



# The Advocate

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Cazenovia Heritage  
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## Starting in May, a Year of Events!

Next month, Cazenovia Heritage will kick-off in National Preservation Month with two walking tours, one on **Saturday, May 15<sup>th</sup>** and one on **Sunday, the 23<sup>rd</sup>**. For registration and details, see the Programs & Events tab of the website, [www.cazheritage.org](http://www.cazheritage.org).

**June 19<sup>th</sup>**, Carl Stearns will deliver a presentation on exterior moldings; what are they and why are they important? Location to be announced, dependent on Covid restrictions.

**July 24<sup>th</sup>** promises a workshop on repair, restoration, and care of historic windows by Kyle Reigel. Kyle is a professional restoration consultant based in Sydney NY and focuses exclusively on window and gravestone preservation. Details to be announced.

## The View from the Cupola

Perhaps no sight is more welcome than the green shoots of Spring as they push up through the snow. Cazenovia Heritage’s green shoots are also showing: energized volunteers have developed a plan of programs for the upcoming year, and a website is now live. Spring’s arrival brings not only hope for what is yet to come but also a renewed commitment to preserving the historic architecture and character of our community.

Our highlighted resource this month is the iconic Gothic Cottage. This past winter, the Town held a public hearing on the future of the Gothic Cottage as the site of the Town’s offices and the extent of alterations that would be required if it is to provide a functional, accessible, and technologically enabled facility to serve the community’s needs for the foreseeable future.

The question is two-fold: Do we want the Town offices to remain at Gothic Cottage or would somewhere else in the Village or Town be acceptable? And if the offices were to remain there, are we willing to destroy much of what makes the Gothic Cottage one of the finest examples of Gothic Revival architecture in New York State?

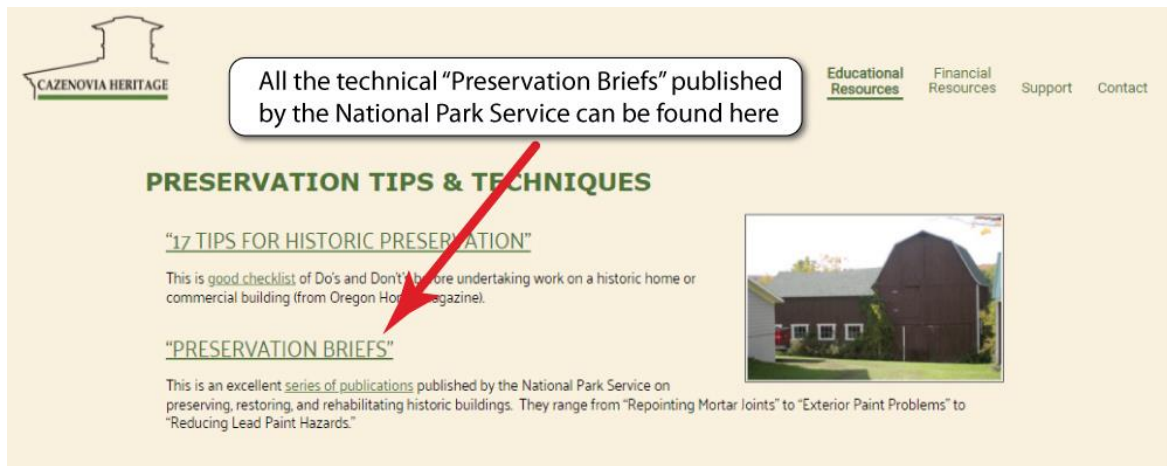
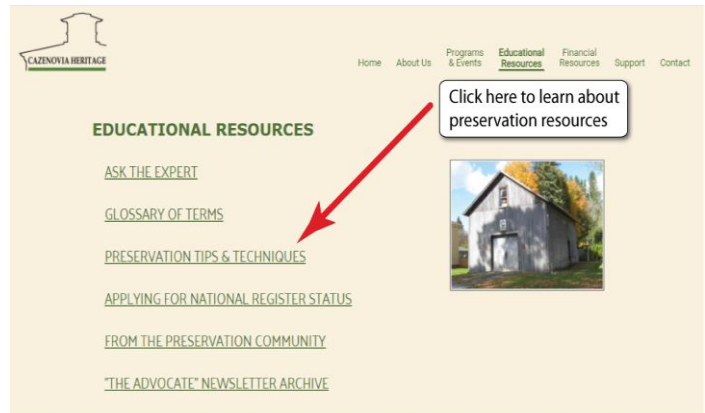
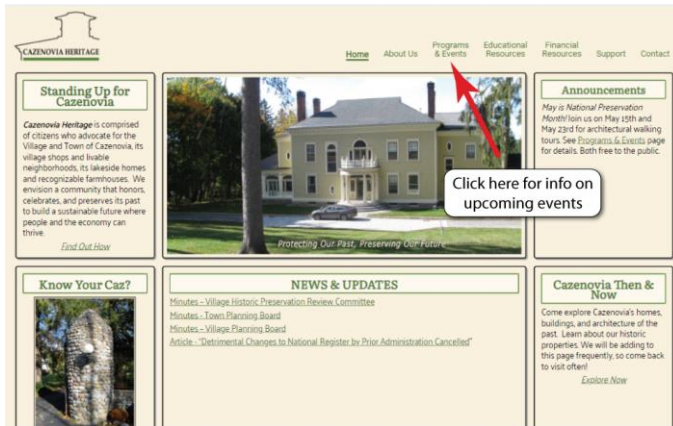
Historic properties either retain integrity or they do not. Changes can be made when necessary, however, they should be undertaken in a way that is sympathetic and compatible with the design and yet still maintain integrity. The last proposed plan of alterations does not. Instead of “saving” the Gothic Cottage, the plan would, in essence, destroy the historic integrity of the interior. These interior spaces have as much architectural significance as the Gothic Cottage’s noted exterior.

Perhaps, in this case, we can have our cake and eat it too. **Reject** the current plan. Use the proposed interior demolition monies to build an appropriately designed addition or adjacent building that could house public meetings and provide handicap-accessible offices. Rehabilitate the existing space for less trafficked offices and municipal functions and allow greater visibility of these remarkable spaces to the public. Alternatively, find a new location for the Town Offices and re-purpose the Gothic Cottage for truly compatible use.

Speak up Cazenovia. Tell your elected officials there is a better way. Those green shoots have old and long roots.

## Welcome to Our Home! (Home Page, that is!)

Cazenovia Heritage's website, [www.cazheritage.org](http://www.cazheritage.org), is up and running and contains timely information, a wealth of educational resources, and some fun areas to explore. It will be updated frequently, so visit often for the latest information and announcements. Selected pages are highlighted below.



## Highlighted Resource: The Gothic Cottage

One of Cazenovia's most recognizable landmarks is the Gothic Cottage. Built in 1847 as a residence, its Gothic Revival style is a deliberate and romantic contrast to the classically inspired designs of the previous 50 years. Possibly designed by A. J. Davis, and if so, the Gothic Cottage would be one of only three Davis houses left in Central New York. It retains an outstanding level of historic integrity to the original design on both the exterior and interior. The nearly complete architectural interior remains in place, a notable rarity.

Jacob Ten Eyck (who lived at Lakeland house) had the house built as a wedding gift for his son Henry. Henry and his wife Elizabeth Wendell lived there for only 5-6 years when they sold it to the William Burr family in



Gothic Cottage abt 1895

1853. After passing through generations for the next 90 years, the property was sold to Anna (Burr Hubbard) Oakman in 1964. She then conveyed the property to the Town of Cazenovia as a gift in memory of her mother, with architectural restrictions in place for 25 years or to the time of her death, which occurred in 1993.

Following a design attributed to local architect Henry Ten Eyck Wendell, work was undertaken on the house in the late 19<sup>th</sup> century, mostly to the rear wing and roof. The work was carefully designed and executed with the quality nearly imperceptible from the 1847 work. Inside, the kitchen was moved from the basement, new mantels were installed, and leaded stain glass windows added to the transoms. Most of the 1847 trim remained in place with any new work of similar and harmonious detail including doorways, windows, and trim. From 1906 – 1964, while few changes were made, many areas became deteriorated.



Gothic Cottage Parlor

After receiving the building in 1964, the Town undertook repairs and made minor modifications to accommodate its use as offices. Other than funding the restoration of the front porch, the Town budgeted no funds for maintenance until 1976. By 1978, however, deterioration was evident: The board and batten exterior needed painting, cornices were rotting, wiring was questionable, and the insulation insufficient. This caused the Town and public to consider other uses. Proposals included private purchase with a lease back to the Town; rent to the school district as offices; expansion of the Public Health Nursing Offices; shared space with the Village; and outright sale. Fortunately, a grant from the State was secured and matched by funds

from the Rotary Club, and a thorough renovation was completed. In 1981 a volunteer committee raised additional funds for interior painting and refurbishment. In the 1990s, Bob and Elizabeth Hutchins gave portraits of the Ten Eyck family which hang on the walls today.

Many of the 1847 interior design and features remain: a symmetrical plan with two large parlors flanking a center entrance hallway with vestibule. Wide Gothic Revival style trim, stairway, doors, windows, tall ceilings, and plaster details. Seven fireplaces, some with Delft tiles and marble. A cross-hallway behind the parlors originally connected two octagonal towers that held curved stairways to the upper story and basement. (The battlements of one of these towers remain today in the attic void.). The late 19<sup>th</sup> century changes of lighting fixtures, mantelpieces, leaded windows, and hardwood flooring also remain. Upstairs bedrooms and later conversion of attic space to additional bedrooms now house office and meeting spaces.



Gothic Cottage 2021

The late Paul Malo (a noted architect and professor at Syracuse University) once described the Gothic Cottage as “a rare example . . . and comparable to Lorenzo in architectural significance and importance to the community, region, and state.” While the interiors are extraordinary for their historic character, they do not meet the spatial and functional needs of municipal offices today. The Town is at a crossroads similar to that in 1978: How to meet the needs of the local government and public, while ensuring that a building of national recognition is preserved.

## Memberships Now Available

Cazenovia Heritage invites you to join those who want to be part of Cazenovia's future history! We offer both Charter Memberships and Regular Memberships:

### Charter Memberships

In this first year of Cazenovia Heritage, you can be recognized as one of its earliest and strongest supporters! Charter memberships will enable us to grow our funds more quickly to support future homeowner preservation projects.

As a Charter Member, you will have your name inscribed in our permanent records; be recognized in our newsletter, *The Advocate*, and Annual Report; receive a token of our appreciation; and be invited to a special recognition event in 2022.

### Regular Memberships

Regular Memberships help to fund our on-going operating costs and enable us to offer small grants and support of small preservation projects. Your membership actively promotes community stewardship of our heritage. Regular memberships are offered for Students (\$10), Individuals (\$35), Households (\$50) and for Businesses (\$75).

**Join Now** by visiting our website. All memberships are tax-deductible.

**Q: I would like to replace the plastic-framed windows on my historic home. While they will be wood-framed, I'm confused by the number of panes. Can you help?**

Historic windows tell us about their buildings, by their size, proportion, and placement. Imperfections in and reflections from the glass suggest age. Selection of windows is one of the most important factors in maintaining consistency with your home's historic architecture. Keep in mind, however, that it may be appropriate to retain consistency with an early alteration to your house rather than the earliest date of your house.

In Cazenovia, we are concerned for the most part with windows from the 19<sup>th</sup> and 20<sup>th</sup> centuries. We see panes of glass (the individual "lights") in windows starting usually smaller in the Federal period with up to 12 individual panes (4 panes in three rows) over 12 in a window sash. Panes were typically 7" x 9." As glass making technology improved, it became possible to manufacture larger panes of glass which influenced window design.

During the dominantly Classical Revival (late Federal and Greek Revival) period, a preference emerged for a taller proportion than the squarish panes of the 18<sup>th</sup> century. Typical were six-over-six panes, although nine-over-six and other lesser heights were used. The panes became larger and taller with Italianate styles of the 1870s, and taller in proportion through the end of the 19<sup>th</sup> century.

As with every period and style, there was variation in sizes and proportion. And, a more expensive house could start with larger panes. For example, Lorenzo had 12" wide by 17" tall panes on the primary facades, while smaller houses of the same period have 7" by 9".

After the American Civil War, Italianate houses had large panes with very few imperfections in the glass. The dominant window sashes in Cazenovia were two-over-two and the popular one-over-one vertical slider, or "double-hung" window. And, by the turn of the 20th century, large expanses of glass appeared in store fronts (wonderful examples on the North side of Albany Street) in commercial buildings and so called "landscape windows" in residences.