

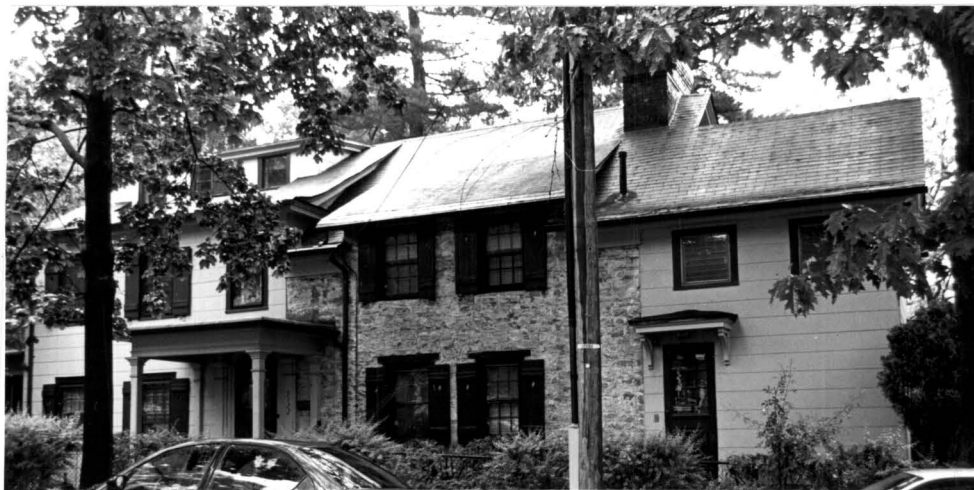
**HADLEY HOUSE**, 5122 Post Road, The Bronx. Built eighteenth century; frame addition second quarter of the nineteenth century; remodeled circa 1915-16; Dwight James Baum, architect.

Landmark Site: Borough of Bronx Tax Map Block 5825, Lot 1513, in part, consisting of that portion of said lot bounded by the following area: starting from a point 25 feet south of the northwesterly end of the westerly lot line adjacent to The Post Road and continuing south on said lot line to a point approximately 47.8 feet from the southwesterly most point on the westerly lot line, easterly at an angle of 90 degrees through the lot to the eastern lot line adjacent to The Old Albany Post Road, northerly along the easterly lot line to a point approximately 25 feet south of the northeasterly most point of the easterly lot line, and westerly at an angle of 90 degrees through the lot to the point of beginning.<sup>1</sup>

On February 8, 2000, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Hadley House and the proposed designation of the related Landmark Site (Item No. 6). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses: the owners of the property and a representative of the Historic Districts Council, spoke in favor of the designation. There were no speakers in opposition. The Commission has received letters of support for this designation from Councilwoman June Eisland, Assemblyman Jeffrey Dinowitz, Bronx Borough President Fernando Ferrer, and the Bronx Landmarks Task Force.

#### Summary

Built over the course of three centuries, the house at 5122 Post Road assumed its present form in 1915 when it was remodeled and enlarged to the designs of Dwight James Baum. The central stone portion of the house dating from the eighteenth century, survives in part as one of the oldest houses in the Bronx. The frame wing to the north was built in the early nineteenth century; the frame wing to the south was added by Baum. Baum also added the porch on the north side of the building and the two entrance porches. The house stands on land that was once part of Philipse family's holdings and the stone portion was probably built by a tenant farmer on the estate. In 1786, William Hadley, a local farmer, bought the property. In 1829, Major Joseph Delafield, an amateur antiquarian with a strong interest in the preservation of old farmhouses, acquired the Hadley farm and rented a portion of the farm and this house to a tenant farmer. In 1909, the Delafield estate began to develop its holdings as Fieldston, a garden suburb. The Hadley House, part of the original subdivision of Delafield's property, was then located at the edge of Fieldston. In 1915, the property was purchased by Willett Skillman who hired Baum to remodel the house. Baum was one of the country's most prolific and successful architects working in historical styles during the early decades of the twentieth century. Best known for his work in Riverdale and Fieldston, Baum moved his home and office to Fieldston in 1915. The Hadley House is one of Baum's earliest buildings in the area. Baum drew on different aspects of Colonial architecture for the remodeling, treating the garden elevation facing the Old Albany Post Road as a formal Georgian facade, and the asymmetrical Post Road elevation in the manner of old Colonial farmhouses. The Hadley House is also an important example of the preservation and interpretation of a Colonial building by an early-twentieth-century American architect. The house remains a private residence.



## DESCRIPTION AND ANALYSIS

### The Hadley House in the Eighteenth and Nineteenth Centuries<sup>2</sup>

This area of the Bronx was part of the large region inhabited by the Mahicans until 1646. In that year the land bounded by the Bronx, Harlem, and Hudson Rivers as far north as the present northern border of Yonkers became the patroonship of Adriaen Van der Donck, a Dutch trader. Van der Donck cultivated former Native American planting fields and built a house and mill on a section of his property that later became Van Cortlandt Park. His family retained title to his holdings following the English takeover of *Nieuw Netherlands* in 1664. Most of Van Der Donck's acreage was sold by his heirs in 1672, the majority going to Frederick Philipse I. In the 1680s Philipse built a simple stone house (later incorporated into Philipse Manor Hall in Yonkers), as well as another stone house and mill farther north (Philipsburg Manor in North Tarrytown); in 1693 the entire property was royally patented as the Manor of Philipsburg. One of the wealthiest men in the colonies, Frederick Philipse had risen to prominence as a trader and ship owner. His commercial interests also included rental houses and warehouses in Manhattan, lumber and flour mills, a lime kiln, and rentals from the tenant farmers on his estate. Another source of wealth, was his toll bridge (known as the King's Bridge) across the Spuyten Duyvil Creek linking the Bronx to Manhattan Island. Feeding into the bridge on the Bronx side were two old Native American trails that were developed as public highways, one running northeast to Williamsbridge and Boston, the other running northwest to Yonkers. The western road, which had been opened as far north as the Sawkill by 1669 and was regularized and extended to Albany as a "Publick Common General Highway" in 1703, became known as the Albany Post Road.

During the American Revolution, Frederick Philipse III, the Loyalist heir to Philipsburg Manor, fled with his family to England and the Philipse land was confiscated by New York State. The Manor of Philipsburg was divided into a number of parcels for sale by the Commissioners of Forfeiture. In 1786, the southernmost parcel of the estate (about 92 acres), referred to in the deed as the land formerly possessed by Isaac Green, was sold to William Hadley, a local farmer, who owned the land immediately to the south.<sup>3</sup>

Tradition suggests that Hadley and his wife Elizabeth (Warner) Hadley moved to the house with their family. When William Hadley died in 1801, his will stipulated

that his property was to remain intact for the benefit of his widow and at her death sold and the proceeds divided among his heirs. Following Elizabeth Hadley's death in 1826, the executors had the property surveyed and sold the entirety, approximately 257 acres, to William Prince, a New York City merchant and speculator.<sup>4</sup> Prince borrowed heavily against the property, which was then acquired by Major Joseph Delafield in a foreclosure sale in 1829.<sup>5</sup> Delafield, an attorney who had served in the War of 1812, named the property Fieldston after a family home in Ireland and built a house for himself overlooking the Hudson in the 1830s. An amateur historian and antiquarian, Delafield saved an early Dutch house from destruction by having it floated from Canal Street in Manhattan to his estate where it was occupied by the superintendent of the rock quarry.<sup>6</sup> Delafield's interest in old houses may have also encouraged him to preserve the Hadley House which he leased to a tenant farmer. Structural evidence suggests that it was sometime between 1825 and 1850, that the small masonry wing on the north side of the house was removed and the two-and-one-half story frame addition was constructed.<sup>7</sup> By 1915, when the house was sold as part of the original Fieldston subdivision of Delafield's property, it had been occupied by the same tenant farmer family for thirty-five years. By that time the house was popularly thought to be the "oldest" in the Van Cortlandt, Riverdale and Fieldston district.<sup>8</sup>

Physical and historical evidence supports an eighteenth century date for this house. Questions remain as to whether it dates from early or late in the century. An early eighteenth century date is suggested by the massiveness of the masonry and by the treatment of the framing as described in old sources.<sup>9</sup> A description of the house published in 1915, prior to its alteration by Dwight James Baum, also supports an early eighteenth century date in that it notes that the stone portion of the house is about "twenty-four feet square and built of rough stone walls, more than two feet thick, laid up in lime, which is in the main mud."<sup>10</sup> It is located on land that fell just within the southern boundary of Philipsburg Manor, suggesting that it was constructed by a tenant farmer on the estate.<sup>11</sup> Photographs of the house from the early 1900s depict the stone portion as a two-and-one-half-story "salt-box" with a massive chimney on its southern gable wall. Several sources date the house to the first half of the eighteenth century, and historian Robert Bolton, Jr. who published a history of Westchester County in 1848, regarded it as very old.<sup>12</sup>

However, the height of the house suggests a late eighteenth century date. Its height might suggest that the house was raised from one-and-one-half stories to two-and-one-half stories in the mid-late eighteenth century or that it was entirely built by William Hadley. The saltbox form, common for frame New England houses, is unusual for a stone structure, especially one of this height.<sup>13</sup> In fact there were only a handful of two-story stone houses built in the Hudson Valley prior to the 1750s and for the most part they were Georgian mansions, not vernacular farmhouses. However, the exceptional abilities of the stone masons associated with Philipsburg Manor, as witnessed by Philipse Manor house and the Old Dutch Church of Sleepy Hollow built by Frederick Philipse about 1697, make it difficult to entirely rule out an early date.

#### The Development of Fieldston as a Suburban Enclave within New York City<sup>14</sup>

Although the blocks around the Hadley House were developed separately from Fieldston in the 1940s, the Hadley House was located in the original Fieldston subdivision of Delafield's property. In 1909, Joseph Delafield's five heirs formed a real estate corporation, Delafield Estate, Inc., to develop his property in Riverdale.<sup>15</sup> The Delafields then hired Albert Wheeler, an engineer, to draw up a development plan for the property. The intention was to develop the estate as a "private park devoted exclusively to country homes."<sup>16</sup> All house designs, including the Hadley alteration, had to be submitted to the Delafield Estate for approval. The architects most frequently selected to build houses in the area were Dwight James Baum and Julius Gregory. Baum's design for the Hadley House closely resembles his own house in Fieldston at Goodrich and West 250<sup>th</sup> Street as well as his studio at 4401 Waldo Avenue.<sup>17</sup>

By 1923, the owners' exacting requirements resulted in only about eighty of the over one thousand lots being developed. In May 1923, younger family members who had gained control of the Delafield Estate realty corporation, ordered that the property be liquidated. By early 1924, most of the property had been sold to private owners. Maps indicate that the blocks around the house were largely undeveloped until the 1940s. The Hadley House and the blocks surrounding it are no longer part of Fieldston.

#### Dwight James Baum<sup>18</sup>

Dwight James Baum (1886-1939) was one of the most prolific and successful architects working in historical styles during the early decades of this century. Born in Newville, near Little Falls, New

York, he studied architecture at Syracuse University and graduated in 1909. After working for several prominent firms in New York City, he established his own practice in 1914.

The following year, he built a house, Sunnybank, at the northwest corner of Goodrich Avenue and West 250<sup>th</sup> Street in Fieldston, and moved his studio to a building of his own design on Waldo Avenue. Designed in an "American version of the English Free Vernacular style,"<sup>19</sup> the house was greatly admired and led to many other Riverdale commissions. These include dozens of houses in Fieldston as well as the Thomas A. Buckner, Jr., residence at 5200 Sycamore Avenue in what is now the Riverdale Historic District. His Anthony Campagna House, a Tuscan villa on West 249<sup>th</sup> Street at Independence Avenue (1929-30, a designated New York City Landmark) was cited "as one of the finest villas in the East" in the WPA *New York City Guide*<sup>20</sup> and has been recognized as a major example of 1920s architectural eclecticism. He also designed the Riverdale Country Club (1920, demolished), the local Riverdale firehouse, and the Christ Church Parish House.

In addition to his houses in Riverdale, Baum's notable residential works include John Ringling's Venetian palace, *Ca' d' Zan*, in Sarasota, Florida (1922-26) and the neo-Tudor mansion "Wildflower" built by Arthur and Dorothy Dalton Hammerstein on Powells Cove Boulevard in Beechhurst, Queens (1924, a designated New York City Landmark). Baum also designed a number of public and institutional buildings, including several at Syracuse University, Syracuse Memorial Hospital, the Federal Post Office Building in Flushing, Queens, and the West Side Y.M.C.A. Building on West 63<sup>rd</sup> Street in Manhattan (located within the Upper West Side/Central Park West Historic District). In 1923, he became the youngest recipient of the Medal of Honor from the Architectural League of New York "for the simplicity and charm of his residential work."<sup>21</sup> In 1932 he was awarded the American Institute of Architects gold medal for his Francis Collins House in Fieldston. Baum wrote and lectured extensively on a variety of architectural topics and many of his designs were published in architectural periodicals. He served as architectural consultant to *Good Housekeeping* magazine and was a member of the Architectural League of New York, the National Sculpture Society, and the Beaux Arts Institute of Design.

In a 1927 interview for an article on his house designs, Baum explained that he did not attempt to revolutionize architecture "but accepts the American architectural tradition and seeks by daily effort to

make it something better.”<sup>22</sup> Although a traditionalist he believed that “just as much harm is done to the cause of architecture by those who slavishly copy old buildings as by those who consciously set out to be original.”<sup>23</sup> According to the interviewer, it was Baum’s “practice to fit the style to person and to the landscape.”<sup>24</sup>

He looks over the site and environment and determines what style house it is possible to build there, and then he goes to visit his client at home and tries to judge what style of architecture is particularly suited to him. ... When he has settled upon the style of design he wishes, he studies its history very carefully. If it is a Colonial house in Rhode Island he does not spend much time on the Colonial houses of New Jersey but goes directly to the Rhode Island precedents. ... Furthermore he travels around the locality in which the house is to be built and seeks to find any little features that may differentiate the Colonial architecture of this place from that of another. By means of such diligent study Mr. Baum is able to create a Colonial house that is as much a contribution to precedent as were the old houses.<sup>25</sup>

Baum’s mastery of traditional styles was praised by the modernist architect Harvey Wiley Corbett, in the preface to a monograph on Baum’s work:

It is only the exceptional architect who has the force of will and the adventurous spirit to roam through all styles and all periods and make himself master of them all. And it seems to me that this is the signal achievement of Dwight James Baum in the realm of domestic architecture. He has had the spirit and the guts to tackle Colonial, Georgian, Italian, Tudor, etc., and to emerge in every case with banners flying.<sup>26</sup>

#### Dwight Baum’s Design for the 5122 Post Road House

The house at 5122 Post Road was altered during the first phase of Fieldston’s development and is one of Baum’s early buildings in the area. In May 1915, the Delafield Estate realty corporation sold the old farmhouse located on a quarter acre lot to Willett R. Skillman, the president of the Estates Contracting Company, which was located on Burnside Avenue in the Bronx. A few weeks later, the *Real Estate Record & Guide* announced that Dwight James Baum had been retained to bring the house up to date and planned “extensive alterations, amounting “practically to reconstruction.”<sup>27</sup> The Skillmans were in residence

by May 1916 when Willett Skillman was listed at Post Road in Trow’s New York City directory.

The two-and-one-half-story vernacular farmhouse, which had been built over the course of three centuries, was altered and enlarged by Baum to create a modern suburban home in keeping with the house’s Colonial history. His alterations included the addition of a modern kitchen wing with a “breakfast porch”<sup>28</sup> (now enclosed) and a second-story maid’s room on the south side of the building and a building-wide screened porch on the north side of the building. The west wall of the stone section was raised from one-and-one-half stories to two-and-one-half stories. The roof of the old wood section was lowered by about three feet; new windows were created on the west facade; and the west entrance on Post Road was moved so that it aligned with the existing east entrance facing Old Albany Post Road. Both the east and west entrance porches were replaced. On the north side of the building, French doors were installed at the first story to access the porch, the chimney was rebuilt; and quarter-lunette windows were inserted in the attic gable. A new window was also inserted on the south gable wall of the old stone wing, and the top part of the south chimney, which had collapsed, was rebuilt.<sup>29</sup>

Baum drew on different aspects of Colonial architecture in designing the building’s primary facades. The eastern garden front, facing Old Albany Post Road was treated as a formal Georgian facade, with a symmetrically-articulated central block flanked by porticoed dependencies. To achieve this effect, Baum altered the height and pitch of the roof on the frame wing matching them to that of the stone wing to create a continuous roof which was reshingled. The roofline was enriched with a heavy molded cornice that extended across the length of the facade and on to the raking eaves on the gables of the north and south walls. The stone portion of the building was whitewashed and the clapboards were painted white to provide a uniformity of color. Identical shutters were installed at all the windows on first story and louvered blinds on all the windows at the second story. The center entrance was emphasized by a columned portico surmounted by a latticed railing (no longer extant, porch now enclosed). Matching columns and railings were used for the kitchen and north porches.

On the western facade, which had become the front rather than the rear of the house due to the opening of Post Road in 1913,<sup>30</sup> Baum created an asymmetric design in which each section of the building was given a distinctive treatment. This solution responded to the changes in the plan of the house would have made a symmetrical design almost



impossible to achieve; however, it also reflected Baum's affinity for what he once described as "the quaint Colonial character of farmhouses which were added to from time to time as the needs of the families called for, or as the farmers who kept them prospered."<sup>31</sup> He used a three-bay design for the old frame wing, and different two-bay designs for the central stone section and the new kitchen wing. The newly-created front entrance did not quite align with the newly-created second-story window above and the first- and second-story windows of the stone section and the kitchen wing were also subtly askew. There were also variations in the height and pitch of the roof over the three wings with the shed-roofed dormer used only above the old frame wing. This treatment provided a picturesque roofline, created an impression of complex massing for an essentially planar facade, and contributed to the impression that the building had been added to over time. Baum also used the roof treatment to adjust the proportions of his design, disguising the width of the stone section by extending the roofs of the old frame wing and the new kitchen wing over the stone core. Baum set off the center section of the stone core by a pair of prominent downspouts (no longer extant) and by the treatment of the overhanging eaves which set back above the second-story windows.

Baum attempted to retain and preserve "as much as possible of the old building."<sup>32</sup> The new kitchen wing was faced with clapboards to match the siding on the old frame wing and the north chimney was rebuilt to resemble the historic south chimney. The square posts from old porches on the east and west facades were saved and reused and copies fabricated where required. The new first-story shutters were modeled after the existing shutters. Moreover, the wrought-iron strap hinges on the old shutters, thought to be "the handiwork of the old-time village blacksmith,"<sup>33</sup> were duplicated and installed on the new shutters and blinds.<sup>34</sup> The white paint used for the clapboards and whitewashed stone, the bracketed hood over the kitchen door, the six-over-six wood window sash, the fanlight lunettes over entrances and pilastered door surround at the main entrance on Post Road contributed to the Colonial effect and helped the remodeled house "to resemble as near as possible an old New England prototype."<sup>35</sup>

#### Subsequent History<sup>36</sup>

Willett and Ellen (aka Elsie) Skillman occupied the house at 5122 Post Road until his death in October 1931. In 1933 Elsie Skillman and her three children sold the property to Willett Skillman's former business

partner, Lester J. Moran, and his relative, William V. Moran. The property subsequently passed to George and Meta McWicker who occupied the house from 1942 to 1944.<sup>37</sup> Around 1945, the house was purchased by Milton and Florence Eisen who retained ownership of the property for over fifty years. In December 1999, the Estate of Florence Eisen sold the property to Peter C. Savasta and Julie M. Ruf.

#### Description

The Hadley House is located on a steeply sloping rectangular lot that extends through the block from Post Road to Old Albany Post Road. On the eastern side of the property are remnants of an historic fieldstone retaining wall, much of it hidden by undergrowth.

Built over the course of three centuries, the two-and-one-half-story house assumed its present form in 1915 when it was remodeled to the designs of Dwight James Baum. The oldest portion of the house, dating from the eighteenth century, is stone. The frame wing to its north was built in the early nineteenth century but was extensively remodeled by Baum. The frame kitchen wing on the south side of the building and the porches were added in 1915. Both frame wings were originally clapboarded but are now covered with vinyl siding. The gabled roof, originally shingled, is covered with asphalt felt. The building retains much of the neo-Colonial detailing that Baum created for both the old and twentieth-century parts of the building, including the paneled multi-light wood doors and the historic six-over-six wood window sash. All of the historic windows have exterior non-historic vinyl storm sash with non-historic vinyl surrounds. The doors are either partially covered by non-historic exterior storm doors or concealed within enclosed porches. Some of the porch columns were salvaged from the house's nineteenth-century porches; the others are replicas. All of the surviving Baum designed wood window shutters have been moved to the west facade. In Baum's original design the first story shutters were painted white and the upper story louvered blinds were painted a dark color. The stone sections of the building were whitewashed and the clapboards, wooden porches, door and window surrounds, and window sash were painted white, while the doors were a dark color. At present, the vinyl siding is tan, the wood porches, door surrounds, and cornices are cream; the doors, the windows trim, window sash, and shutters are brown.

**Western facade:** Basically rectangular in plan, the house is approximately sixty-feet wide (including the side porch) and twenty-five-feet deep (excluding the

entrance porches). Both of the long facades are treated as primary facades. The western facade facing Post Road is articulated with a picturesque, asymmetric neo-Colonial design. Reading from north to south, the sections consist of: a one-story wood side porch with a flat roof; a two-and-one-half story, three-bay-wide frame section with a gable roof and shed-roofed dormer; a two-and-one-half story, two-bay wide stone section; and a two-story, two-bay wide frame kitchen wing.

The side porch is approximately twelve-feet wide. It has paired square Tuscan columns at its north corner and a half column at its south corner attached to the north wall of the house. These support a full entablature with an overhanging cornice. Originally the porch was surmounted by a roof deck which had wood latticework railings. Currently there is a non-historic aluminum framework for a screened enclosure.

The northern three-bay frame section is articulated with a subtly asymmetric composition. The windows retain their historic wood six-over-six double-hung wood sash at the first and second story. The original multipane sash in the attic windows have been replaced by non-historic one-over-one double-hung windows. All the first- and second-story windows except for the south second-story window have historic wood shutters with wrought-iron hardware. The shutters at the first story may be in their original location, the second-story shutters replace louvered blinds. The attic windows also had louvered blinds which have been removed. The entry is set off by a wide wood porch with Tuscan columns that carry full entablature with a strongly projecting cornice. The porch extends across a portion of the stone facade. Double Tuscan pilasters flank the doorway which has a molded arched surround. The entry retains its original paneled multilight door and wood fanlight transom with wood glazing bars. Changes to the porch include the installation of a non-historic aluminum storm door, the attachment of metal numerals to the south pilaster, and the addition of a non-historic metal mailbox to the south of the door. The porch roof has lost its latticed balustrade. The overhanging roof eaves and the dormer retain their original molded wood cornices.

The center stone section of the facade was raised from one-and-one-half stories to two-and-one-half stories in 1915. At that time the old kitchen entrance was converted to the north first-story window opening and window openings were created at the second story. The stone lintels above the first story openings have been painted. All of the windows have historic

six-over-six double-hung wood sash windows which are protected by non-historic exterior storm windows. All four windows have historic wood shutters with historic hardware. The shutters at the second story have been moved from elsewhere on the facade replacing original louvered shutters. This section of the facade has a very complex roof treatment in which the eaves set back above the second windows. The cornice molding of the kitchen wing extends on to the south corner of stone wing and is matched by a section of molding on the north corner of the stone wing. The stone section remains largely intact except for the removal of the wood hatchway that provided access to the basement. The massive brick chimney at the south end of the roof dates from the eighteenth century but was partially rebuilt in 1915.

The 1915 kitchen wing is articulated with an asymmetric design. The first story entrance is at the north corner of the wing. The entry retains its original multilight wood door which is partially concealed by a non-historic exterior storm door. The wood neo-Colonial hood above the door is supported by curved brackets. There is a non-historic light fixture attached to the bottom of the hood and a non-historic metal alarm next to the north bracket. The wood trellis that originally articulated the blank section of wall (in front of a staircase) has been removed. The two second-story windows have lost their original pivoting multipane sash and now have aluminum framed jalousie windows.

**Eastern facade:** The eastern garden facade was designed as a formal Georgian front with a five-bay wide center block flanked by dependencies. Originally the stone two-bay southern section of the facade was whitewashed, and the northern three-bay clapboarded section was painted white. The original whitewash has largely worn off, and the white clapboards have been replaced by vinyl siding. The mortar was repointed and the stonework may have been rebuilt at the south corner of the main block. There is stucco parging between the first and second stories at the south corner of the stone section and at the north corner near the second story window. The facade features a regular arrangement of window bays containing six-over-six double-hung wood sash, a central entrance porch, a prominent cornice and a side-gabled roof with corner chimneys. The entrance porch, which straddles the stone and frame sections of the facade, originally matched the entrance porch on the west facade but has been enclosed with non-historic multipane wood-and-glass windows. The porch has a non-historic storm door. The original entrance retains its historic arched surround, wood and

glass fanlight, and paneled door. The first- and second-story windows are protected by non-historic exterior storm windows. All of the shutters have been removed from this facade but historic wrought iron hardware remains embedded in the mortar of the stone section of the facade. Non-historic light fixtures have been attached to the stone portion of the facade just south of the entrance porch and beneath the middle second-story window on the frame portion of the facade. An electric meter has been installed on the south corner of the main block.

To the south of the main block, the two-story gabled kitchen is set back behind a one-story porch that originally echoed the design of the side porch on the north facade. The porch has been enclosed with wood and glass windows that match the glazing of the entry porch. The bulk head beneath the windows and the intercolumniations at the south corner of the facade are covered with vinyl siding, however, the porch columns remain visible. The two square second-story windows have lost their original pivoting multipane sash which were replaced by aluminum-framed jalousie windows. On the north side of the east facade the articulation of the side porch is identical to that of the west facade except that there is a door in the screen porch framework.

**North facade:** On the north side of the house the side porch extends across the length of the facade. The porch has single columns at its center and paired columns at its corners. The aluminum screen framework extends across the length of the facade. Aside from having been covered with vinyl siding, the gabled north elevation remains largely intact. It features a central brick chimney laid in Flemish bond. The chimney is surmounted by a small non-historic brick flue cap. The chimney pierces the molded raking cornice that extends along the eaves of the gable. The gable is also articulated at its corners by horizontal cornice returns. The second story windows

are set off by wood surrounds. The windows retain historic six-over-six double-hung wood sash which are protected by non-historic storm windows. The windows have lost their original louvered shutters. At the attic historic quarter-lunettes flank the chimney. The windows have wood surrounds and retain their wood sash with radiating tracery bars.

**South facade:** The south gable wall of the kitchen wing is faced with vinyl siding. The gable is articulated with molded cornice returns and by molded cornices along its raking eaves. There is a non-historic light fixture attached to the soffit of the west return. Both the first and second story are articulated by a historic eight-over-eight double-hung wood sash window in a wood surround. Both windows have non-historic exterior storm windows. The south side of the enclosed porch has a window and glass multipane window and an entrance with a non-historic screen door. The south gable wall of the stone section of the building is visible at the second-story and attic. The stone wall retains traces of whitewash and stones adjoining the kitchen-wing gable have a dark coating. The gable eaves are enriched by raking cornices and there is a horizontal cornice return at the east corner of the facade. Installed in 1915, the large rectangular window at the second story has a long stone lintel that is painted. The window retains its historic wood surround and six-over-six double-hung wood sash. It is flanked by historic wrought iron shutter hardware which is set into the stone wall. The small attic window on the east side of the gable dates from the eighteenth century. The historic wood window casing and four-light casement in this window probably date from the late nineteenth century.

Report prepared by  
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## NOTES

1. With reference to the survey attached at the end of this report, the landmark site is "Parcel A" minus the southerly portion of said parcel that begins at the northeasterly most point of the existing one story garage and continuing both easterly and westerly though the Parcel to meet the easterly and westerly lot lines at an angle of 90 degrees, and southerly along the easterly and westerly lot lines of the parcel to the southerly lot line.
2. This discussion of the history of the Kingsbridge-Fieldston-Riverdale area and the early history of the 5122 Post Road House is drawn from the following sources: William A. Tieck, *Riverdale, Kingsbridge, Spuyten Duyvil* (1968; rpt. New York: Kingsbridge-Riverdale-Van Cortlandt Development Corporation, 1989); John McNamara, *History in Asphalt: The Origin of Bronx Street and Place Names* (Harrison, NY: Harbor Hill Books, 1978), 136, 186, 423; Stephen Jenkins, *The Greatest Street in the World* (New York: G.P. Putnam's

- Sons, 1911), 331-55; Stephen Jenkins, *Story of the Bronx* (New York: G.P. Putnam's Sons, 1912), 177-91, 325-29; *Philipsburg Manor* (Tarrytown: Sleepy Hollow Restorations, 1969); Landmarks Preservation Commission, *Riverdale Historic District Designation Report* (LP-1663)(New York: City of New York, 1990), 7; "'Oldest' Landmark to Be Modernized," *Real Estate Record & Guide*, May 22, 1915, p. 865; Mary E. Kane, *Yesterday in Riverdale and Spuyten Duyvil* (New York: Riverdale Neighborhood Association, 1947); Randall Comfort, *History of Bronx borough, city of New York* (New York: North Side News, 1906).
3. Bronx County, Office of the Register, Liber Deeds and Conveyances, Liber 14, p. 387. William Hadley was a descendent of Joseph Hadley who settled in Kingsbridge-Riverdale area in the 1690s. His mother was Rebecca Dyckman of the northern Manhattan family and his wife was Elizabeth Tippet Warner, a descendant of two families prominent in the Bronx. The Dyckman and Hadley families were both involved in building the Free Farmers Bridge across the Spuyten Duyvil. William Hadley was especially prominent in the local Committee of Safety and he and his brother George were instrumental in revealing that the proprietor of the inn near the Kings Bridge, who had been appointed the first Captain of the militia, was a British agent. See William Solyman Coons, "The Tibbits or Tibbetts Family: Descendants of George Tippet of Yonkers, New York," *New York Genealogical & Biographical Record* [NYGBR] 51 (1920), 66, 70; Norman Davis, *Westchester Patriarchs* (Bowie, Maryland: Heritage Books, 1988), 106; William Scharf, *History of Westchester County, New York* (1886, rpt. Camden, Maine: Picton Press, 1992), v. 1, 748, 750, 753, 759.
  4. Liber Deeds and Conveyances, Liber 14, p. 383. The contents of William Hadley's will are described in the deed. A copy of the survey map of the Hadley farm is on file at the Topographic Division of the Office of the Bronx Borough President. The author would like to thank Daniel Donovan of the Topographic Division for bringing this map and the other records regarding the Hadley House at the Topographic Division to her attention and to thank William Mouzon of the Topographic Division for his assistance in getting prints of several extremely large and cumbersome file maps.
  5. Liber Deeds and Conveyances, Liber 15, 207.
  6. Tieck, 104. The house was destroyed by fire in the 1960s.
  7. The mortise-and-tenon framing, sawn timbers, and hand-made square-headed nails used in the construction of the addition would suggest that it was built during the second quarter of the nineteenth century.
  8. "'Oldest Landmark," 865; Comfort; Kane, 25.
  9. In "'Oldest' Landmark," 865, the following details were noted which are also indicative of the age of the house: "All the materials are hand made; the beams are hand hewn and the nails of wrought iron. The laths were also made by hand and consist of long strips split by rough hewn timbers. The supports on the first floor are about ten inches square, those on the second floor, approximate four inches by six inches. The roof rafters are five inches wide by four inches deep."
  10. "'Oldest' Landmark," 865
  11. Baum believed that it had served as the "guardhouse at the southern entrance to the manor." See "'Oldest' Landmark," 865.
  12. Robert Bolton, Jr., *A History of the County of Westchester* (New York: Alexander S. Gould, 1848); Robert Bolton, Jr., *A History of the Several Towns, Manors, and Patents of the County of Westchester* (New York: C.F. Roper, 1881), 624-625.
  13. For early timber-framed "saltbox" houses and early building techniques, see Abbott Lowell Cummings, *The Framed Houses of Massachusetts Bay* (Cambridge: Belknap Press, Harvard University Press, 1979); for early stone construction, see Helen Wilkinson Reynolds, *Dutch Houses in the Hudson Valley Before 1776* (New York: Holland Society, 1929); Rosalie Fellows Bailey, *Pre-Revolutionary Dutch Houses and Families* (New York: Holland Society, 1936); LPC, *Adrian and Ann Wyckoff Onderdonk House Designation Report*, prepared by Jay Shockley (LP-1923)(New York: City of New York, 1995), 2-4.



14. This section on the development of Fieldston is based on the following sources: Bernard L. Stein, "Fieldston: A Suburb in the City," *Riverdale Press*, Dec. 3, 1998, special section; Edward C. Delafield, "A Fashionable Suburban Section," *Real Estate Record & Guide*, Nov. 22, 1913, 939-940; Delafield Estate Inc., *Fieldston: Riverdale-on-Hudson, Upper New York City* (New York: printed privately, 1911); Fieldston Property Owners' Association, Inc. *The Story of Fieldston* (New York: printed privately, 1955); Anthony Robins, "Visible City:[Fieldston in Riverdale]," *Metropolis*, Dec. 1984, pp. 34-39; "Heirs of Delafield Estate Order Joseph P. Day to sell 1,000 Plots," *New York Times*, May 6, 1923, sec. 9, p. 1; "Group Buys Fieldston," *New York Times*, May 2, 1924, p. 35; "Fieldston Resale," *New York Times*, May 18, 1924, sec. 9, p. 1.
15. For the corporation see: New York County Clerk, Division of Old Records, Certificates of Incorporation, File 1232-09 C.
16. Ibid.
17. By 1929, Fieldston Inc. had successfully sold most of its holding and turned over the management of the remaining property and the collection and administration of its street maintenance fund to the Fieldston Property Owners' Association, Inc. Fieldston Inc. was liquidated in 1953. The Fieldston Property Owners' Association is still in existence. See Fieldston Property Owners, Inc., *Story of Fieldston*, 6-10; Stein, "Fieldston: A Suburb in the City."
18. This section has been adapted from Landmarks Preservation Commission, *Anthony Campagna Estate Designation Report*, prepared by Anthony Robins (LP-1887)(New York: City of New York, 1993), 2-3; LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647)(New York: City of New York, 1990), v. 1, A7; Other sources include Stern, *NY 1900*, 432-433; Stern, *NY 1930*, 500-503; *The Work of Dwight James Baum, Architect*, foreword by Harvey Wiley Corbett, introduction and commentary by Matlack Price (New York: William Helburn, Inc., 1927); "Baum, Dwight James," *National Cyclopaedia of American Biography*, v.29, 302-303. Anthony Robins, "Visible City:[Fieldston in Riverdale]," *Metropolis*, December 1984, pp. 34-39.
19. Stern, *NY 1900*, 433.
20. Federal Writers' Project, *New York City Guide* (1939; Rpt. New York: Octagon Books, 1970), 527.
21. Quoted by Matlack Price in his introduction to *The Work of Dwight James Baum*.
22. Joseph Cummings Chase, "The Architecture of Houses discussed by Dwight James Baum," *Country Life*, Oct. 1927, 53.
23. Ibid.
24. Ibid.
25. Ibid.
26. Harvey Wiley Corbett in the foreword to *The Work of Dwight James Baum*.
27. "'Oldest' Landmark," p. 865. About a month after work had begun on the house Baum filed an application with the building department to erect a garage at the southwest corner of the property about ten feet from the new kitchen. See New York City Department of Buildings, Bronx, Block and Lot Records, Block 3415H, lot 13, Alteration permit 669-1915.
28. Ibid.
29. Inside the house, new plumbing and electricity were installed, the old kitchen was converted to a pantry, and partitions were moved to widen the center hall and to create a living room. Upstairs the changes in fenestration and roofline would have resulted in a number of changes in the bedrooms and hall.
30. The Old Albany Post Road survives as an unused alley.

31. Written in regard to Baum's alterations and additions to the Lewis House in Hartsdale, New York; see "Notes on the Illustrations of the Work of Dwight James Baum, Architect," unidentified clipping in the New York Public Library, Art & Architecture Collection, Dwight James Baum Artists File.
32. "'Oldest' Landmark," p. 865.
33. Ibid.
34. Ibid.
35. Ibid.
36. This section on the later history of the 5122 Post Road House draws on the following sources: Bernard L. Stein, "Change is on the Way for 250-year-old House," *Riverdale Press*, Mar 25, 1999; "Letters to the Editor: Memories of the Hadley Farmhouse," *Riverdale Press*, Mar 16, 2000; New York County Clerk, Old Records Division, Certificate of Incorporation, Estates Contracting Co., 1461-1912.
37. A building contractor, McWicker made several interior alterations including converting the butler's pantry (formerly the kitchen) to a bathroom.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, architecture, and other features of this building, the Landmarks Preservation Commission finds that the Hadley House at 5122 Post Road has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

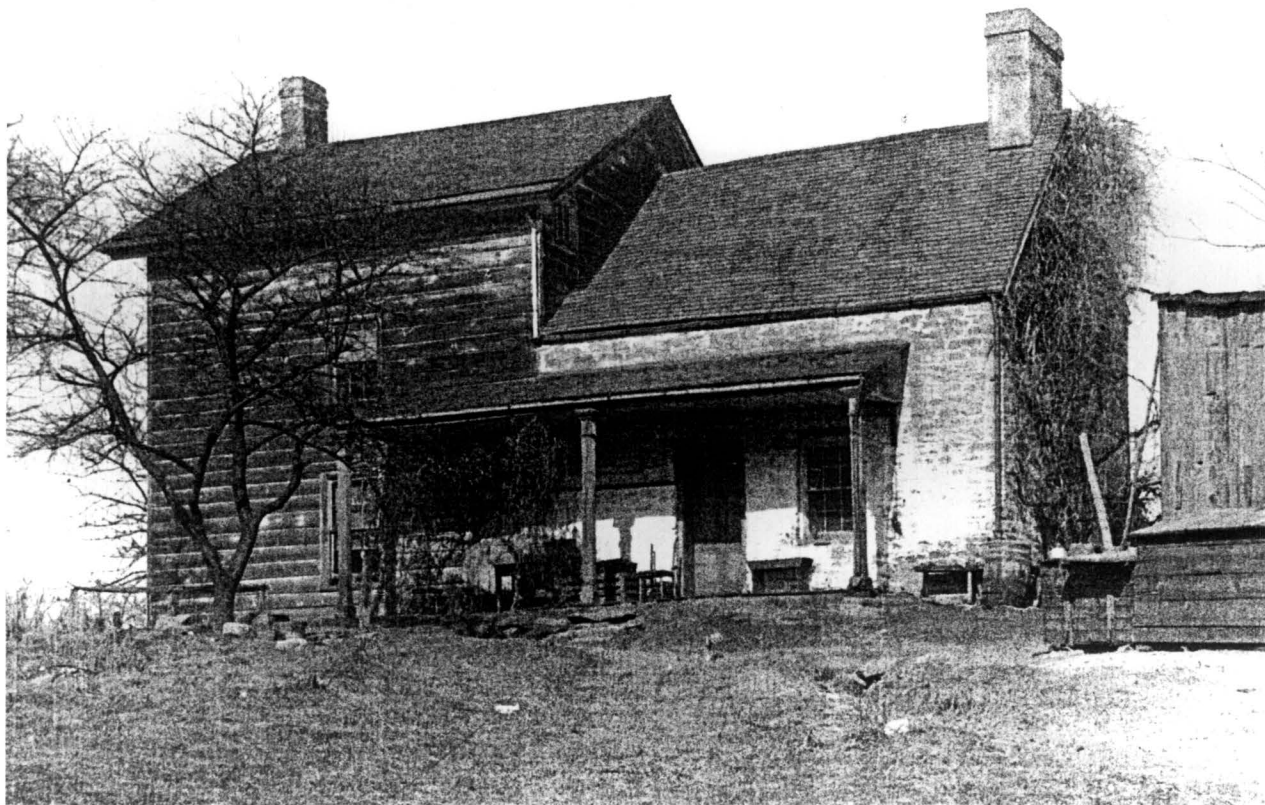
The Commission further finds that, among its important qualities, the Hadley House at 5122 Post Road is, in part, one of the oldest houses in the Bronx as well as one of the few stone eighteenth-century vernacular farmhouses surviving in New York City; that the house was built over the course of three centuries; that the house was remodeled and enlarged in 1915 to the designs of prominent architect Dwight James Baum, one of the country's most prolific architects working his historical styles at that time; that the stone portion of the house was probably erected by a tenant farmer on the Philipsburg Manor estate; that in 1786 William Hadley, a local farmer whose name has long been associated with the house, bought the property; that Major Joseph Delafield acquired the Hadley's property in 1829 and rented the house to a tenant farmer; that in the second quarter of the nineteenth century a large two-and-one-half-story frame wing was constructed on the north side of the house; that by 1900 the house was noted for its early date and that it survived the subdivision of the Delafield estate into the original Fieldston development; that in 1915 the estate sold the house to William Skillman who hired Baum to convert the farmhouse to a modern suburban home; that the Hadley House is one of Baum's earliest buildings in the area; that Baum drew on different aspects of Colonial architecture for the remodeling, treating the garden elevation as a formal Georgian facade, and the asymmetrical Post Road elevation in the manner of old Colonial farmhouses; that the house retains much of the neo-Colonial detailing created by Baum for the old and twentieth century parts of the building; that the house remains a private residence.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Hadley House, 5122 Post Road, Borough of the Bronx, and designates Borough of the Bronx Tax Map Block 5825, Lot 1513, in part, consisting of that portion of said lot bounded by the following area: starting from a point 25 feet south of the northwesterly end of the westerly lot line adjacent to The Post Road and continuing south on said lot line to a point approximately 47.8 feet from the southwesterly most point on the westerly lot line, easterly at an angle of 90 degrees through the lot to the eastern lot line adjacent to The Old Albany Post Road, northerly along the easterly lot line to a point approximately 25 feet south of the northeasterly most point of the easterly lot line, and westerly at an angle of 90 degrees through the lot to the point of beginning as its Landmark Site.

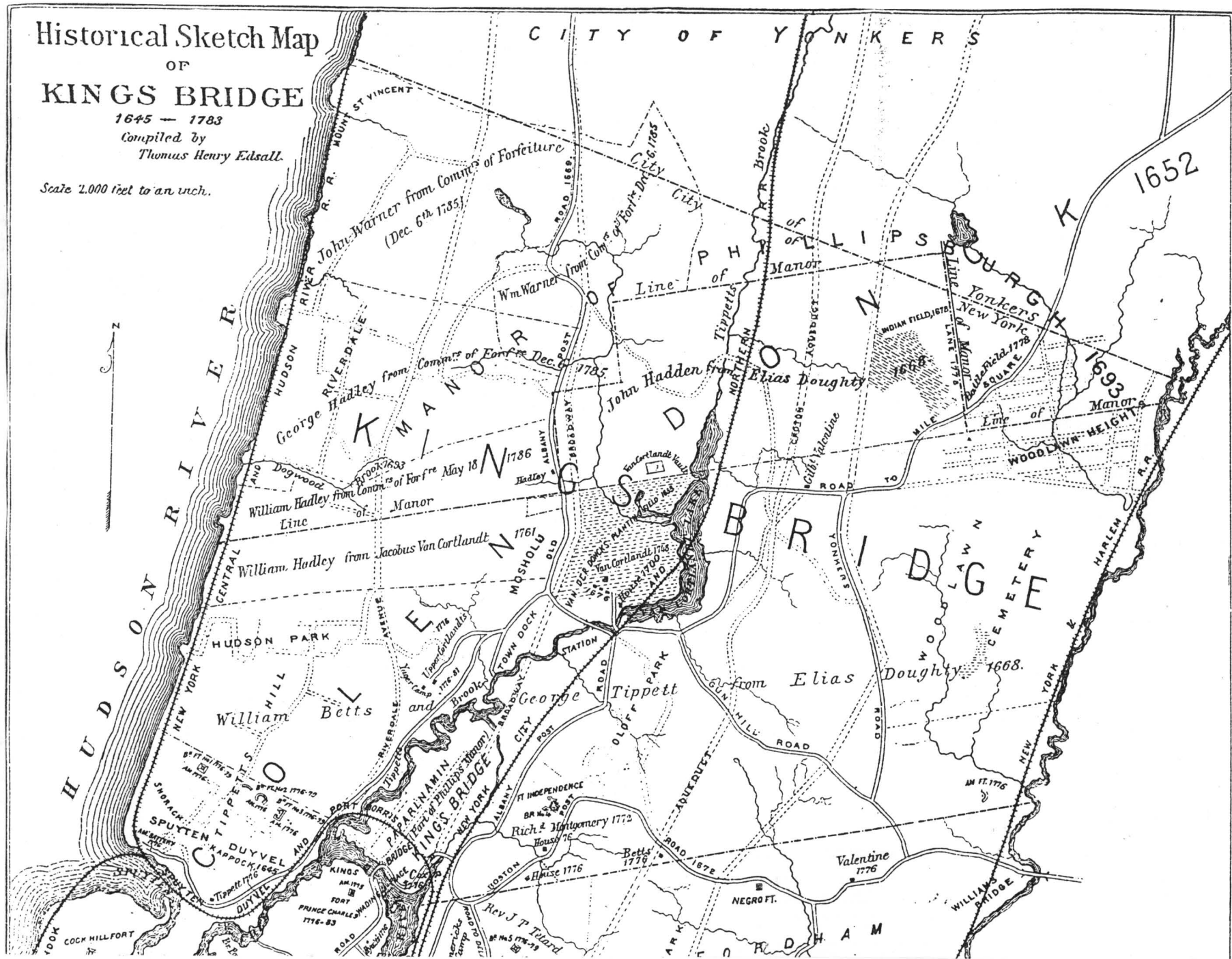


Hadley House in the early 1900's prior to the 1915 remodeling and additions  
View from The Old Albany Post Road showing the eastern and southern facades  
Source: *Real Estate Record & Guide*, 1915





Hadley Farmhouse, April 7, 1906  
 Top: Eastern facade facing The Old Albany Post Road  
 Bottom: Western elevation facing the farmyard  
 Photo Source: New-York Historical Society



Historical map of Kingsbridge showing William Hadley's farm prior to the Revolution and the land from Philipsburg Manor he purchased in 1786  
Source: Jenkins, *The Greatest Street in the World*

Lands of Elbert Achermann  
and Brother

old  
masonry  
tree

Garage

The house

Brook

The said  
Frederick  
Augustus  
Van Courtland  
Lot

House

Frederick  
Augustus Van  
Courtland's  
land

P

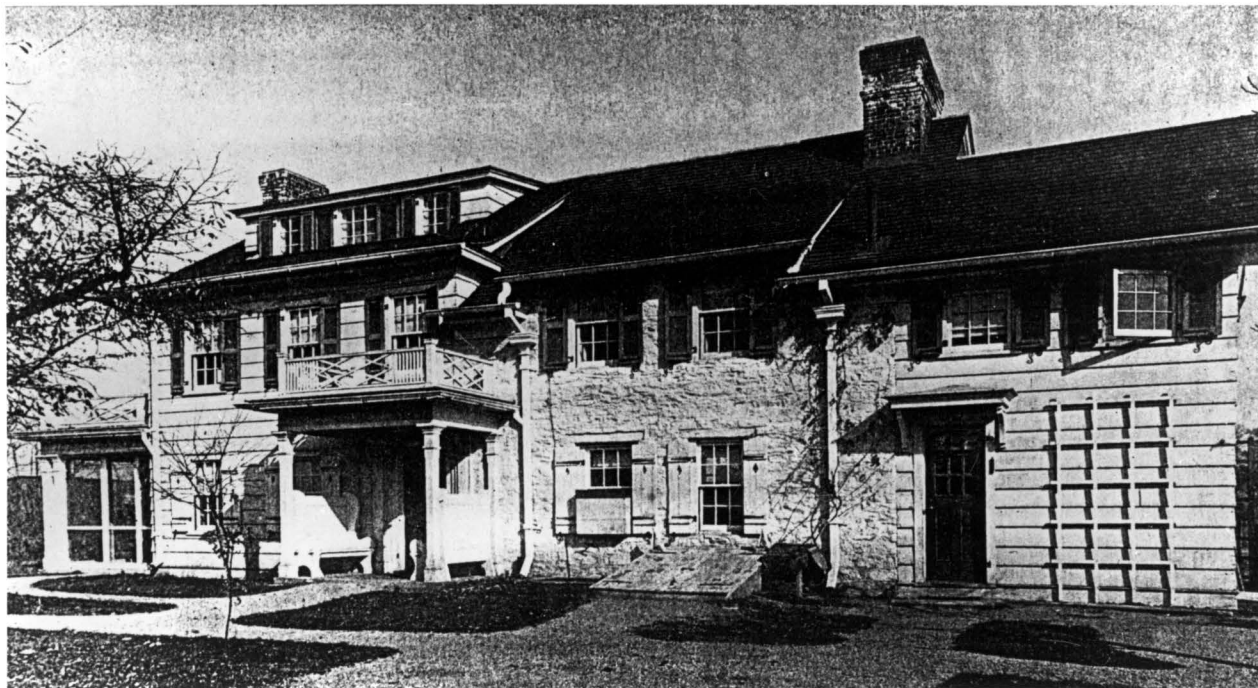
6.58160

Stump  
a house

Lands of Garret Garrison

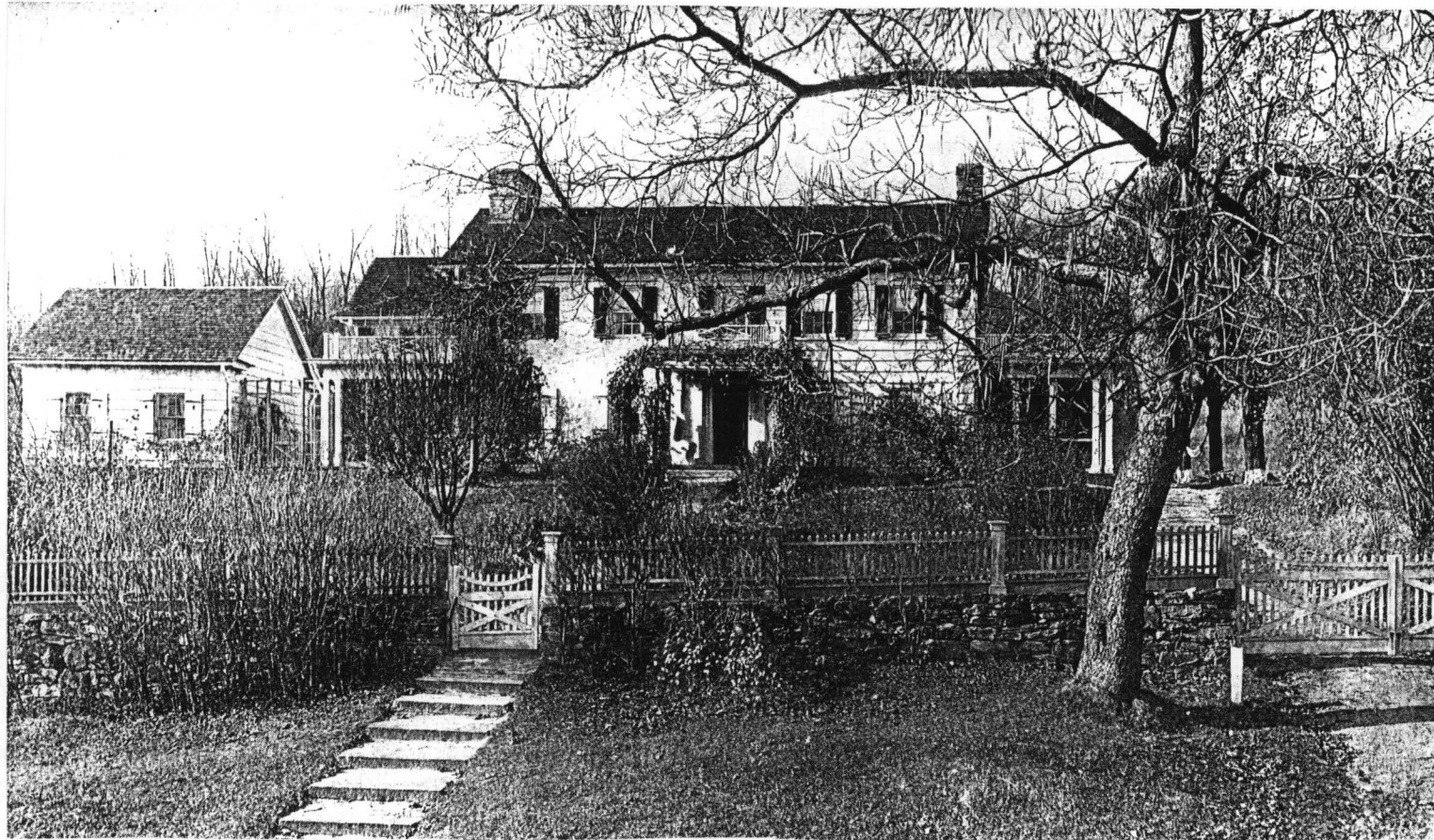
N.B. Where the small house by the Road is  
intended, the little Angle belongs to  
the T. ...

Detail from the survey map of William Hadley's farm drawn for Hadley's heirs by Robert Findlay, Land Surveyor, March, 25, 1826  
Source: Topographic Division, Bronx Borough President's Office



The Hadley House as altered by Dwight James Baum for Willett and Elsie Skillman, c. 1915-16  
Western front facing Post Road  
Source: *The Work of Dwight James Baum, Architect*





The Hadley House as altered by Dwight James Baum for Willett and Elsie Skillman, c. 1915-16  
Eastern garden front facing The Old Albany Post Road  
Source: *The Work of Dwight James Baum, Architect*

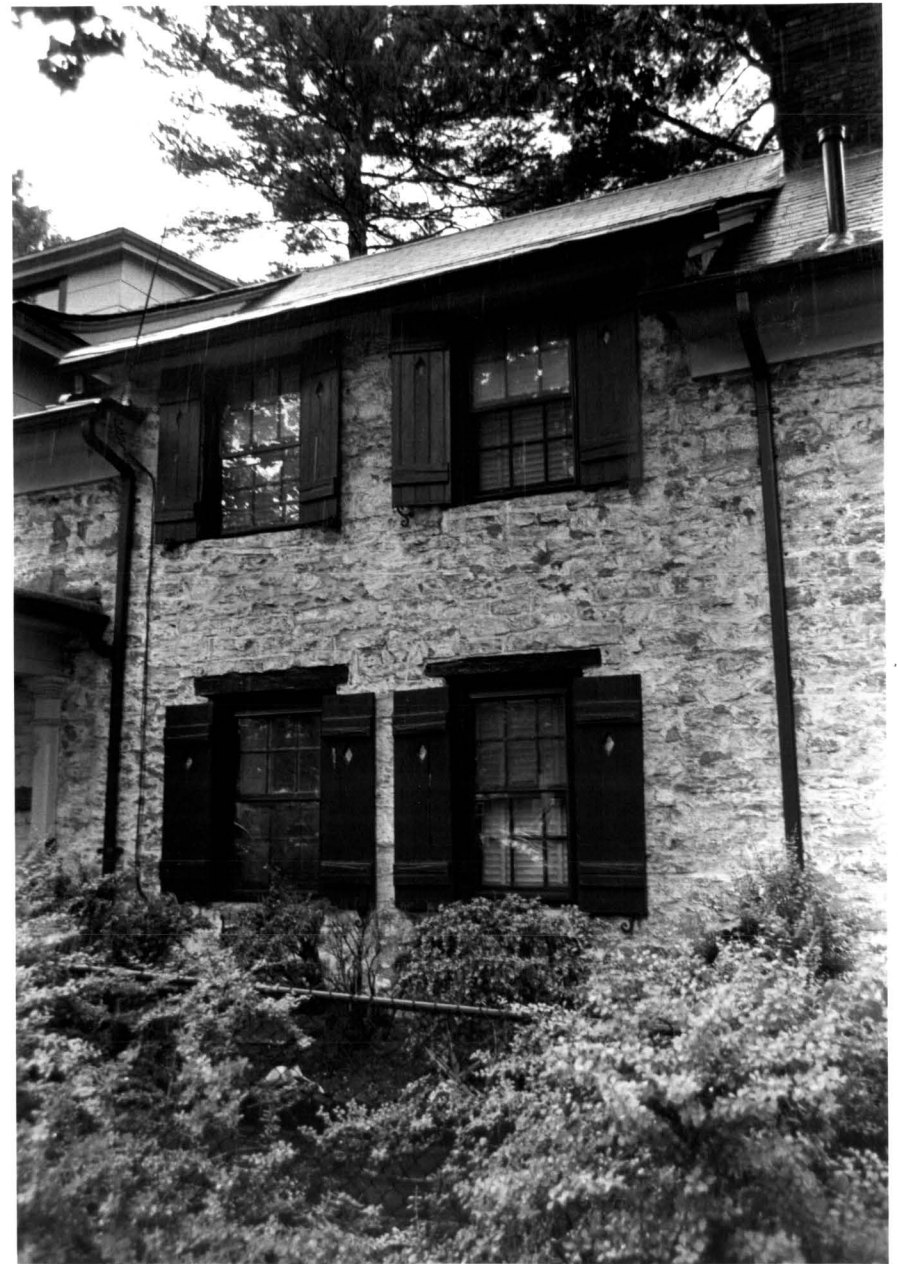


Hadley House, 5122 Post Road, The Bronx  
Western facade facing Post Road  
Photo: Carl Forster



Hadley House, 5122 Post Road, The Bronx  
Eastern facade facing the garden and The Old Albany Post Road  
Photo: Carl Forster





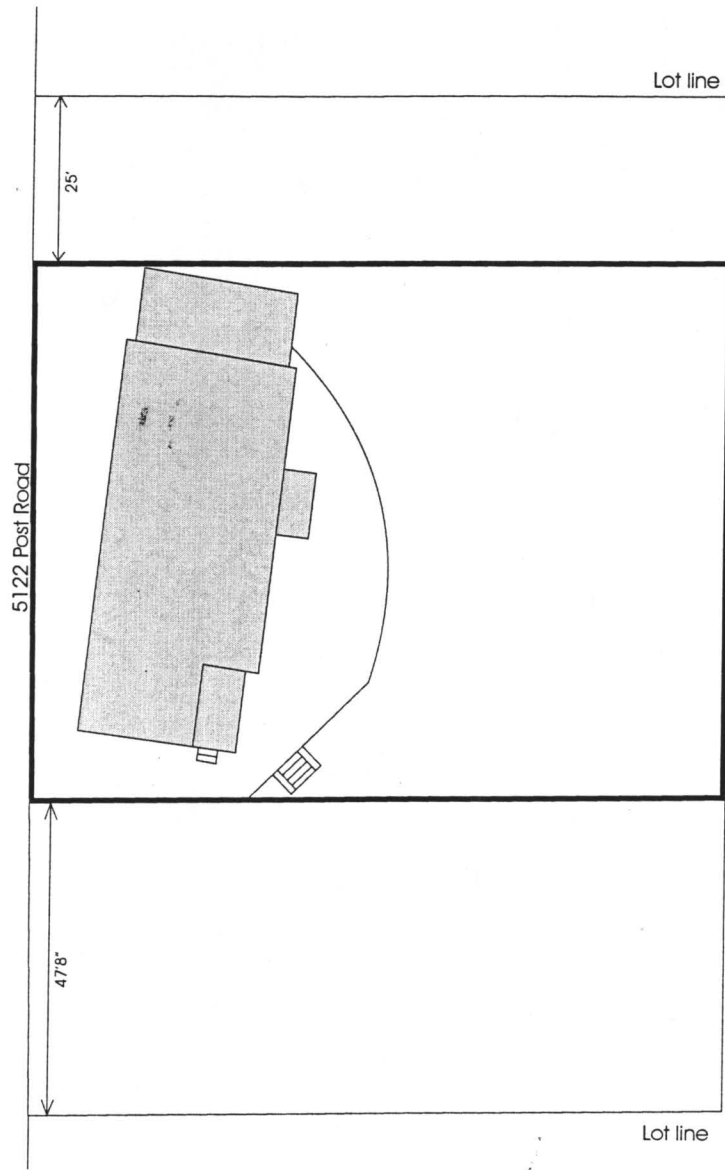
Details western facade facing Post Road  
Photos: Carl Forster





Northern facade  
Photo: Carl Forster

The Post Road



Old Albany Post Road

West 251st Street

Hadley House, 5122 Post Road, The Bronx

LP-2059

Landmark Site: Borough of the Bronx Tax Map Block 5825, Lot 1513. See attached.

Designated June 20, 2000

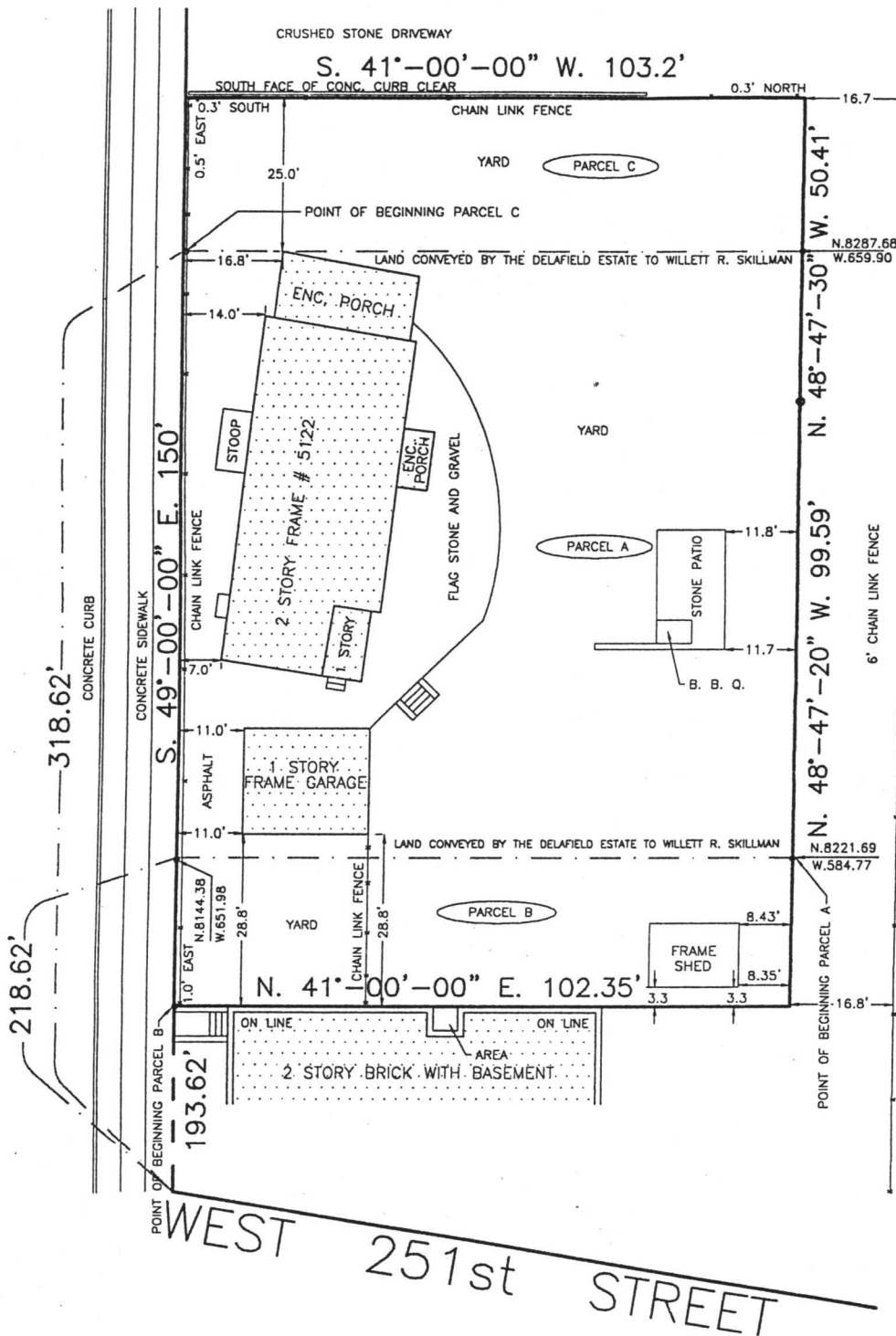
Landmarks Preservation Commission

— Site Boundaries



Map for Illustrative Purposes Only

THE POST ROAD



OLD ALBANY POST ROAD

THIS SURVEY IS INTENDED TO BE USED FOR TITLE PURPOSES ONLY AND IS SUBJECT TO WHATEVER A MORE COMPLETE TITLE SEARCH MAY REVEAL. IT IS NOT TO SCALE AND USING IT TO LOCATE NEW CONSTRUCTION MAY RESULT IN PROBLEMS FOR WHICH THIS SURVEYOR WILL NOT BE LIABLE.

### CERTIFIED TO:

TOPAZ ABSTRACT CORPORATION  
FIRST AMERICAN TITLE INS. CO.  
JULIA RUF AND PETER C. SEVASTA  
THE CHASE MANHATTAN BANK, ITS SUCCESSORS AND/OR ASSIGNS AS THEIR INTERESTS MAY APPEAR

DATE SURVEYED:  
OCTOBER 14, 1999

GERALD T. O'BUCKLEY, P.L.S.  
NEW YORK LICENSE 039834  
172-49 HENLEY ROAD  
JAMAICA, N.Y. 11432-2742  
TELEPHONE (718) 658-7634  
FAX (718) 658-0048



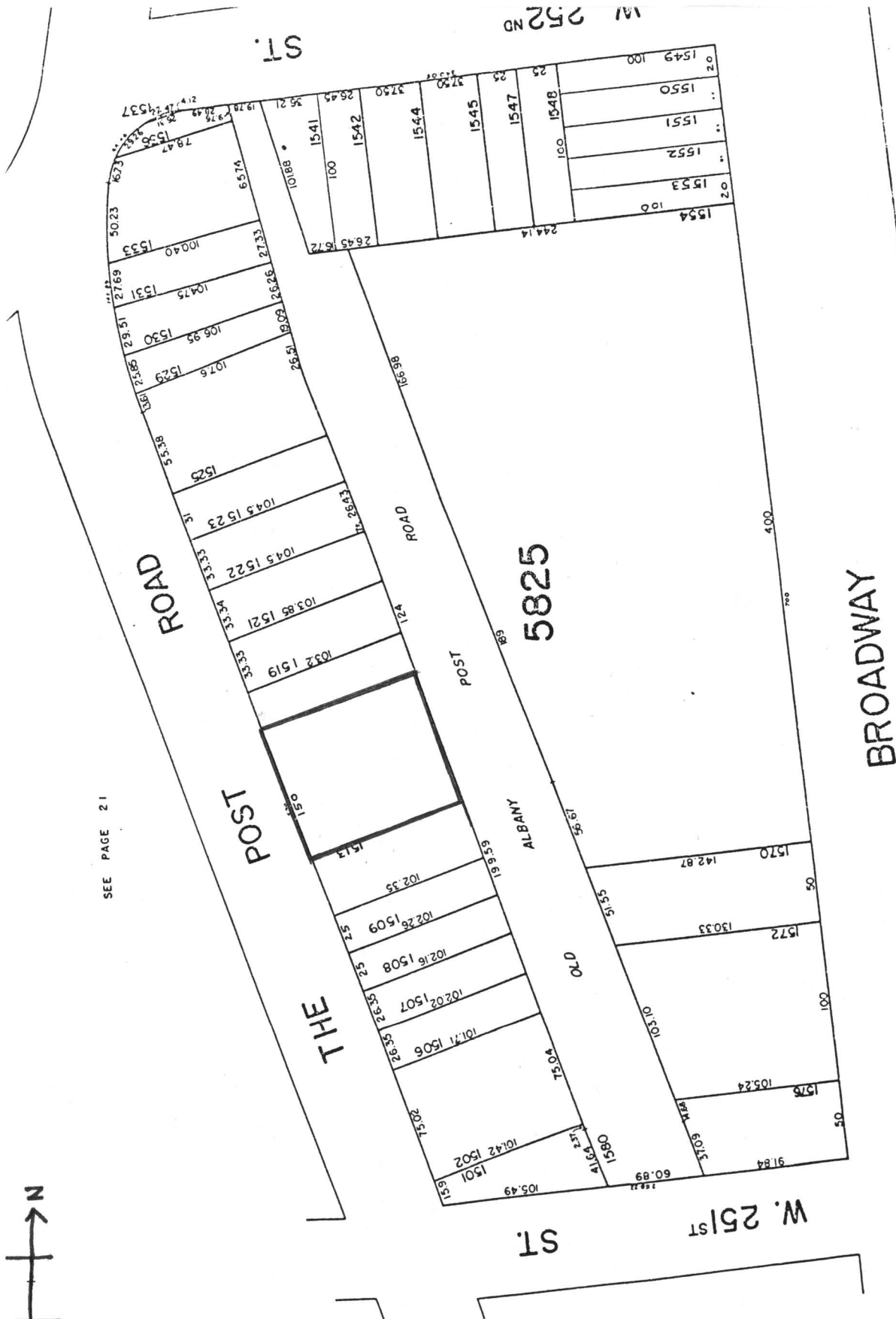
TAX MAP  
SECTION  
BLOCK 5825  
LOT 1513

FILED MAP  
SECTION  
BLOCK  
LOT

BOROUGH OF THE BRONX  
COUNTY OF THE BRONX  
STATE OF NEW YORK

TITLE NO. 26319

Hadley House, 5122 Post Road, The Bronx  
Survey map of Borough of the Bronx Block 5825, lot 1513



Hadley House, 5122 Post Road, The Bronx

Landmark Site: Borough of the Bronx Tax Map, Block 5825, Lot 13, in part,

consisting of that portion of said lot bounded by the following area: starting from a point 25 feet south of the northwesterly end of the westerly lot line adjacent to The Post Road and continuing south on said lot line to a point approximately 47.8 feet from the southwesterly most point on the westerly lot line, easterly at an angle of 90 degrees through the lot to the eastern lot line adjacent to The Old Albany Post Road, northerly along the easterly lot line to a point approximately 25 feet south of the northeasterly most point of the easterly lot line, and westerly at an angle of 90 degrees through the lot to the point of beginning.

Source: Dept. of Finance, City Surveyor, Tax Map