, central projecting octagonal bay at the second story, with three 6/6 sash windows, roof-line balustrade, and paneled fascia – all crowned by gabled dormer with deep, flared eave, bracketed overhang and full eave return; full-front porch with shingled supports (porch enclosure used original elliptical arched forms to frame multi-light windows); shingled, gabled dormers centered on side facades; one side includes a cantilevered, hipped-roof window. Second story is cantilevered at rear. Landscape elements include mature trees and thick shrubbery and ground coverings.

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8107/46

240-42 43rd Avenue (Pine Street)

1907

**Builder: William J. Hamilton, Douglaston; Original Owner: Josephine Hamilton**

*Contributing: largely intact.* 2 1/2-story single-family house, American foursquare plan, hipped roofline with cross gable for attic light. White wood-shingle cladding. Colonial Revival (and some Shingle style) elements include: central projecting octagonal bay at the second story with roof-line balustrade, and paneled fascia; small Palladian window at attic story; full-front porch with shingled supports, three large elliptical arched openings at front and sides; central entry in slightly projected vestibule; shingled, gabled dormers centered on side facades; one side includes a cantilevered, hipped-roof window. Contributing small 1-car front-gabled garage at rear. Landscape elements include mature trees in rear.

\*\*\*\*\*

8107/49

240-44 43rd Avenue (Pine Street)

ca. 1909

**Architect: unknown. Original Owner: unknown.**

*Contributing: altered.* 2 1/2-story, single-family house, irregular plan, cross-gabled roofline. Aluminum siding. Mix of Colonial Revival and Queen Anne stylistic elements include: slightly projecting gables on four sides; front gable features recessed, paired attic windows; pedimented portico at center of full-front wrapped wood porch with plain column supports and spindle balusters. Alterations include: front wing addition, encompassed west end of porch; eave overhangs and attic window surround boxed in aluminum siding. Landscape elements include mature trees in rear, mature border shrubs.

\*\*\*\*\*

8107/52

240-48 43rd Avenue (Pine Street)

1907

**Architect: T. P. Allen, Grand Rapids, Michigan; Original Owner: William J. Hamilton, Douglaston**

*Contributing: slightly altered.* 2 1/2-story, single-family house, modified cross-gabled roofline, cross gables for attic light on front and east facade. Wood-shingle cladding. Mix of Colonial Revival and Queen Anne stylistic elements include: flared-eave porch roof features a three-part inset dormer, with latticed-light rectangular window flanked by paired 1/1 double-hung sash windows; half-front wood porch with attenuated column supports and plain balustrade; paired lattice light window in front gable; cantilevered shed-roof window on east facade. Rear facade incorporates a small inset porch with sleeping porch above. Landscape elements include mature perimeter hedgerow.

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Douglaston Hill Historic District

Name of Property

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8107/212 43-14 242nd Street (Hamilton Place)

1918

Architect: John Stuart, Little Neck; Original Owner: Adolf Helmus, Douglaston

*Non-Contributing: heavily altered.* 2 1/2-story, single-family house, massed plan, modified gambrel roof. "Wood-grained" aluminum siding. Heavily altered: enclosed front porch with plate-glass windows across front; exaggerated central gabled dormer with interpretation of a Palladian window motif. Non-contributing two-car garage on north edge of property.

\*\*\*\*\*

8107/214 43-20 242<sup>nd</sup> Street (Hamilton Place)

ca. 1907

Architect: unknown. Original Owner: unknown.

*Contributing: largely intact.* 2 1/2-story, four-family residence, U-shaped plan, modified front-gabled roofline with superimposed steep gable form on front ends of "U." Rough, gray stucco surface. Tudor Revival elements include: half-timbering in gables; steep gable forms; grouped windows. Recessed entry courtyard created by 2<sup>nd</sup>-story balcony with parapet, connecting the rear of the main gabled forms. Courtyard entrance marked by long sides of front gables – only four feet from the ground. Four entries are concealed by balcony. Diminutive gable form with half-timbering is centered above balcony floor. Some original 6/6 sash windows remain. Contributing three-car Tudor style garage with original wood doors is at rear of lot.

\*\*\*\*\*

8107/219 241-17 and 241-21 44th Avenue (Church Street)

ca. 1925

Architect: unknown. Original Owner: unknown.

*Contributing: largely intact.* Two, mirrored 2-story, two-family residences, L-shaped plan, multiple front-gabled roofline, with round tower tucked into front façade. Beige stucco surfaces and brick cladding (with clinker brick accents). Tudor Revival elements include: half-timbering detailing in gables; overhanging gables; multi-colored slate roof; grouped windows along side facades; conical, copper roof on tower; rough stone quoining. Red "Dutch" doors with strapped hinges. Prominent exterior brick chimney. Subterranean garage of complementary design and detailing. Landscape elements include brick retaining wall, mature shrubs, ivy and hedge borders.

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Douglaston Hill Historic District

Name of Property

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8107/231      241-11 44<sup>th</sup> Avenue (Church Street)      ca. 1908

**Presumed: Builder: John Stuart, Little Neck; Original Owner: Adolf Helmus,  
Douglaston  
(near identical construction to 8107/21)**

**Contributing: heavily altered.** 2 1/2-story single family house, American foursquare plan, hipped roofline. White aluminum siding and boxed eaves. Colonial Revival elements include: full-front hipped porch; central hipped dormer; 2<sup>nd</sup>-story bay window over off-center entryway; 2-story shallow intersecting hipped bay on side facade. Heavy alterations include: enclosed porch with new oriel, multi-light windows and door inset. Landscape elements include stone and concrete perimeter retaining wall.

\*\*\*\*\*

8106/5      42-25 240th Street (Prospect Avenue)      ca. 1900

**Architect: unknown. Original Owner: unknown.**

**Contributing: largely intact.** 2 1/2-story, single-family house, irregular plan, side-gabled roofline with corner tower and full-width porch (now enclosed). Blue weatherboard at first story, and wood-shingle cladding at second story and dormers. Queen Anne stylistic elements include polygonal tower with conical roof, paneled frieze, and exposed eave brackets; hipped dormer with paired square windows; most windows 4/4 double-hung sash, with one small, arched window hood with keystone and original small-pane surround; projecting side gable and flared drip mold. Alterations include: enclosed porch, with louvered windows and aluminum front door inset; porch pediment retained, marking entry. Landscape elements include siting on terraced berm high above street, border plantings, cobblestone gutter and fieldstone retaining wall at sidewalk. A contributing front-gabled weatherboard garage is at rear.

\*\*\*\*\*

8106/9      42-17 240th Street (Prospect Avenue)      ca. 1915

**Architect: unknown. Original Owner: unknown.**

**Contributing: largely intact.** 2 1/2-story, single-family house, rectangular plan, cross-gable roofline. White stucco surface. Tudor Revival stylistic elements include: half-timbering detailing in front and side gables; steeply pitched roof; three-bay oriel with flared copper roof on front gable façade; horizontal band of square windows in shed dormer; prominent end chimney clad in stucco; deep partial porch under sloping; bracketed post supports and simple balustrade. Contributing wood and stucco garage at rear. Landscape features include: siting on a terraced berm above the street, mature trees, cobblestone gutter and tree pit at sidewalk.

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8106/12                      42-09 240th Street (Prospect Avenue)                      ca. 1925

**Architect: unknown. Original Owner: unknown.**

*Contributing: largely intact.* 2-story, single-family house, rectangular plan with porch wing, side-gabled roofline. Blue wood-shingle cladding. Colonial Revival elements include symmetrical façade; strong cornice line; accentuated entry portico with open pediment and cornice return, supported by finely wrought pilasters and columns; pronounced window surrounds; 6/6 double-hung sash windows; paneled door with multiple sidelights and fanlight. Alterations include: metal awning covering the porch wing's roof platform. Landscape features include cobblestone gutters and tree pits, bluestone curbs and mature shrubbery. A contributing small front-gabled garage is at rear.

\*\*\*\*\*

3106/15                      240-02 42nd Avenue (Poplar Street)                      ca. 1850, main section

*Contributing: altered.* 2-story, single-family house, main section is rectangular form with front-gabled roofline, two well-proportioned gabled wings and a shed-roof attached-garage at rear, porch added on north facade. Weatherboard cladding. Mix of colonial stylistic influences. Adam Colonial: strong cornice; pedimented window enframements. Dutch Colonial: deep flared porch eave with post supports. Other early American elements include: bracketed eaves; prominent exterior, eave chimney. Alterations: anecdotal/oral history evidence indicates that this house was moved from the corner of Douglaston Parkway and Northern Boulevard (now site of commercial strips) in the mid-1920s. Several alterations and additions presumed to have happened after the move – e.g., main entry (now located in rear wing, approached via porch) presumed to have been in gable front facing 240<sup>th</sup> Street. Landscape elements include mature trees set in large lawn, perimeter hedge along 42<sup>nd</sup> Avenue.

\*\*\*\*\*

8106/18                      240-18 42nd Avenue (Poplar Street)                      ca. 1925

*Contributing: slightly altered.* 2-story single-family house, irregular plan, modified front-gabled roofline – front gable projects from flared-eave form. Blue aluminum siding. Colonial Revival elements include: cornice return on gable; inset shed dormer on west façade; triple window grouping on side façade; pilaster entryway surround, wooden segmental pediment, paneled door; wooden segmental pediment over front façade window grouping. Alterations include: wood spandrel on front gable facade; louvered window group; shed roof addition across rear façade; new garage door. Sloping site allows for subterranean garage, hidden by retaining wall and landscaping. Landscape elements include mature trees and shrubs.

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8106/21                      240-24 42<sup>nd</sup> Avenue (Poplar Street)                      1903

**Architect: Frank Pallen & Son. Original Owner: Ellen O'Leary.**  
**(near identical construction to 8106/23)**

*Contributing: altered.* 2-story single-family house, American foursquare plan, modified cross-gable roofline. White wood-shingle cladding. Shingle style elements include: multi-level eaves with slight flares and shingled cornice returns; unusual window placement under eaves at intersection of truncated gables. Queen Anne elements include: full-front wrapped hipped-roof porch with Tuscan column supports and simple balusters; pronounced window crowns and sills. Alterations include partial enclosure of porch. Small front-gable shed at rear. Landscape features include large rear yard with mature trees; low cobblestone retaining wall at sidewalk.

\*\*\*\*\*

8106/23                      240-38 42<sup>nd</sup> Avenue (Poplar Street)                      1903

**Architect: Frank Pallen & Son. Original Owner: Ellen O'Leary.**  
**(near identical construction to 8106/21)**

*Contributing: altered.* 2-story single-family house, American foursquare plan, modified cross-gable roofline. White wood-shingle cladding. Shingle style elements include: multi-level eaves with slight flares and shingled cornice returns; unusual window placement under eaves at intersection of truncated gables. Queen Anne elements include pronounced window crowns and sills. Alterations include removal of original front porch, replaced by pedimented porch hood supported by metal piers. 1-story screened porch addition at rear. Contributing front-gabled garage in rear. Landscape features mature trees at rear; low cobblestone retaining wall at sidewalk.

\*\*\*\*\*

8106/25                      240-40 42<sup>nd</sup> Avenue (Poplar Street)                      1903

**Architect: Frank Pallen & Son. Builder: Hamilton. Original Owner: Josephine Hamilton.**  
**(near identical construction to 8106/27)**

*Contributing: slightly altered.* 2-story single-family house, American foursquare plan, modified cross-gable roofline. Asbestos shingle siding. Shingle style elements include: multi-level eaves with slight flares and shingled cornice returns; unusual window placement under eaves at intersection of truncated gables. Queen Anne elements include: full-front hipped-roof porch with Tuscan column supports and simple balusters; pronounced window crowns and sills. Alterations include: 1-story addition at rear. Landscape features include mature trees in front and rear. Contributing frame garage.



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8106/27                      240-42 42<sup>nd</sup> Avenue (Poplar Street)                      1903

Architect: Frank Pallen & Son. Builder: Hamilton. Original Owner: Josephine Hamilton.  
(near identical construction to 8106/25)

*Contributing: altered.* 2-story single-family house, American foursquare plan, modified cross-gable roofline. White wood-shingle cladding. Shingle style elements include: multi-level eaves with slight flares and shingled cornice returns; unusual window placement under eaves at intersection of truncated gables. Queen Anne elements include pronounced window crowns and sills. Alterations include removal of original front porch, replaced by gabled entry porch supported by metal piers. 1-story addition at rear. Landscape features include mature trees at rear.

\*\*\*\*\*

8106/49                      242-19 43rd Avenue (Pine Street)                      ca. 1909

Architect: unknown. Original Owner: John Stuart.

*Contributing: largely intact.* 2 1/2-story single-family house, American foursquare plan, front-gabled roofline, with shallow intersecting gable on west facade. White wood-shingle cladding. Mix of Colonial Revival and Queen Anne stylistic elements include: symmetrical fenestration on front facade; full-front hipped porch; projecting gable at attic story on front and intersecting gables; cantilevered wall extension on east facade. Sloping site allows for a full-story brick basement. 1/1 double-hung sash windows. Alterations include: enclosed porch with original pilaster door surround incorporated; "suburban" screen door on basement entry. Landscape elements include mature trees.

\*\*\*\*\*

8106/53                      242-09 43rd Avenue (Pine Street)                      ca. 1890

Architect: unknown. Original Owner: unknown.

*Contributing: slightly altered.* 2 1/2-story, single-family house, American foursquare plan, front-gabled roofline. Grey aluminum siding. Mix of Colonial Revival and Queen Anne stylistic elements include: symmetrical fenestration (4/4 double-hung sash) on front facade; front gable projects slightly at cornice and attic levels; gabled dormers with cornice returns and paired windows on side facades; hipped bay on east facade; full-front hipped wood porch with Tuscan column supports, spindle balusters. Front entry and two full-story windows have matching wood surrounds. Landscape elements include mature trees and shrubs.

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8106/55

242-03 43rd Avenue (Pine Street)

ca. 1909

Architect: unknown. Original Owner: unknown.

*Contributing: largely intact.* 2 1/2-story single-family house, American foursquare plan, hipped roofline. Brown wood-shingle cladding. Mix of Colonial Revival and Queen Anne stylistic elements include: symmetrical treatment of fenestration (1/1 sash windows) on front façade; full-front gabled, wrapped wood porch supported by Tuscan columns and plain balusters; shingled gable dormers with cornice returns and paired 1/1 windows all sides; central roof platform around an interior chimney, with paneled parapet and urn finials. Two small barns in rear: one likely dates to construction of the house; a second likely predates the house. Landscape elements include mature trees at rear.

\*\*\*\*\*

8106/61

242-01 43rd Avenue (Pine Street)

1914

Architect and Original Owner: Isaac Beers, Little Neck

*Contributing: largely intact.* 2-story single-family house, irregular plan, Jerkin head gabled roofline. Red wood-shingle cladding. Shingle Style influences include a complex intersection of rooflines -- hipped roof partial porch and flat roof dormer dominate the front façade; enclosed porch with tripartite and paired multi-light windows in elliptical enframements; modest decorative detailing such as a bracketed cornice at the Jerkin head roof ridge. Prominent end chimney features Flemish bond brickwork. Landscape elements include mature trees and shrubs. Contributing frame garage.

\*\*\*\*\*

8106/63

240-51 43rd Avenue (Pine Street)

ca. 1960

Architect: unknown. Original Owner: unknown.

*Non-contributing: outside period of significance.* 1 1/2-story single-family house, irregular plan, low pitched gable roofline. Brick cladding. International Style and Prairie stylistic elements include horizontal window panels; overhanging eaves with exposed, paired roof beams; board and batten detailing on attic story; off-center entry with prominent stone porch. Landscape elements, such as mature trees and other plantings, are integrated into the house design. Non-contributing frame garage.

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8106/68

240-45 43rd Avenue (Pine Street)

ca. 1890

**Presumed Architect: Samuel Lindbloom. Original Owner: unknown.**  
**(near identical construction to 8111/115)**

*Contributing: largely intact.* 2 1/2-story single-family house, irregular plan, front-gabled roof. White weatherboard cladding, with white wood-shingled gables (mixed pattern). Mix of Queen Anne and Colonial Revival stylistic elements: symmetrical treatment of front façade; full-front wrapped wood porch with column supports and spindle balusters; shallow cross-gable on west facade; hipped bay window on east facade; bracketed eaves; pronounced window crowns and sills; Palladian window in front gable; arched attic windows in side and rear gables; classical door surround, with pilasters and entablature, paneled door with leaded transom and sidelights. A contributing small frame garage is at rear. Landscape elements include mature trees at rear.

\*\*\*\*\*

8106/69

240-35 43rd Avenue (Pine Street)

1901

**Architect: D.S. Hopkins; Original Owner: Josephine Hamilton**  
**(near identical construction to 8106/73)**

*Contributing: largely intact.* 2 1/2-story single-family house, American foursquare plan, hipped with cross-gabled roofline. White weatherboard. Largely intact "Free Classic" Queen Anne. Bracketed eaves on hipped section and hipped dormers. 1/1 double-hung sash windows, some with ornamental crowns. Deep, semi-elliptical entry porch with Tuscan column supports resting on plain balustrade; strong cornice line topped with roof-line balustrade; paneled door with beveled oval light. Gabled front projects slightly framed by corner pilasters; the apex is treated as a pediment and base resting on cornice returns. East façade gabled dormer features a projecting apex to frame an elaborate Palladian window, with original lights, and the roofline is broken to accommodate ornamental swags on frieze below the window group. A side-wing sun porch features pilaster supports, is topped by a roof-line balustrade and rests on a visible stone foundation. Contributing carriage house/garage at rear. Landscape elements include large rear yard with mature trees, mature hedgerow at front of house. Original 1853 lot subdivided only once.

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8106/73

240-25 43rd Avenue (Pine Street)

1901

Architect: D.S. Hopkins; Original Owner: Ellen G. O'Leary  
(near identical construction to 8106/69)

*Contributing: slightly altered.* 2 1/2-story single-family house, American foursquare plan, hipped with cross-gabled roofline. Aluminum siding and boxed eaves. "Free Classic" Queen Anne, with substantial original ornament removed. 1/1 double-hung sash windows, no ornamental crowns remain. Deep, semi-elliptical entry porch with strong cornice line; Tuscan column supports resting on plain balustrade (roof-line balustrade removed). Gabled front projects slightly (corner pilasters removed); the apex is treated as a pediment. East façade gabled dormer features a projecting apex to frame an elaborate Palladian window, with original lights, and the roofline is broken to accommodate (now covered with aluminum siding) ornamental swags on frieze below the window group. Side-wing sun porch is enclosed. Contributing carriage house/garage at rear. Landscape elements include large rear yard with mature trees, mature hedgerow at front of house. Original 1853 lot subdivided only once.

\*\*\*\*\*

8106/78

240-17 43<sup>rd</sup> Avenue (Pine Street)

1925

Architect: Sam Lindbloom, Douglaston. Original Owner: Mrs. A. R. Newman, Douglaston

*Contributing: largely intact.* 2-story single-family house, rectangular plan, cross-gable roofline. White wood-shingle cladding. Four-bay shed dormer dominates the façade; 6/6 double-hung sash windows symmetrically span the front. Colonial Revival stylistic elements include pronounced window enframements and cornice line. A modest, column entry porch at west facade, just behind a prominent brick exterior end chimney. Landscape includes mature trees and shrubs, and gardens along a cobblestone embankment, slate entry walk from sidewalk.

\*\*\*\*\*

8106/81

240-11 43rd Avenue (Pine Street)

1915

Architect: Aubrey B. Grantham, Edward Johns. Original Owner: Mrs. A. Z. Newman

*Contributing: largely intact.* 1 1/2-story single-family house, rectangular plan with side wing, side-gabled roofline. Green wood-shingle cladding. Craftsman stylistic elements include: deep eave overhang; central flat-roof dormer with horizontal window grouping; trellised entry porch; tripartite 6/6 sash window arrangement flanking central entry. Column-supported pergola over driveway. Original contributing garage at rear of house. Landscape includes mature trees at rear, cobblestone retaining wall at sidewalk.



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at front of property; retains original doors and 9/1 attic windows, shed roof dormer with paired 2/2 windows. Landscape elements include many mature trees, shrubs and ground cover; house is set near rear of expansive lot; dry-stone retaining wall near garage.

\*\*\*\*\*

8103/25

240-27 Depew

ca. 1873

**Architect: unknown. Original Owner: unknown.**

**Contributing: altered.** 2-story single-family house, shotgun plan, side-gabled. White weatherboard cladding. Vernacular "cottage" built into a hill site, creating two connected split-level forms. 6/6, 4/4 double-hung sash windows at first story, 6-light single-pane square windows at second story, shed roof entry porch with square post supports. Rear shed roof screened porch.

\*\*\*\*\*

8101

42<sup>nd</sup> Avenue, 240<sup>th</sup> Street and Douglaston Parkway

1940

**Catherine Turner Richardson Park**

**Contributing: slightly altered.** 125' x 340' x 340' public park on site of former school; created under Mayor Fiorello LaGuardia and Parks Commissioner Robert Moses. Recently renovated by New York City Parks Department, upgrading paving and planting within original configuration of central footpaths lined with seating, set amidst mature trees and ornamental plantings.

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## 8. Narrative Statement of Significance

### *Introduction.*

The proposed Douglaston Hill Historic District, located in northeastern Queens near the border with Nassau County, is significant under Criterion A in the area of community planning and development and as an example of a turn-of-the-century suburb. The district consists of substantial single-family homes, multi-family apartment buildings, commercial buildings, a small park and a church and cemetery. It is architecturally significant under Criterion C for its many fine examples of late nineteenth and early twentieth century styles including Colonial Revival, Queen Anne, Shingle Style, Tudor Revival, American Foursquare and Craftsman designs.

In its park-like setting, architectural expression and social history, Douglaston Hill is representative of the evolution of the commuter suburb. Within that context, the Hill, which developed over a period of eighty years, can be interpreted both as a precursor to the planned suburban enclaves of the late nineteenth and early twentieth centuries (such as the adjacent Douglas Manor and the renowned Forest Hills Gardens) and as evidence of the speculative suburban development which remade the borough of Queens in the 1920s and 1930s.

The transformation of Queens from colonial villages to estates and small farms to commuter suburbs is 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.<sup>6</sup> These values were made manifest in the commuter suburb, a distinct form of community building which places 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.<sup>7</sup> 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.<sup>8</sup>

<sup>6</sup>Kenneth T. Jackson, *Crabgrass Frontier: the suburbanization of the United States* (New York: Oxford University Press, 1985), 1- 45.

<sup>7</sup>Federal Writers' Project in New York City, *New York City Guide* (New York: Random House, 1939), 555.

<sup>8</sup>In 1898, the City of Greater New York was established by the consolidation of most of Queens County (then comprising small villages and towns), along with Manhattan, the Bronx, Kings County (Brooklyn) and Staten Island.

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Within the boundaries of Douglaston Hill today, this history of community planning and development, from the 1850s to the 1930s, can be read in the district's topography, layout, architectural expression and historic street names. The boundaries of the proposed Historic District encompass that section of the Hill which retains a relatively high level of integrity of location, design, setting, materials, workmanship, feeling and association.

***Regional Development.***

By the mid-1600s, several English and Dutch colonial towns had been established in what is now northeastern Queens. The settlers farmed and raised livestock in and around Mespit (Maspeth), founded in 1642, Vlissingen (Flushing), founded in 1643, and Jamaica, founded in 1650.<sup>9</sup> 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 present-day Douglaston. Hicks is best remembered for his "eviction" of the Matinecoc Indian tribe from its fishing grounds on Little Neck Bay in the 1660s.<sup>10</sup>

By 1683, when Queens County was established as one of ten English counties, these colonial settlements were thriving villages. The county was then divided into five "towns": Newtown, Jamaica, Flushing, Hempstead, and Oyster Bay.<sup>11</sup> 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 large families the predominant property owners. The years prior to the Revolutionary War saw more estates built in the area, including the Cornelius Van Wyck House of 1735 (located within today's Douglas Manor and a designated New York City Landmark).

Most residents of Queens were loyal to the British throughout the Revolution. Consequently, the county was under British occupation for seven years, serving as a major staging ground for British troops; and after the war, as a staging ground for the evacuation of loyalists. By the war's end in 1783, the county's once extensive tracts of primeval forest had been devastated and many farms pillaged by British soldiers.<sup>12</sup>

Recovery and growth were slow in the first half of the nineteenth century, but transportation improvements led the way for future settlements. Six turnpikes were built in the 1810s, improving farmers' access to urban markets, and the Long Island Railroad began running from Brooklyn to Jamaica, Queens in 1836. The 1850s and 1860s saw large numbers of working class German and Irish immigrants settle in the industrial sections of western Queens; at the same time the "gold coast" of the north shore began to be a haven for the country homes

<sup>9</sup>Federal Writers' Project in New York City, 557.

<sup>10</sup>Local histories report that a Matinecoc burial ground was destroyed in the 1930s when Northern Boulevard was widened, and the remains were ceremoniously reinterred in the cemetery of Zion Church under a stone monument depicting a tree growing from a split rock, their tribal mark. The importance of local history in the community's consciousness is illustrated by the ceremonial nature of this act. *A Brief History of Zion Episcopal Church* (Zion Episcopal Church, 1992), 9.

<sup>11</sup>Federal Writers' Project in New York City, 557.

<sup>12</sup>Vincent Seyfried, *Queens, A Pictorial History* (Norfolk, VA: The Donning Company, 1982), 25-35.



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of wealthy New Yorkers, along the coasts of Ravenswood, Flushing, Bayside and Douglaston, and into present-day Nassau County.

The Civil War catalyzed another wave of development and settlement in the 1860s and 1870s, when a number of large farms were transformed to development sites and whole villages were laid out. Richmond Hill (1869), Long Island City (1872), Bayside (1872) and South Flushing (1873) were all created in this way. In the decades leading up to the 1898 consolidation of the City of New York, most areas of Queens which were accessible were being developed.<sup>13</sup>

Two major public works were completed in the first decade after consolidation: the Queensborough Bridge opened in 1909; and the Pennsylvania Railroad completed tunnels under the East River in 1910. Rapid access for the masses brought increased industrialization and intensive housing development, and by 1930 the borough's population had quadrupled and the assessed real estate value had multiplied sixfold.<sup>14</sup>

***Origins of Douglaston Hill.***

In 1813 the peninsula estate on Little Neck Bay passed to prominent New Yorker Wynant Van Zandt III. Van Zandt had been an Alderman of New York City and a Vestryman of Manhattan's Trinity Church before retiring to Little Neck as a gentleman farmer. He built a large mansion in 1819 (which survives as the Douglaston Club, and is a designated New York City Landmark).<sup>15</sup> When Van Zandt arrived at Little Neck, there existed a community of gentlemen farmers, small "truck" farmers, merchants, artisans and oystermen. Its center was the Alley Pond settlement, considered in local histories to be the birthplace of Bayside, Douglaston and Little Neck. The narrow roadway that ran along Alley Pond was the primary route from Flushing to points east; thus the first Flushing post office was located at the Alley in the 1820s. The post office, along with a mill (dating to the 1750s), a blacksmith shop and a general store (dating to 1821) became the village common -- from which farm produce and wood were shipped to New York.<sup>16</sup>

Van Zandt took an active interest in the civic affairs of the community centered around Alley Pond. In 1824, he financed the construction of a causeway across the marsh, creating a more direct and efficient route to

<sup>13</sup>Seyfried, "Queens" in *Encyclopedia of New York City* (New Haven: Yale University Press, 1995), ed. Kenneth T. Jackson.

<sup>14</sup>Federal Writers' Project in New York City, 560.

<sup>15</sup>Riley, 12.

<sup>16</sup>Alley Pond is also significant as a natural barrier of great beauty, which was and continues to be a distinguishing feature in the landscape of Douglaston and an influence on the area's suburban character. The pond was essentially obliterated by highway construction in the 1930s; the remaining marsh and open land was restored as a public park in the 1970s. *The Sylvan Alley* (Bayside Historical Society, 1989), 3.

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Flushing.<sup>17</sup> His deepest impression on the Douglaston area was his bequest, made in 1829, of land upon which to build a church and funds with which to build it.

For some years, Van Zandt had driven to Christ Church at Cow Neck (now Manhasset, Long Island), where his brother-in-law served as Rector. At that Rector's transfer out of the Cow Neck parish, Van Zandt conspired to build a church for Little Neck. More than twenty men pledged further funds, and less wealthy members of the community pledged their labor, including a local painter and blacksmith, along with farm boys who made shingles. Zion Episcopal Church was dedicated in 1830 by Bishop William Henry Hobart of the Protestant Episcopal Church of New York. Bloodgood Haviland Cutter, known as the "Long Island Farmer Poet," remembers the church construction as a young boy:

"When the church frame was completed, I remember a great preparation was made to raise the frame...A great many gathered and helped raise our Zion frame...In the evening we had a good old-time feast with great rejoicing for the success in getting up the frame without accident. That was kept up till late at night."

Since its inception, Zion has served in the tradition of the 18<sup>th</sup>-century New England Meetinghouse, as a center of religious and social activity for a far-flung community of farmers. Land for Zion's cemetery was donated in 1834 and again in 1885. (This original building was destroyed by fire in 1924 and rebuilt shortly thereafter.)<sup>18</sup>

A few years after the death of Wynant Van Zandt in 1831, the Van Zandt family sold its estate. The waterfront peninsula portion of the property (what was to become Douglas Manor) was sold to George Douglas, described in the deed of sale as a "Gentleman."<sup>19</sup> The portion to the south, encompassing what was to become Douglaston Hill, was sold in 1834 to Joseph DeForest. DeForest sold the hill property one year later to Cortland Van Beuren, who sold it in 1843 to local farmer Jeremiah Lambertson. Lambertson held the property intact until 1853, when he laid it out in lots in an urban grid and sold them at auction.

George Douglas held the peninsula property until 1862, when at his death, his son William P. Douglas inherited the estate. In the tradition of gentleman farmer, William was active in local affairs, at Zion Church, as well as in supporting community-wide improvements. During William's tenure, up to the 1906 sale of his estate for subdivision, this rural village began its transformation to suburban enclave.

<sup>17</sup>This causeway became a section of the North Hempstead Turnpike from Flushing, and was the forerunner of today's Northern Boulevard. *The Sylvan Alley*, p. 8.

<sup>18</sup>A *Brief History of Zion Episcopal Church*, 3. The cooperative effort to build this church not only illustrates the fact of a thriving rural community, but also underscores the importance of this institution as an artifact embodying the social origins of Douglaston Hill. Sited at the top of a hill overlooking the area's major thoroughfare, Zion has a strong physical presence, and the congregation has been a center of community life for more than 160 years.

<sup>19</sup>Queens County Office of the Register, Liber Deed and Conveyances, Liber KK, p. 101. As cited in the Douglaston Historic District Designation Report of the New York City Landmarks Preservation Commission.

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The transformation began with the subdivision and sale of the Lambertson property in 1853. While little is known of Lambertson, the nature of the sale indicates that he was likely banking on the coming railroad to ensure a successful land venture. The Flushing & Northside Railroad extended to the Village of Flushing in 1854, and as far as Great Neck, presently Nassau County, Long Island, in 1866.<sup>20</sup>

On February 15, 1853, the *Flushing Journal* reported that a party of 16 persons arriving by omnibus had purchased the farm of Jeremiah Lambertson, with the intent of building 16 country seats upon it. Property deed records show that title was transferred on July 23 and 27, 1853, from Lambertson to 18 buyers, with most buyers purchasing three and four lots each.<sup>21</sup> These lots had been laid out in generous 200' x 200' lots, set amid a street grid within the natural boundaries of the Alley Pond and Udall's Cove marshes. The streets were named for trees, e.g., Pine, Cherry, Poplar, Willow.<sup>22</sup> No country seats were built however, and the land remained mostly vacant until the turn of the century.

*The suburban development context.*

Because the Douglaston Hill subdivision was one of the earliest in northeastern Queens (Woodside and Bayside, both earlier stops on the Flushing & Northside Railroad, were not laid out until 1867 and 1872 respectively) its fifty-year evolution from mapped lots to built form provides a window onto how the commuter suburb developed as a physical and psychological manifestation of American middle class values.

While Lambertson created a new locale with his subdivision, it is relatively clear that he did so as a speculator. Nevertheless, one important context for its development was the nascent movement among landscape artisans and architects to create naturalistic compositions of rural residential enclaves connected to the city by rail. 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 preindustrial environments were consciously incorporated into new towns. These ideas were becoming more widely known around the time of Lambertson's sale.

It is widely held that their first expression in the United States was in the picturesque semi-rural cemeteries created in the 1830s. The popularity of these cemeteries with city dwellers turned them into parks and picnic

<sup>20</sup>Seyfried, "Queens" and "Little Neck" in *Encyclopedia of New York*.

<sup>21</sup>The New York City Landmarks Preservation Designation Report for the Douglaston Historic District (Douglas Manor) attributes the subdivision of the Hill area in the 1850s to William Douglas as an attempt at a subdivision prior to the sale of Douglas Manor a half century later. Research conducted by members of the Douglaston-Little Neck Historical Society revealed newspaper and deed registrar documentation of the Lambertson sales, which gives both the Hill and Douglas Manor slightly different historical contexts than previously recorded.

<sup>22</sup>"Map of the village of Marathon, at the head of Little Neck Bay," filed July 23, 1853 at the Office of the Queens County Registrar.

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grounds. Many early suburban residential projects incorporated design elements of the cemeteries, such as contrived naturalistic landscape and street names evoking natural features.<sup>23</sup>

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 dwelling. 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. Widely read, these books were instrumental in formulating the American domestic ideal.<sup>24</sup> Consequently, they were influential in the development of the suburb, a phenomenon which architect and scholar Robert A. M. Stern has described as "...a complex embodiment of American aspirations deeply rooted in the national psyche."<sup>25</sup> 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 landscape designer Frederick Law Olmsted.

In 1853, Davis and developer Llewellyn Haskell created Llewellyn Park, New Jersey, the first American suburb. Twelve miles from Manhattan, it was a 350-acre development with a strip of common parkland, curving street a consistent architectural expression and a pastoral landscape. Llewellyn Park embodied the essence of what would become the characteristic suburb, but for the fact that it was several miles from a railroad station and thus impractical for all but the very wealthy.<sup>26</sup>

The creation of Riverside, Illinois -- by developer E. E. Childs and designers Olmsted and Vaux in 1869 -- brought the element of accessible transportation to bear on the suburban ideal. Childs' notion that a rural retreat must be convenient and community-oriented resulted in the creation of a town center around the railroad station, establishing the basic premise of suburban enclaves. Riverside incorporated development stipulations to protect its character, especially to ensure "both the town's appearance of affluent spaciousness and a general visual coherence by keeping landscaped areas primary."<sup>27</sup> These included stipulations on how a house could be sited, and a minimum lot size of 100' x 200'.

No direct evidence links the subdivision of the Lambertson property in Queens to the emerging ideas about suburban living. Still, the development history and the physical environment in place today reflect period responses to Victorian design principles and social values -- and the budding suburban ideal.

<sup>23</sup>Robert A. M. Stern, *Pride of Place*, Chapter 4: Suburbs: Arcadia for Everyone," (New York: American Heritage, 1986), 125-167.

<sup>24</sup>Jackson, 45-72.

<sup>25</sup>Stern, 125.

<sup>26</sup>Ibid, 132-133.

<sup>27</sup>Ibid, 134-135.

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The Lambertson subdivision only slightly interrupted the existing village community's organic growth. The Hill's core development occurred some fifty years later, between 1900 and 1930. Douglaston Hill became a suburban enclave in form, but unlike many later suburban developments, which ensured homogeneity via restrictive covenants, Douglaston Hill maintained its mixed economic and racial composition for many years.

*Community development.*

At the time of the 1853 subdivision, Zion Church was twenty years old. The village at Alley Pond was a shipping and trading hub, its general store providing an immense variety of goods "from a needle to an anchor." And the community of oystermen (many of whom were African American) 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).<sup>28</sup>

In 1867 the Flushing Railroad reached the Little Neck area, introducing an era of more rapid change. 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 it be called Douglaston.<sup>29</sup> In 1887, Douglas and resident subscribers funded a Queen Anne-style depot building and landscaping at the new Douglaston station. Popular postmaster and gardener Albert Benz directed the landscaping project.<sup>30</sup>

The arrival of the railroad greatly reduced time to the city, but the trip still required taking a ferry from Long Island City, Queens to Manhattan. Douglaston remained relatively isolated, slowly attracting new residents. In April 1887, just prior to the Hill's key period of growth, the *Flushing Journal* reported on the community'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."<sup>31</sup>

Late nineteenth-century newspaper reports of activities at Zion Church and other civic affairs reveal the gradual introduction of newcomers and new ways of life into that "elysium of restfulness and peace." The death in 1887 of Zion's Rector Rev. Henry M. Beare marked the end of an era. Having served the parish for forty-five years, Rev. Beare was "widely known throughout the state, and in his own parish he was almost worshipped by his

<sup>28</sup>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: WW Munsell & Co., 1882), 101.

<sup>29</sup>Riley, 22. Seyfried, "Douglaston" in *Encyclopedia of New York City*.

<sup>30</sup>*Flushing Journal*, April 9, 1887.

<sup>31</sup>*Flushing Journal*, June 18, 1887.

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flock.<sup>32</sup> He was one of only a few Little Neck residents known beyond the immediate community. "Long Island Farmer Poet" Bloodgood Cutter, one of Little Neck's more picturesque citizens, was another -- best known as a friend and travel companion of Mark Twain's.<sup>33</sup> By the time of Cutter's death in 1906, new residents -- both permanent and seasonal -- were introducing a more prominent, middle class commuter population into this secluded hamlet community.

In the first decade of the twentieth century, frequent reports by the Flushing newspapers record the comings and goings of seasonal residents as well as house construction for permanent newcomers. These included a bank clerk, a cigar maker, a well-known dentist (whose family resided in Douglaston for two "seasons" before purchasing property), an active suffragette, a composer of popular song, the general manager of Pittsburg Steel interests in New York, and a prominent Manhattan physician.<sup>34</sup>

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. Several families of African American oystermen are listed in these Census records.

This community of black oystermen had existed in Little Neck, some as property owners, since the 1850s. While their homes were located outside the Lambertson subdivision (most along Orient Avenue near the dock at Old House Landing Road), they contributed to community life. Upon the death of oysterman Jacob Treadwell (1833-1904), the *Flushing Daily Times* reported "He was a well known character in and about Douglaston, where he has been a life long resident" This community's church on Orient Avenue, St. Peter's African Methodist Episcopal Church, was active for over 100 years: founded in 1872, the church building on Orient Avenue held services until the late 1980s. The Hill's major period of development coincided with the oystermen's decline, following the 1909 condemnation of polluted Little Neck oyster beds.<sup>35</sup> While their numbers substantially decreased in the early years of the twentieth century, several ancestors resided in Douglaston for many more years.

The early years of the Hill's development were led by a small group of men, whose actions as realtors, builders and home owners shaped the community both physically and socially. William J. Hamilton, Denis O'Leary, W. R. Griffiths and John Stuart were among the first to begin building within the Hill area, and they were prominent residents during the first decades of the twentieth century.

<sup>32</sup>*Flushing Journal*, January 29, 1887

<sup>33</sup>Riley, 20-21; *Flushing Daily Times*, October 1, 1906. Cutter served as a vestryman in Zion Church. Upon the death of his wife, he donated a large tract of land to its cemetery, where they are both buried.

<sup>34</sup>*Flushing Journal* June 20, 1903, *Flushing Daily Times* May 29, 1903, April 8, 1909, April 13, 1909.

<sup>35</sup>Federal Writers' Project in New York City, 572.

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Between 1890 and 1908 six lots were developed by William and Josephine Hamilton, including their own at 240-35 43rd Avenue (Block 8106/Lot 69). Their undertaking began at the turn of the century, when they bought and sold two of the Hill's original 200' x 200' lots (which had been held by only two owners since 1853). By 1908 William J. Hamilton was recorded as owner and architect/builder for four houses, and was recorded as owner of two others. In his brother's obituary in 1907, Hamilton was described as the "well-known builder of Douglaston."<sup>36</sup>

Like Hamilton, John Stuart was the architect/builder of record for at least three houses during the Hill's early years, and his building plans were noted in the local newspapers.<sup>37</sup> Both Hamilton and Stuart are memorialized by street names in the neighborhood -- Stuart Lane and Hamilton Place, and Stuart's descendants have been active builders/developers into the present day, including current renovation projects currently underway in the Hill.

In 1898 and 1901 Mrs. William J. Hamilton sold two adjacent 200' x 200' lots (numbers 94 and 89, respectively) to Mrs. Denis O'Leary.<sup>38</sup> The O'Leary's ultimately shared Lot 94 with the Hamiltons -- nearly identical houses were built in 1901 on the equally divided lot. The O'Leary's subdivided and developed Lot 89, building four houses on four 50' x 200' lots in 1903. Denis and Eleanor O'Leary lived in Douglaston Hill from c. 1901 to c. 1943 (Denis O'Leary died in 1943). Their two daughters remained in Douglaston Hill through the 1950s, living in separate houses across 43rd Avenue from their childhood home.

Denis O'Leary was typical of an early suburban commuter. A prominent attorney and politician, he was active in civic affairs within and outside Douglaston Hill. He served as Assistant Corporation Counsel for New York City, Public Works Commissioner, Queens County District Attorney and U.S. Congressman. Locally, he was a founding officer of the Douglaston Hose Company No. 1, officiating at many of its social functions at Zion Parish Hall, sometimes in the company of New York City Mayor Jimmy Walker. And he was active in numerous charitable and fraternal organizations, including the Shinnecock Democratic Club of Flushing (President), the Flushing Council (President), the Catholic Benevolent Legion, and Holy Name Society of Sacred Heart Church, among others. (Denis O'Leary may have been part of the founding meetings of St. Anastasia Roman Catholic Church, at the home of Otilie and Adolph Helmus at 240-16 43<sup>rd</sup> Avenue -- then Pine Street -- in 1915. Masses, baptisms and church meetings were held in this home while the congregation was being officially formed.)

<sup>36</sup>*Flushing Daily Times*, 10/21/07.

<sup>37</sup>*Flushing Daily Times*, February 8, 1904. Complete building records for many of the Hill's houses are missing from public archives or are incomplete. Thus, it is not possible to know the full extent of either Stuart or Hamilton's contributions as builders.

<sup>38</sup>These two lots, 89 and 94 on the 1853 map, today encompass six lots and six houses. Lot 89 is now Lots 69 and 73 in Block 8106; 240-35 and 240-25 43rd Avenue (Pine Street). Lot 94 is now Lots 21, 23, 25, 27 in Block 8106; 240-24, 240-38, 240-40 and 240-\_\_ 42nd Avenue (Poplar Street). See Map B.

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Similarly, attorney W.R. Griffiths was typical of the new resident. Frequently cited by the newspapers as the attorney for real estate transactions within the Douglaston Hill district, Griffiths was committed to civic affairs in and beyond Douglaston. He was an officer of local Republican clubs, such as the Roosevelt & Fairbanks Campaign Club, and devoted many years to the public works of the United Civic Associations of the Borough of Queens. He was a vestryman at Zion, and led several community improvements such as maintenance of the salt meadows and ornamental tree plantings near the train station<sup>39</sup>

The development of a community connected to the city at large is also illustrated in the founding and continuity of the Douglaston Art League in 1930, and still active today (now known as the National Art League, located at 44-21 Douglaston Parkway). The League was founded by Mrs. Arthur Sullivan and Miss Helen Chase – daughters of New York painter William Merritt Chase – along with other residents and northshore artists who were “interested in arousing a more general appreciation of art in the community and in providing a means for practical development of individual talents.”<sup>40</sup>

Architect Aubrey Grantham (Zion Episcopal Church) was among the founders. The League’s early exhibits and classes were held in the backroom of a beauty shop and its second show was exhibited in the Parish Hall of Zion Church.

The period from 1900 to 1930 was one of enormous growth for the borough of Queens, and for Douglaston. Writing in 1936, Zion’s Rev. Lester Leake Riley remarked on the results of that growth: “By 1910 the old farms are disappearing, the old landmarks fade away, or are hidden behind these Tudor makeshift fronts, the mart of our busy shops and stores. By 1920 our village assumes an air of suburban dignity.”<sup>41</sup> Approximately 2,000 people lived in Douglaston-Little Neck in 1920. Just ten years later the area’s population was 8,000, and Douglaston Hill was fully developed.<sup>42</sup>

***Architectural design.***

Most houses in Douglaston Hill combine stylistic elements from those architectural styles popular from 1890 to 1900. This relatively consistent use of popular styles contributes to the district’s overall integrity of visual coherence, materials and workmanship. Mass produced construction components and rail transportation gave rise to the freer plans and stylistic excesses of the Colonial Revival style, which influenced the Late Victorian Queen Anne and Shingle Styles. These three styles, and their vernacular complement, predominated for Douglaston Hill houses built prior to 1910. The picturesque qualities of weatherboard and wood-shingle cladding, intersecting rooflines, tall brick chimneys and spacious porches link many of the houses from this period. An eclectic use of classically inspired detailing, characteristic of the Colonial Revival style, is prevalent

<sup>39</sup> *Flushing Daily Journal*, April 18, 1910; *Flushing Daily Times*, April 18, 1910.

<sup>40</sup> Northshore Daily Journal, November 2, 1933.

<sup>41</sup> Riley, p. 25.

<sup>42</sup> Federal Writers’ Project in New York City, 573.



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throughout the Hill: patterned shingle ornament, Palladian window groupings, classical door and window surrounds and pedimented porticos.

The Hill's early speculative houses reflect a combination of stylistic influences – and particularly illustrate how such influences are incorporated into basic vernacular forms by local builders. The four houses at 240-24, 240-38, 240-40, 240-42 42<sup>nd</sup> Avenue (built by Douglaston resident William J. Hamilton in 1903) feature a complicated intersection of gables and multi-level eaves common in the high-style Shingle houses of the 1880s, yet they are modestly scaled and otherwise simple architectural expressions. Two other speculative houses built by Hamilton in 1908 – 43-17 and 43-11 242<sup>nd</sup> Avenue – also illustrate this response. The basic American foursquare plan is architecturally elevated by incorporating classical door surrounds, by a symmetrical treatment of fenestration, and by modest decorative features such as eave brackets. The houses maintain a vernacular simplicity, while also expressing a link to popular architectural styles.

The houses along the western end of 43<sup>rd</sup> Avenue illustrate a more stylized expression of the Colonial Revival, Queen Anne and Shingle Style idioms. Particularly, 240-25 and 240-35 43<sup>rd</sup> Avenue feature many high-style decorative elements -- such as the deep semi-elliptical entry porch with classical entry surround and Tuscan column porch supports; and complex treatment of window groupings, including a Palladian window complemented by decorative swags. These houses were designed by architect D.S. Hopkins in 1901 for two prominent families, who were also developers of the Hill. On the south side of 43<sup>rd</sup> Avenue, a row of four houses, 240-16, 240-22, 240-40 and 240-42, illustrate those same stylistic influences in form as much as ornamentation – with deep porches under the roofline, prominent central bay windows and dormers, and elliptical-arched porch openings.

In the 1920s, subdivision of lots continued, and more modest homes, a few multi-family dwellings and a commercial strip at Douglaston Parkway and Northern Boulevard filled out the development. The Hill houses built during this period reflected the popularity of Tudor Revival and Craftsman styles. The steep sloping roof, exposed rafters and decorative brackets characterized the Craftsman. Several single-family homes and the three multi-family complexes in Douglaston Hill were built in the Tudor Revival style, incorporating steeply pitched roofs, patterned brick work (and the use of "clinker" brick), overlapping gables and the use of stucco and faux half-timbering. Three multi-family complexes are nicely incorporated into the over residential character of the district, while maintaining their own sense of individuality.

**Summary.**

With its park-like setting, architectural designs, and social history, the Douglaston Hill Historic District remains an important intact example of the commuter suburb in Queens County. Retaining a relatively high degree of period integrity, the district is a tangible expression of late nineteenth and early twentieth century development.

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Maps, Charts and Atlases.

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**10. Geographical Data**

**Acreage of Property** approx. 22.5 acres

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	1   8	6   0   6   0   8   0	4   5   1   3   4   0   2	3	1   8	6   0   5   9   4   8	4   5   1   3   2   4   1
	Zone	Easting	Northing		Zone	Easting	Northing

2	1   8	6   0   6   1   1   6	4   5   1   3   2   6   5	4	1   8	6   0   5   6   6   8	4   5   1   3   5   9   3
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**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

5)	18	605810	4513835
6)	18	605978	4513531

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By (See continuation sheet)**

name/title Contact: Kathy Howe

organization NYS OPRHP Field Services Bureau date June 2, 2000

street & number Peebles Island, P.O. Box 189 telephone (518) 237-8643, ext. 3266

city or town Waterford state NY zip code 12188-0189

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location  
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with SHPO or FPO for any additional items)

**Property Owner** (Complete this item at the request of the SHPO or FPO)

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 2050

United States Department of the Interior  
National Park Service

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Section 10 Page 1

Douglaston Hill Historic District

Name of Property

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10. Geographical Data

*Verbal Boundary Description.*

The boundary of the Douglaston Hill Historic District is shown by the heavy black line on the accompanying Sanborn *Land Book* map.

*Boundary Justification.*

The neighborhood of Douglaston Hill is bounded on the east and west by two prominent natural wetlands of northeastern Queens, Alley Pond Park and Udall's Cove Park. The neighborhood is bounded on the north by the Long Island Railroad (in place since 1867) and on the south by Northern Boulevard (a major Queens thoroughfare for more than a century). These boundaries reflect the natural and human development patterns of northeastern Queens.

Within that long-held neighborhood boundary, the district encompasses those features which best reflect Douglaston Hill's historic development and retains a relatively high level of period integrity. The district fans out in a northwesterly direction from Zion Episcopal Church, with the northeast quadrant of the neighborhood omitted from the district. That quadrant comprises many houses built after the District's period of significance (c. 1890 to 1940), as well as a number of houses that are heavily altered. While there are some physical features within that quadrant that reflect Douglaston Hill's significance, as a whole, this quadrant does not retain the same level of integrity as the section of the Hill included in the historic district.

Specifically, the district runs from the corner of 244<sup>th</sup> Street and Northern Boulevard west to Douglaston Parkway; north on Douglaston Parkway to approximately 62 feet (along property line of Lot 21, Block 8107) north of 44<sup>th</sup> Avenue; east approximately 166 feet (along the rear property lines of Lots 21 and 231 of Block 8107); north approximately 100 feet (along the rear property lines of Lots 214 and 212 of Block 8107); west approximately 288 feet (along the rear property lines of Lots 46, 43, 40, 38 of Block 8107); north approximately 116 feet (along the property line of Lot 38, Block 8107); west approximately 60 feet along 43<sup>rd</sup> Avenue; north approximately 100 feet (along the property line of Lot 81, Block 8106); east to Douglaston Parkway; north along the edge of the Catherine Turner Richardson Park; east to 240<sup>th</sup> Street; north across Depew Avenue to edge of Long Island Railroad cut; east approximately 270 feet (along rear property line of Lots 25 and 21, Block 8103); south.

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Section 11 Page 1

Douglaston Hill Historic District

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**11. Form Prepared By:**

Laura Hansen  
Preservation Consultant  
Place Matters  
c/o The Municipal Art Society  
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New York, NY 10022  
(212) 935-3960

With research assistance by:

Joseph B. Hellmann, P.E.  
240-34 43<sup>rd</sup> Avenue  
Douglaston, NY 11363  
(718) 229-0017

Nomination sponsored by the Douglaston Hill Committee of the Douglaston-Little Neck Society with a grant from the Preservation League of New York State/New York State Council on the Arts Grant Program.

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Section 11 Page 2

Douglaston Hill Historic District

Name of Property

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**Photo List**

Douglaston Hill Historic District

Queens County, New York

Names of photographers: Bill Sievers

Stuart Hersh

Date of photographs: February-March 2000

Location of original negative: B. Sievers

240-40 42 Avenue

Douglaston, NY 11363-1617

1. Corner Douglaston Pkwy. and Northern Blvd. Looking north.
2. 240-01 through 240-09 Northern Blvd., south elevation. Looking north.
3. 44-29 through 44-41 Douglaston Pkwy., west elevation. Looking east.
4. 44-23 through 44-27 Douglaston Pkwy., west elevation. Looking east.
5. 44-21 Douglaston Pkwy., west elevation. Looking east.
6. 44-19 Douglaston Pkwy., west elevation. Looking east.
7. 44-17 Douglaston Pkwy., west elevation. Looking east.
8. Zion Church, 243-01 Northern Blvd., south elevation. Looking north.
9. Zion Church (east elevation) and cemetery, 243-01 Northern Blvd. Looking west.
10. Zion Church (east side) and cemetery, 243-01 Northern Blvd. Looking north toward 243<sup>rd</sup> Street.
11. Cemetery on west side of Zion Church. View north toward 242<sup>nd</sup> Street.
12. Zion Church Parsonage, 242-02 44<sup>th</sup> Avenue, north elevation. Looking south.
13. North side of 44<sup>th</sup> Avenue at corner of 242<sup>nd</sup> Street. Looking west.
14. 241-17 44<sup>th</sup> Avenue, south and east elevations. Looking west.
15. 242-15 & 17 44<sup>th</sup> Avenue, south elevation. Looking north.
16. 43-10 & 12 243<sup>rd</sup> Street, east elevation. Looking west.
17. East side of 242<sup>nd</sup> Street. Looking north.
18. 43-11 242<sup>nd</sup> Street, west elevation. Looking east.
19. 43-05 242<sup>nd</sup> Street, west and north elevations. Looking east.
20. 43-20 242<sup>nd</sup> Street, east elevation. Looking west.
21. North side of 43<sup>rd</sup> Avenue, corner of Douglaston Pkwy. Looking east.
22. 240-22 43<sup>rd</sup> Avenue, north elevation. Looking south.
23. 240-40 43<sup>rd</sup> Avenue, south elevation. Looking north.
24. 240-35 43<sup>rd</sup> Avenue, south and east elevations. Looking northwest.
25. 240-45 43<sup>rd</sup> Avenue, west and south elevations. Looking northeast.
26. 242-03 43<sup>rd</sup> Avenue, south elevation. Looking north.
27. Catherine Turner Richardson Park, 42<sup>nd</sup> Avenue, 240<sup>th</sup> Street and Douglaston Pkwy. Looking east.
28. East side of 240<sup>th</sup> Street. (42-25 240<sup>th</sup> Street at far right.) Note stone wall. Looking north.
29. East side of 240<sup>th</sup> Street. (42-09 240<sup>th</sup> Street at far left.) Note Belgian block street gutter. Looking south.

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Douglaston Hill Historic District

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30. 42-25 240<sup>th</sup> Street, north and west elevations. Looking east.
  31. 42-09 240<sup>th</sup> Street, west elevation. Looking east.
  32. 240-02 42<sup>nd</sup> Avenue (corner of Douglaston Pkwy.), north and west elevations. Looking southeast.
  33. South side of 42<sup>nd</sup> Avenue. Looking east.
  34. South side of 42<sup>nd</sup> Avenue. Looking west.
  35. 41-23 240<sup>th</sup> Street, west and south elevations. Looking east.
  36. 41-45 240<sup>th</sup> Street, west elevation. Looking east.





