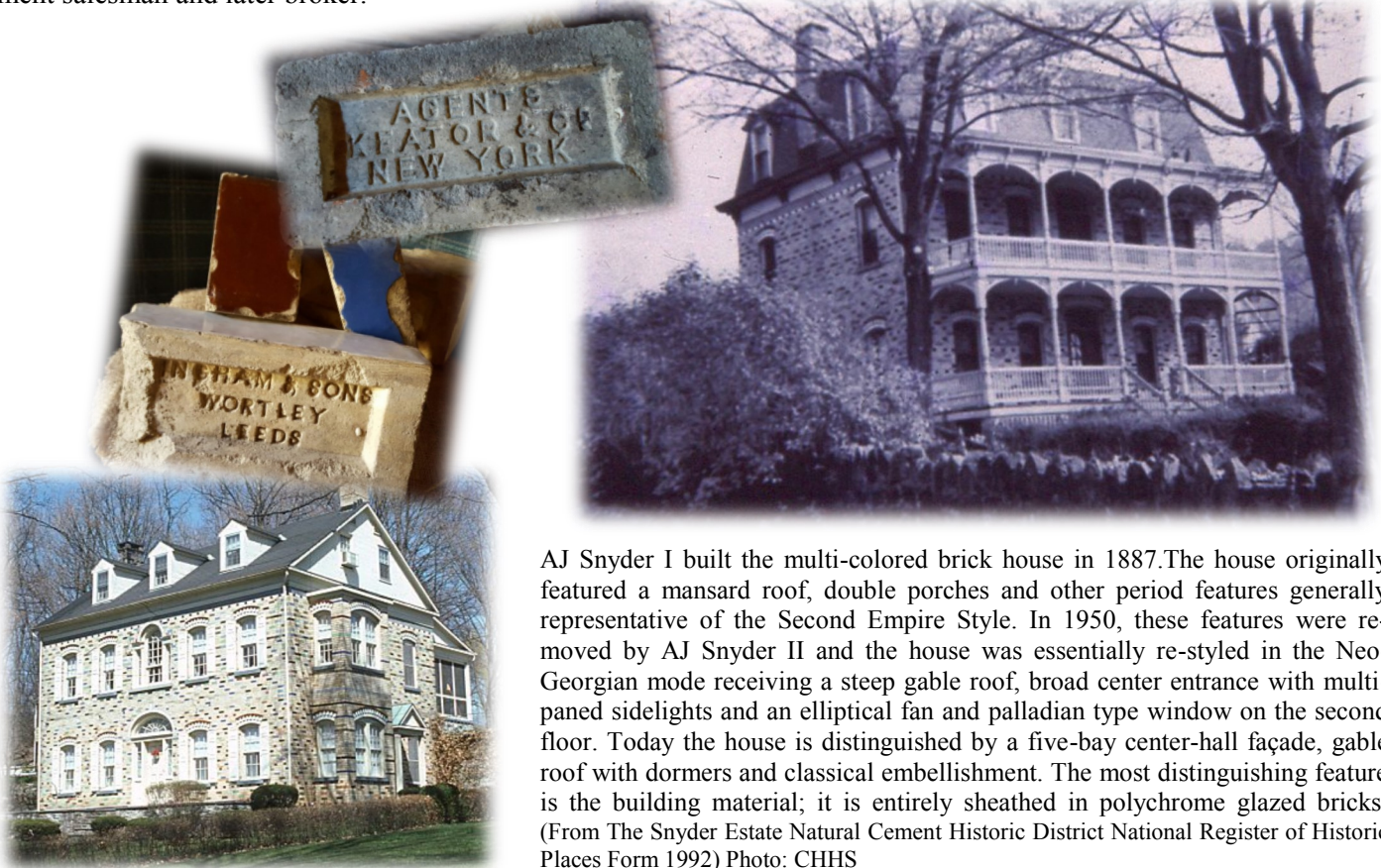


MAKING THE ACQUAINTANCE OF T.R. KEATOR :

How The Enameled Bricks From Leeds, England Found Their Way To Rosendale

The Starting Point: The Keator/Snyder Family Relationship: The Keator farm was established in the 18th century in the area known as Keator's Corners in the present hamlet of Binnewater in Rosendale, New York. From 1890-1910, the family capitalized on the railroad traffic that passed through their lands. In 1870, the family donated a parcel to the Wallkill Valley Railroad on which the Binnewater train station (which no longer exists) and a privy (which is still standing as of the date of this newsletter!) were built. (Binnewater Historic District nomination 1982, Neil G. Larson/author). A succession of Keator family members appear in the Keator genealogy (*Three Centuries of the Keator Family in America*/ Alfred Decker Keator 1961) as involved in the Rosendale Natural Cement industry as coopers, managers and workers. The Snyder name appears often in the Keator line. From this information, we can establish a link between the families and the fact that the two families had connections through marriage. It is here that we first become acquainted with one Thomas Randall Keator being born in 1853 and having a date of death of March 1923. His occupation is listed as cement salesman and later broker.



AJ Snyder I built the multi-colored brick house in 1887. The house originally featured a mansard roof, double porches and other period features generally representative of the Second Empire Style. In 1950, these features were removed by AJ Snyder II and the house was essentially re-styled in the Neo-Georgian mode receiving a steep gable roof, broad center entrance with multi-paned sidelights and an elliptical fan and palladian type window on the second floor. Today the house is distinguished by a five-bay center-hall façade, gable roof with dormers and classical embellishment. The most distinguishing feature is the building material; it is entirely sheathed in polychrome glazed bricks. (From The Snyder Estate Natural Cement Historic District National Register of Historic Places Form 1992) Photo: CHHS

The "look" of the multi-colored brick house today reflecting the changes made by AJ Snyder II in 1950. This most unusual house is a contributing resource to the Snyder Estate Natural Cement Historic District and is privately owned. You can get a good view of the house by taking a drive past it on Rte. 213.

The Century House Historical Society

668 Route 213, P.O. Box 150
Rosendale, New York 12472-0150
845-658-9900

www.CenturyHouse.org

Visit The Century House Historical Society on facebook

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A MESSAGE FROM THE PRESIDENT

Help Make History with Your Year End Giving!

There is nothing like being able to meet a major goal. Last season, after many years of support by the members and friends of CHHS, our mortgage on the site was paid in full! Fund raising this season involved hosting many events, from Taiko drumming to a movie shoot to the 26th Subterranean Poetry Festival.

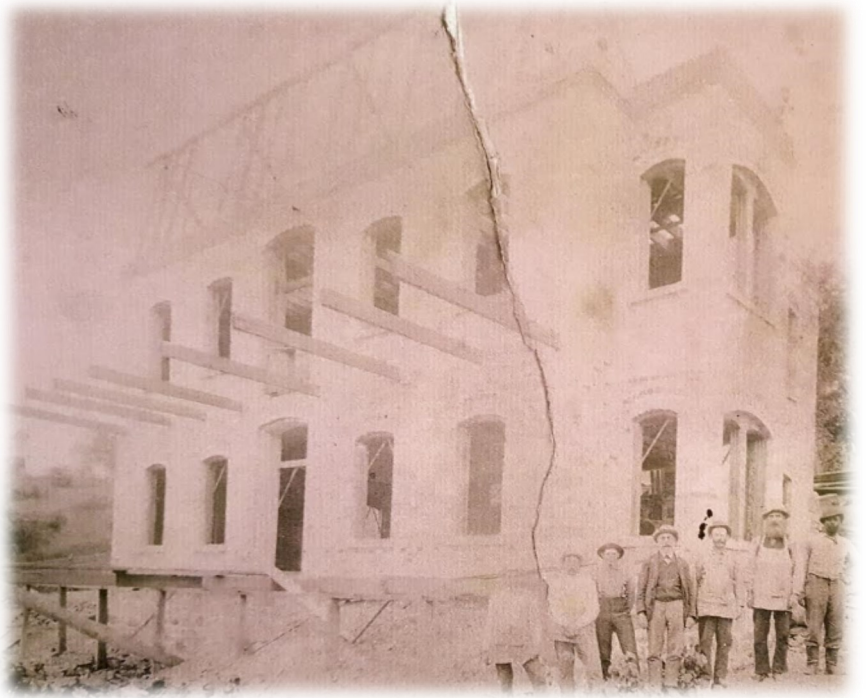
We have set some new goals including archival organization and preservation. While the excitement builds as we move forward, our all-volunteer organization also needs to keep up with all the grounds maintenance and other daily chores.

At this time of year, you can help make us strong by renewing your membership dues. Consider a Life-Time Membership or a holiday gift membership for a friend. We hope that when you contemplate year end giving, our organization will make it to the top of your list. Remember that your donations are fully tax deductible under the extent allowed by law.

We can't sustain this work without you!

*The Century House Historical Society:
"Cementing History and the Arts"*

- Anne Gorrick



The enameled brick house under construction 1887 (CHHS)



The Snyder Family sits for the photographer. This photo is likely to have been taken inside the splendid parlor of the multi-colored brick house. AJ Snyder I with the full beard appears with his wife Catherine who has a large apron on her lap. (CHHS)

T.R. Keator and The Case of H. Edwards-Ficken, Architect Against the New York Athletic Club: Mr. Edwards-Ficken was aggrieved by a business dealing with Mr. Keator while Mr. Keator served on the building committee for the club founded in 1868 . Keator also had served as a trustee of the club. In an article written by Mr. Edwards-Ficken for the *American Architect & Building* magazine in 1886, this architect who had been employed as the superintendent for the building of the New York Athletic Club in New York City, provides a deeper understanding of the life of Mr. Keator. Here we can confirm the connection to Rosendale and the bricks that A.J.Snyder I used when he says: “ In April 1884, I was visited by Mr. T.R. Keator, at the time an agent for Rosendale Cement, Inghams’s Enameled Brick and Swiss tiles”. He also makes note the Mr. Keator was subsequently currently unavailable for a face to face as Mr. Keator was hurridly called to Europe and had been gone some six weeks. One may wonder if perhaps Keator was visiting the Ingham brickworks during that absence. The New York Athletic Club members mostly came from prominent families and those that did not have that pedigree were admitted due to their superior athletic abilities. Although no pictures of Mr. Keator have surfaced, we do know from the club records that he was regarded a competitive oarsman and in 1874 participated in such an event weighing 160 pounds, for a time of 14.56 with colors of scarlet and blue.



The Ingham Brickworks, Wortley, Leeds, England



William Ingham on the left at the brickworks

“A Thank You For Special Courtesies”: In the *Fourth Annual Report of the US Geological Survey* for the fiscal year ending June 30, 1883, T.R. Keator appears as part of a long list of companies and individuals that received a thank you for their assistance in providing information for the report. As well as Keator, other companies with names that would be familiar to you include: The Lawrence Cement Co., NY & Rosendale Cement Co., and the Newark & Rosendale Cement Co. Statistics in the report note that in 1882, cement manufactured from natural cement rock totaled 3,165,000 barrels with a worth of \$3,481,500. “Artificial Portland” at this time greatly lagged behind with 85,000 barrels for a worth of \$191,250. One government document shows Mr. Keator held a cement related patent (patent # 9372 in 1882) and had an active account with Customs Department in 1889 where he was owed a refund by the US Treasury Department of \$2076.55 due to excess over deposits he had made.

“T.R.Keator & Company EMBARRASSED”: Hard times fell upon Keator as the headline of a September 17,1885 article in the *NY Times* reports. Thomas R. Keator had formed a partnership in June 1881 with Mr. Robert Crane composing the firm of T.R.Keator & Co. Keator had started the business six years prior. Crane was the son of Dr. Crane, a New Haven millionaire. The business was listed as “importers of cements”. The business problem was that the previous July to the date of the article, the firm gave a chattel mortgage for \$18,000 on their plant at High Falls, NY where they manufactured cement, to Mr. Crane’s father to secure him for advances. Matters did not seem to be going well financially for the company as mortgage went into default and was assigned to Mr. George T. Noe. Although the article ends on an optimistic note saying “ Much sympathy has been expressed for the firm, and it is thought probable that a favorable settlement will be made”, a notice dated April 21, 1905 reports the bankruptcy of T.R. Keator & Co . A meeting of creditors was held the previous month. In the article Keator is said to be one of the Governors of the New York Athletic Club, was formerly a noted oarsman, that he was very popular in the trade and that he had built up a very large business.

ESPECIALLY FOR THE BRICK AFICIONADO: Enameled or Glazed Bricks?

Did AJ Snyder I use enameled or glazed brick in the building of the multi-colored brick house? Both terms are commonly used interchangeably to designate bricks having a glazed surface. Articles in this edition of the *Natural News* take that liberty. Consulting *Radford's Brick Houses* (W.A. Radford, 1912), the author notes that most of the brick classed as “enameled” are really glazed brick, as the latter presents fewer difficulties and involves less cost in manufacturing. The true test described by Mr. Radford for those so inclined to determine if enameled or glazed, is to view a broken corner of the brick. In a glazed brick, the layer of clay composition shows in the break, while no line shows in the case of an enameled brick. Bricks of either type were pricey. In 1900, Henrich Ries (*Clays of New York: Their Properties and Uses*, NYS Museum Publication) states a cost which he considered high for that time period of \$60 to \$90 per thousand.

Although the Hudson Valley area had a flourishing brick industry around the time A.J. Snyder I would have selected material for construction, it appears that these firms mainly produced fire brick and common building brick. His relationship with T.R. Keator must have certainly played an important role in his making the decision to go through the time and money it must have taken to use enameled bricks from across the ocean. Information below confirms that they would have been available in the United States from at least one brickworks in Ohio.

Enameled bricks from Waynesburg, Ohio were selected by Samuel G. Moore, a newly widowed Quaker farmer, to build his Second Empire style mansion known as Dunleigh Castle between 1881-1882 in Kennett Square, PA.

“The exterior is done in colorful enameled brick. Moore imported the bricks from Waynesburg, OH and achieved a very fashionable polychrome effect in yellow, aqua, maroon, and olive green, quite gaudy colors at that time for the Quakers a mile away at London Grove.”



www.thehuntmagazine.com/feature/2015/04/dunleigh-castle/

The indentation in the brick known as the “frog” dates back at least to 1690 in England. Not only did it provide space to highlight the brand, it also saved mortar material, made the brick lighter in weight and provided a “key” for the mortar insuring a better bond. Author Daniel deNoyelles in his book *Within These Gates*, says that brick makers of the Hudson Valley eventually caught on and began making them deeper and deeper.



The Ingham Company of Wortley, Leeds, England was founded by William Ingham in 1825 and later included his sons: Robert, Henry and Frederic. The firm extracted the triad of coal, ironstone and fireclay from its property at Wortley, Leeds, England. The fireclay site alone covered 7 acres and employed 400-500 people. The company manufactured the most imaginable fireclay products but these also included ‘firebricks, blast and other furnace lumps’ as well. After 1889 they formed part of Leeds Fireclay Co. Enameled bricks were often utilized where a higher standard of sanitation was desired such as in kitchens, hospitals, breweries and bathrooms as they were easily cleaned. Enameled bricks could “throw light” into many a previously dingy hall or sidewall of an extension. Regulations in England had even required areas where enameled bricks were mandated for this purpose. A plus for building exteriors in dirty industrial times: soot was easily cleaned from their surface. Keep in mind that the Snyder family lived in the midst of their cement works. With kilns within close sight belching smoke continuously, perhaps AJ Snyder I selected the enameled bricks not so much for beauty but for the utility of a sparkling presence made possible with an easy wash down.



A brick produced by Ingham & Sons from the Knaresborough Railway Station platform in North Yorkshire, England.

CENTURY HOUSE HISTORICAL SOCIETY 2016 SEASON

“Cementing History and the Arts”



The chill was still in the air when the Geological Society of America field trip was conducted by CHHS Trustee and geologist Steve Schimrich for the group holding their conference in Albany in March.



Bringing back beauty to the site during Spring Spruce-Up Day .



Accepting the Mid-Hudson Arts grant awarded to Century House Historical Society during the May reception are CHHS VP Laura Moriarty who wrote the grant proposal for IN:SITE, CHHS President Anne Gorrick, member Peter Genovese and co-curator of IN:SITE Jenny Fowler.



The ever popular geology walk during the season opening conducted by Steve Schimrich .



Kate Orne publisher of Upstate Diary selected the Widow Jane Mine as the location to photograph internationally known American Roots Musician, Bruce Molsky, She captioned this photograph “Music flowing deep into the Widow Jane Mine”.



The Daily Mail of Columbia-Greene counties published a story about the site written by geologist Robert Titus & Johanna Titus.



A collaboration with the Hudson River Maritime Museum included a standing room only lecture by CHHS Trustee Gayle Grunwald. She provided technical assistance on an exhibit on Rosendale Natural Cement to the museum and a tour of the Snyder Estate in conjunction with the lecture was held.



"We invited artists who look closely, think differently, and are especially curious. We chose artists who are interested in nature, who work with natural materials or make work about human's relationship with their environment; artists who normally create 'environments,' are inspired by natural patterning, engage with history, science, and other less visible truths. We invited writers, historians, mixed media artists, photographers, dancers, painters, videographers and sculptors to engage in a dialogue with us and with the space here in Rosendale."

— Natasha Brooks-Sperduti, Curator + Artist

Produced by Century House Historical Society, curated by Natasha Brooks-Sperduti and Jenny Lee Fowler. This project is made possible with funds from the Decentralization Program, a re-grant program of the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature and administered by Arts Mid-Hudson

WHO // WHAT // WHERE //

12 KELLI RAE ADAMS // *Loaded*. Concrete. kelliraeadams.com.

+ DOROTHY ALBERTINI // *Dorothy and Burn*. Walks in these woods; notebooks, photographs. Reading at 6/26 opening. dorothyalbertini.com.

1 JEFF BENJAMIN // *Sculpture with the sound of its own unmaking*. Wood. soundasartifact.blogspot.com.

9 LYLE BICKING // *Crystal*. Plexiglass, spray paint, + light.

7 NATASHA MARIA BROOKS-SPERDUTI & TERESA SMITH // *InsideOut*. Collaborative Improvisation with Cave. Duet performances at Opening (6/26), performances with ensemble for closing (9/10) in the Widow Jane Mine. zaplife.com/natashamaria.

2 SAMUEL A COREN // *Passages*. A history wherein the images of things give way to the things themselves. Samuel A. Coren, research and writing; Natasha Brooks-Sperduti, fabrication and placement; Gayle Grunwald, research consultation. samcorenblog.wordpress.com.

8 JENNY LEE FOWLER // *Scanning*. Tyvek + light. jennyleefowler.com.

11 KATIE GROVE // *Study of a Square Foot of Earth in a Poem I-III*. Typewritten text, driftwood, twine, plant dyed fabrics (goldenrod, sumac, black walnut, onion skins). In each study a square foot of earth was examined piece by piece and then listed in detail, revealing the layers of the forest from the sky to the soil. KatieGrove.net.

4 HABITAT FOR ARTISTS with lead artist Beth Wilson // *Habitat for Artists/In:Site* edition. Shed, recycled and new materials; participation. HFA is a collective project that uses the idea of the artist's studio as a catalyst for mutual engagement between artists and communities. HFA invites artists to work in these small, temporary studios. And while exploring their own creative process, the artists engage in active dialogues with a new audience from that location. The public, meanwhile, is invited into a new interaction and discussion about art, the artists role, as well as topics which are pertinent or relevant to that local community. habitatforartists.org.

6 NEAL HOLLINGER in collaboration with Kieran Kinsella.

13 BRUCE HOOKE // *Here Now Then*. B+W Photographs, mirrors. Photographs by and of the artist exploring stories in relationship to this land. www.bghooke.com.

6 KIERAN KINSELLA // *Cave Spirits*. Carved wood in collaboration with Neal Hollinger. kierankinsella.com.

3 JESSICA POSNER // *Eidolon*. Screen mesh, tulle and thread. The images in this installation are taken from historic photos of miners, geologists who studied the area as well as the 'cement girls' who advertised Rosendale cement. jessicaposer.com.

10 JAYLA SMITH // *Window*. Acrylic on Masonite. Playing with themes of illusion and discovery, this painting is created to bring attention to the tendency to assume that what we see is really there.

7 TERESA SMITH in collaboration with Natasha Brooks-Sperduti. facebook.com/earthbodydanceart.

5 KEIKO SONO // *Suspended Carbon*. Candle soot. keikosono.com.



Sunrise to sunset! A guide to IN:SITE was available at the kiosk placed near the parking area. A map with placement was included.

Above: Jessica Posner: screen mesh, tulle & thread. Inspiration for design from "Cement Girls" image.



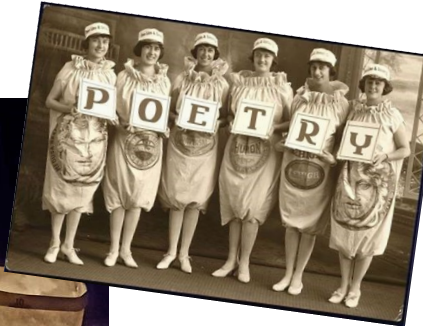
arts
Mid-Hudson



TAIKO MASALA made their 19th Annual appearance in July !!!



Look forward to "The Strange Ones" (2017) with segments filmed on site. Movie location scouts praise the easy access to all areas of the site and the generous parking areas. Being involved in our historical society means you can not only "help make history" but also "help make movies"!



Yolanda DID
An Installation of Dance, Music, Spoken Word, and Sculpture

Inside the Widow Jane Mine
668 Route 213
Rosendale, New York

July 31, 2016
begins at 3pm

www.sarahilsettechiesa.com

Yolanda DID was a contemporary dance installation including seven dancers, one poet, seven casted bodies in gesso and an original music score.



The 26th Annual Subterranean Poetry Festival "The Word Itself" was curated by trustee and poet Cheryl A. Rice. Mine image & Poetry Cement Girls by trustee and CHHS web master Henry Lowengard.



NATURAL NEWS

The Century House Historical Society
The Snyder Estate
P O Box 150
Rosendale, New York 12472-0150



EVER EXPLORE A
MUSHROOM CAVE??

*Here's a Group
Just Coming Out of
One of the Many
Located in the Area.*

*It's FUN
and Interesting, too.*

Notice of Annual Meeting: Sat. Dec. 3, 2016

1 pm Rosendale Community Center All Invited!

Program: Kilns, "Caves" & Mushroom Cans

An Illustrated Presentation With Often Astonishing Images from The Collections of The Century House Historical Society by Trustee Gayle Grunwald