

### **Karen Wells - Main Street Walk - 12-12-15**

This long tape records a walk on Main Street in Orange, with contributions from several participants. Some comments are put down without regard to their sources, as names are not specified, but participants almost certainly include, in addition to Karen Wells (the main guide) and Chris Matthews, Mindy Thompson, (who asks a lot of good questions) and an architect or architects named David and/or Steven (who seem(s) to make most of the comments on architectural details). Commas in odd places are attempts to reproduce the rhythm of off-the-cuff oral remarks.

The main guide identifies herself (about eight minutes in), and she or anyone else who talks like a guide will be referred throughout as either the guide or by name, as 'Karen,' who seems to be a highly motivated self-starter. She is community-minded and eager to share and get as many people as possible excited about historic preservation in Orange while she and her Historic Preservation group work to improve the town. She seems to be an expert at removing obstacles to progress toward her goals, and her computer background indicates in addition that she is likely to be good at handling a plethora of detail: this shows as she guides the group around.

### **The Brown Building**

The Brown building was formerly a mortgage company, with a terrace upstairs, "and it looked like a small brokerage house—and you know why it looked like that? It was because it was: This is the first **Brown Brothers Harriman** building.... Jay Cosby Brown, who lived up the hill, and this was before Main Street was really Main Street, it was called 'The Christian Path,' and it led from his home, which was at the time Orange, up on the hill, all the way down, because when Orange broke off—it was Newark, and then it became Newark and Orange: no South Orange, West Orange, or any of that yet—and the parishioners, who used to go to church in Newark, couldn't go that far anymore, so they built the First Presbyterian Church, which is here. This was not the first one, 'though, the first one was over here. So he built, the Chris—called the Christian Path, where everyone would walk down the hill so they could go to the church."

[sbh Pasted in below is an 1825 description of this church that mentions the racial makeup of the schools, as found in Hoyt, James, 1817-1866. "The Mountain society:" a history of the First Presbyterian Church, Orange, N. J. ... with an account of the earliest settlements in Newark (Kindle Locations 2933-2937). New York, C. M. Saxton, Barker.]

["1. The First Presbyterian Church, standing in Main street, near the Kortli (sic, clearly an OCR error for 'North') Orange depot. The Church was organized, in or about the year 1719, as an Independent Church; became Presbyterian in 1748; was incorporated in 1783, as the Second Presbyterian Church in Newark; received its present title in 1811. The average length of five consecutive pastorates, now ended, has been about twenty-seven years. Present membership, 326. Families of the parish, about 175. Pupils in the Sabbath-school, 135 ; Orange Valley school, 175; school for colored persons, 15 to 20."]

Brown's papers are all at Union Theological, with which Brown had a close relationship. The speaker plans to visit and take a look at those papers. She also has notes on dates recorded, and pictures.

[sbh: Orange was incorporated as a separate entity in 1808. As for the Brown Building, I cannot find any internet substantiation for the connection to Brown and Harriman, and am wondering what records lie behind the story given here. Perhaps something at Union Theological will be helpful.]

"At the beginning of the path, there's a cross, and you can still see the cross, at Saint—I can't remember the name of the church, but it's right there by the golf course, the church is still there, the graveyard is still there, and the cross that he had built, explaining the Christian Path, with the little plaque, is still there. And you can see it. So this [roadway] was the Christian Path. But this [building] was his office.

"At the time when I got to go in there, 'cause I sneak into all of these buildings all the time, I didn't get to get a picture of what upstairs looked like. What they had done, they're, they've been working on upstairs for quite a while, they haven't finished it or anything, but the building is still there. And, it really needs to be recognized, and (hitting something) some of this crap has to go, but (mumbling) I'll let them worry about it. So that's that building."

Another speaker: "That's really unusual, that sort of neoclassic stonework, but the tiles and the tile roof—"

Karen: "The low tile roof there. Right....But it was beautiful inside, It had quarter sawn oak floors, it had a wrought iron railing that was in an oval shape here. And so you could see, where everyone sat at their desk. It was beautiful. And downstairs was just sort of a lobby kind of thing, but then it's been any number of restaurants at this point."

### **The \$ Store at 356 Main(?) and the Historic Preservation Commission**

Karen has not been able to determine what the next little building is, but on the corner [at 356 Main?], "this building over here....which breaks my heart, was a bank." The top of the building is inscribed with the name "Balt(sp?) Alarm." [3:10] The place was vacant when the speaker moved into Orange, and then became a succession of stores.

Currently it's a \$ Store, which has let "all of this" happen, but with the [recently established] Historic Commission it should be possible to change the appearance of the exterior. "And we have the power in our ordinance to do that, because we went to Maplewood who — they're gangster when it comes to historic — and we got their Historic Commission ordinance, and all we did was change the name. And because the people in Orange, on our City Council, don't read,...they didn't [read it], and they signed it, and we're there."

In response to a question about the Commission's direction, restoration vs.

preservation, Karen states that they "want the facade to look as close to the original as possible," and points to the garish signage that will have to come down, explaining that her group is now in the process of declaring historic districts, a step that must be taken before any muscle can be applied, and lists the districts that will be laid out in a meeting on the eighteenth: all of Main Street, Seven Oaks, "up here (gesturing)" and clarifies by explaining that they did not have time to look into details, so they took a map of the city and divided it into five districts laid out in such a way that they could cover the entire town:

"I mean, either go gangster, or go home."

### **The Train Station**

Pointing to the Orange train station Karen explains that she got kicked off the Planning Board because she "went crazy" opposing an luxury apartment building currently under construction in the vicinity of the station. This blocks the station and ruined her group's plan, suggested by Mindy and certified by the state, that would have opened up the space and made it welcoming.

[sbh editorializing: How unfortunate that the station now faces "Tony Galento Plaza," given the horrible story about this man that was recounted by Gordon Roberts.]

### **Schools**

Main Street School is "here" [apparently at 369 Main, across from the Post Office]. The Colgate School once stood here, and was second high school built in Orange, the first being Main Street (sic).

[Brief history of Orange High School: <http://www.orange.k12.nj.us/domain/85>>]

Karen has "the books from 18-whatever with all the little signatures and everything in it. And anyway, this was the Colgate School. They tore it down, and they built this school. And some people refer to it as the Main Street School, some people refer to it as the Rosa Parks School. This is the thing, 'though: The Colgate family, Colgate Palmolive people, Samuel Colgate, all those people....came from Seven Oaks, England, and they came here, and built their 22½ acre estate. My home, is one of the children's homes....and they built this school."

She goes on to explain that she has nothing against Rosa Parks, but the renaming of the school from Colgate to Rosa Parks was unfortunate from the funding point of view, as the Colgate Foundation focuses its grants entirely on "children and schools and things like that." She cannot, as an individual, go and ask the Foundation for money, but eventually the town will "get it" and apply.

Karen has pictures of the original building, which was "gorgeous....brick,... with finials, all kinds of things....always a school." [In a satellite view, the current Main Street and Rosa Parks Schools seem to share a roof, but the facade of Rosa Parks is around the corner, on Cleveland.]

## **The Post Office**

"Nobody in NJ has a post office like this." Karen does not have the name of the architect, who is famous, and has done other notable buildings, with her today but her friend Troy "knows all of that." The city wanted to tear it down and replace it with municipal offices, but "That's not going to happen....It's historic, and it's on the National Register." It was apparently built by the WPA. An architecturally oriented person notes the eagle in the center top of the facade [in relief on a rectangular plaque, one of three decorating a wide cornice that stretches across the building above a triglyph-metope frieze], and states that the building is "neo-classic but kind of sparse, that they moved towards in the—." Karen mentions the beautiful interior ceiling.

In response to a question about the persons responsible for putting buildings on the National Register, Karen mentions that for Grace Episcopal Church, "the church did it" and states that (?)Mark(?) Gordon (whose wife works for HANDS), "did a lot of that" when he was working as a consultant to the City of Orange. Mark(?) is now working for the city of Newark, and has explained that there is "a whole new thing now" where a municipality can declare a building historic, which saves going through the NJ Historic Preservation Commission, (apparently is a daunting or intricate process). Therefore her group will be doing a lot of that.

## **The Y**

Next, the YMCA, which was actually an YWCA, and has been bought by the town for a community center. Architecturally it is not as impressive as some other buildings, "but it did survive, and inside is very nice, and it's very—so now what they're doing, they're making this a community center, because Orange doesn't really have one." The town, or rather the Mayor, got a grant for the center, which contains an olympic-size pool.

Comments about "Evil Janey" of Dick and Jane fame apparently refer to the artistic style of a mural on one of three concrete panels across the left side of the facade of this building, as does a Matthews comment about the "floating buildings" that rise up in the background of the mural.

The group enumerates the old "Ys" that Orange used to have: The men's "Y" at the other end of Main Street near the senior center [and thus in West Orange?], two African-American "Ys," and an Italian "Y," all gone now, and the last three mentioned all taken for 280. One of Chris' contacts used to come up to Orange from Newark to use the "Y."

## **The Rossi Decorating Center, a paint store**

The next building discussed [403 Main], dating from 1876, fortunately belongs to a man, 'Lou,' who understands the concept of historic preservation, and "maintains his building beautifully." Chris states that his group is going to meet with this man (Louis Rossi) on Monday. Someone (maybe Mindy) comments on the large Benjamin Moore sign that seems to be ubiquitous on all local hardware stores, and must therefore be supplied by the paint company, and she wants to find out more about that. She thinks the signs are beautiful, but Karen does not agree.

Chris Matthews points out that a hardware store, if it sells paint, can only sell one brand, but he does not know why this is so.

### **Huntington Park (planned)**

The group now crosses the street and comes to something Karen says will be called 'Huntington Park,' after George Huntington Hartford, the A&P founder, whose home was "right here" in Orange, on Ridge Street [near St. John's Catholic Church]. He was the first elected mayor of Orange, and was elected twelve times, because they had yearly elections. Karen has contacted the family, who said no one had ever contacted them about Orange before this. They told her they had a painting of George that they were going to donate to the Smithsonian, "but if you guys want it, we'll donate it to you." Karen explained that Orange was not ready for it yet, and the family agreed to wait.

### **First Presbyterian and the African American burying ground behind it.**

The church that comes next on this south side of Main is the third First Presbyterian. Two others, down Main Street, burned down under "controversial" circumstances that Karen cannot explain. The graveyard goes back to the 1600s on one side, St. Marks cemetery is on the other side (despite the fact that St. Marks church is further down). Behind that [the St. Marks cemetery or the St. Marks church?] is an African-American cemetery from the time of the Civil War. It has been "totally disregarded, but we're working on that, that's on our list."

A classroom building, separate from the church, is "amazing" with an auditorium, theater, stage, kitchen, etc. Karen believes the church ran a school at one time. The sanctuary of the church itself is as beautiful as Carnegie Hall, but it's hard to get inside to see it. According to an article from the NYT(?) that Karen has a copy of, the last slave in Orange, liberated by a member of the Crane family along with his aged mother, attended this church (but not in this building), but had to sit upstairs. He built a little house on Main Street; Karen has the clipping with details. [sbh: This parallels or duplicates a story about a slave of the Crane family in Montclair, and his home, now known as the Howe house: <<http://www.nytimes.com/2007/10/14/opinion/nyregionopinions/14NJpatton.html>>.]

Asked about gravestones in the African-American cemetery, Karen explains that the graveyard needs cleaning and restoration before being investigated, because it is a tangle of vegetation and is probably full of ticks. [sbh: Are there deer in downtown Orange? Or is the reference to dog ticks?] She comments further that apprentices used to practice on the lower part of gravestones that were destined to be buried in the ground.

### **The Manton B Metcalf Memorial Building**

Karen states that the next building [439 Main], is slated to get historic designation. It memorializes Manton B. Metcalf, from a family that grew wealthy on worsted wool. Karen adds that it was constructed using "a pile of money" Manton gave his bored wife to put up a building to house all her charities, and that subsequently she used the

money she had left over to build the Rhode Island School of Design. The preservation group is now in contact with the school to try to organize internships in Orange.

[sbh: The account above includes some confusion over dates and different Metcalfs, as RISD was founded in 1877, well before Manton (b. 1864) moved to Orange in 1886, and more than forty years before the Manton Memorial Building was dedicated in 1925. He was too young to have had anything to do with founding RISD, but he was definitely a benefactor, and left them \$50,000 in his will. Also, the earliest manufacturing process for worsted was not developed by the Metcalf family, as Karen claims, although they apparently did develop improvements, and grew wealthy on textiles. (Manton B seems to have been a marketing genius.) I could not resist looking into the discrepancies, and have put the evidence into a separate file so that it can be ignored by those who don't care, or want their students to look for it on their own.]

Comments are made about the attractive English Bond brickwork featuring alternating headers and stretchers, and the continuing presence, into the 1950s, of families like the Metcalfs and Colgates, although they did not send their children to the Orange public schools. Karen asserts that there were "more private schools in the City of Orange than anywhere else," including the Beard School (now Morristown Beard in Morristown), the German School, Dearborn Morgan, Carteret Academy (alma mater of the IBM Watsons) — Karen has them all on a map. People from these "exclusive" schools went on to Yale, Princeton, etc.

You can still see Metcalf's office on the second floor; it features a brass plaque and a little history. The Metcalf house, Elmwynd, was in Seven Oaks.

There is a marble staircase inside 439 Main, which continues to be an office building, and the group goes in to view it. It is a little cut up inside [but still echoes in a way that evokes the surrounding marble]. A "beautiful window" gets a comment. One can see from the second floor that on the NW side the building extends out to the back [with a substantial wing that must almost double the square footage of the footprint]. There is a courtyard that is hard to see now.

Manton's office on the second floor still has all the original walnut paneling inside. Some other features [probably surfaces] "are all fake....At one time, you can tell, this was a very *grand* building." Some of the banisters were brass, but "They took them off, I just noticed that." Karen is sad that so many wonderful places like this in Orange are unknown, and therefore ignored, and plans to make the noise that will bring them to the attention of the powers that be: "I'm going to put this on everybody's plate I can."

Chris suggests getting MSU students involved in some way, and Karen is very receptive to this idea [which is not surprising, given the way she reached out to RISD and began to discuss the idea of internships]. She would especially like some architecture students, but, given that MSU archaeology/anthropology students would be able to clean up a cemetery, or do some research, she agrees that those things would indeed be useful and beneficial. She also points out that many people hardly know the City of

Orange exists, or are afraid of it, and having students come in to work on the evidence of its historic past would help to dispel that misconception.

In response to a question about the rest of Main Street, Karen states that it goes around a curve and ends up in West Orange. St. Marks Church is worth visiting, but is "way down there," and better visited at another time. Chris mentions Our Lady of the Valley, and Karen says that church is still down there too, and "You're going to be amazed." [Alas, this church seems to have suffered serious fire damage on New Year's Day, about two weeks after the group walked Main Street.]

Karen asks if Chris has ever been inside Mt. Carmel Church, because when he does go in, "You'll think you're in Italy," and goes on to mention that the reason there are so many beautiful churches in Orange is that there was a lot money in town:

"...because we had the money, If you look at our buildings you can see what kind of money we had. ... I'm telling you, it was the millionaires."

Karen now mentions some of the many wealthy families that lived in Orange: the Colgates, the Huntington Hartfords, Charles Fletcher of Fletcher's Castoria. Adding that Fletcher's "home still stands" in Seven Oaks, she then mentions his yacht, which was supposedly the largest yacht in the world at the time, and in 1947 was moored at the Harlem (?)Meer/Marina(?). [sbh: Sounds like 'Meer' but today's Harlem Meer is a little landlocked lake in Central Park that is totally unsuited to the largest yacht in the world.] "And he used to have a little caravan that took him over there to get on his boat."

### **Market rate housing near the train station, and the (?) Post Office**

The group now begins to discuss a market rate development, apparently under construction, that may or may not comprise two separate structures and have a curving wall. [They may be referring to the complex under construction at ~8 Tony Galento Plaza.] It was planned out when Valerie Jackson was Planning Director, and apparently the land was sold "to the first person" for only \$17/acre: "So clearly she got paid."

"She did it behind closed doors, [inaudible]...she refused to have any [inaudible] and remember we were having our battle at (?)Ventures, and she refused to give us a permit?"

The group is angry about this, and Karen mentions that she was moved to call her lawyer to be assured that she could not be arrested merely for showing up and "bitching" about something,

The project has its own parking, so residents who commute by train will be able to isolate themselves from the rest of the community: "It does nothing for the city." "You're sitting in front of an historic building, and you build *that?*.... Seriously?"

Chris M. takes a quick picture, while there is some conversation in the background, including something about a glass staircase, a comment that "Stanford White would be

shocked to death...." and another about plans to show "The Girl in the Red Velvet Swing" [1955: about a woman involved with White].

The group is now in a space where footsteps and voices echo, probably the Post Office, as they have to explain to someone standing by that they are not in line. [It is also hard to hear group members when they move away in this space.] After an inaudible comment, Karen says "Because (inaudible), we've still got a lot of stuff left," and then "They were too stupid to know to preserve, so they didn't do anything, but that's a good thing for us now."

Further comments are made about Art Deco panels, and the fact that the ones under observation are horizontal rather than vertical, the more usual configuration. A contrast is made between the old method of inserting [tilework? mosaics?] piece by piece, as opposed to the current method where everything comes in already attached to a mesh.

Someone refers to a walk in Jersey city where her companion [name inaudible] remarked that "This is like a museum of exteriors!" Someone says, "It's good to know Mike (?)Steen."

Chris M.: "You could do a scavenger hunt here, like of the little details, like of this, or the vault...(?)alarm(?), you know, little things to get people to look up, and look down, look around....Step out of the routine." He adds that Mike Malborough, the artist for the Reverse Archaeology Project, is going to try to develop "a game aspect, like, ahm, you know, scavenger hunts, like maybe an online kind of thing...so the more, like, kind of unusual, like, 'I really want people to see *this* when they walk through, ahm, those are the kinds of things we want to learn more about." [All the 'likes' and 'arms' are preserved in the quote because they indicate a type of emphasis that is not otherwise preserved in a transcript.]

### **Cleveland Street and a church that used to be a synagogue?**

[Could this be the Mount Olive Church of God, the First Church of Christ the Scientist in a postcard book,\* that is located at ~25 Cleveland Street, more or less across Cleveland from Central School? \*Dorflinger's *Orange, A Postcard Guide to Its Past*, out of copyright and also available in modern reprints. I have a copy on my Kindle.] There is some discussion about the identification of this building, and whether the synagogue is still extant, although marked on a map, because Mark Gordon sent the map and "He said it's not there any more," and he knows exactly where it is or was, so they will have to check with him. Someone with an architectural bent comments on the pointed arches.

[A Google ebook, *The Christian Science Journal*, Volume 35, p. 93f, describes the building of this church and the rental of space in the Decker Building on Main Street for a reading room.]

Someone suggests the synagogue was on the lot next to the existing building [a smallish parking lot]. Chris Matthews asks if there are houses in the center of this block, and is told "Yes, it's a very old block....A very old block, one of the oldest blocks.



" [Google Earth View, however, does not reveal any flag lots, at least to sbh eyes. The lots look relatively shallow, so that you might see houses on the next street when driving down this one.]

Next Mindy points to her church, which was established in 1890, so that this is the congregation's 125th year in the building. That church must be the First Unitarian Universalist Church of Essex County, at 35 Cleveland Street. [The church web site says the congregation was founded in 1890, and was able to begin meeting here 1893.]

### **Back to Main Street**

At this point, David "disappears" for the second time and the group turns, probably back toward Main Street. [sbh: I am wondering if they cut through a parking lot to North Essex at this point, or the tape was stopped, because it is a little hard to relocate them when they pause to comment again.] They end up in front of a "beautiful building," formerly housing a publisher, now replaced by several attorneys. A sign obscures the name of the former business, but the name of the architects, Taylor and Mosely, is still visible. (Photo taken.)

The building features add-on Art Deco details [as typical of the style] that the architect says could be ordered by the square foot out of a catalog, making the building look, according to Chris "like the inside of the Empire State Building." Mindy (probably) says the building was a restaurant, the Rotary Club met there, and when her English teacher was responsible for entertainment for the club, her class went there and performed a scene from a play—if she has the right place. She also says it is now a law office.

[This is probably 334-336 Main Street, a long building with decorative brickwork and attached decoration; it stretches half a block westward on Main Street from the corner of North Essex to adjoin the Embassy Theater building. In September, 2015, the eight large second floor office windows all featured the names of attorneys, with a couple of those also showing "for rent" signs. The Bianchi Building at 325, on the east side of N. Essex, also has decorative brickwork, plus a couple of applied lozenges, and its smaller neighbor at 316 resembles it, but neither one quite qualifies to be called an Art Deco building.]

The interior of the next building mentioned [after some walking] is one of the ones on Karen's to-do list, so she cannot describe it yet, but it should be easy to get into, as it houses a (?)transit/tourist(?) agency. She has been inside the next one, a bank that had a fire, and says it is beautiful. "I don't know what happened....And people know how much I hate dollar stores, so they thought I started the fire...."

[I am at a loss here. I first thought she was referring to the Metropolitan Building, 305-309 Main Street, which once housed a bank, and now houses one of Orange's many dollar stores, but see below, where this building is referred to (as if for the first time) in connection with a doctor who had offices at that address, and is said to be "right down there." The group visits it later on. There is yet another dollar store at 303 Main, in the rather attractive building across the street from the Metropolitan Building and

adjoining the Bianchi building; it houses six storefronts and has a second floor that seems to have been empty in September 2015. There is or was another one of these ubiquitous Orange dollar establishments down at 277 Main, in a building that looks like concrete block construction, but that's too far away and it's not historic. And then there is the \$ Store discussed close to the beginning of the walk. Is that building under discussion again?]

### **The Valley Arts Project described**

At this point, in response to a question about the Reverse Archaeology Project, Chris M explains in simple words how the project has expanded from the original more singleminded focus on the construction of the freeway and its effects on the town to a much larger and more exciting attempt to 'excavate' and recreate (in a certain sense) the built environment of Orange's past and the way the people of the community interacted with it.

### **The Embassy Theater**

The group has now reached the Embassy Theater at 347 Main Street [which since 2005 has apparently served mainly as a facade for a parking lot that can be accessed from North Essex, with stores at street level and some interior space remaining above them.]

In answer to a question, Karen agrees that there was also a Colony movie theater: "Somewhere in Orange, but I don't know where. Because I do have have posters, pictures of posters, from the theaters, and Colony was one of them." [Gordon Roberts refers to a 'Colonial' Theater that was 'the other theater on Main Street.' It is interesting that the Embassy features an unremarked 'C' on the left end of the facade. The Theater Treasures website asserts that the Colonial was closed by 1950: <<http://cinematreasures.org/theaters/27431..>]

### **A historic collection of prescriptions**

Following their discussion of the Embassy, the group indulges in some largely inaudible chit-chat that includes a statement by someone who does not recall a Colony, that "S— told me [inaudible]," to which Karen responds, "Really? At one time? Really?" and goes on to explain that she has "a bunch of prescriptions from the 30s, 40s and 50s—some guy bought it out of a box or whatever."

The prescriptions have the names and addresses of Orange doctors like Dr. Alexander. While she checks for the exact addresses on Facebook, using her phone, others encourage the architect to enter a building to see the interior. There is also a brief interchange about the convenience of being able to store photos on Facebook and access them from anywhere.

In response to a question, Karen states that she moved to Orange in 1987 from Teaneck. "I was looking to buy a house. The house that I wanted [in Teaneck], which was my house, would have cost me a million dollars in 1987, so I had to leave Teaneck. And somebody said, 'Go to Essex County.' ... And I said 'Essex County? Where is that?' "

Now she and Chris look at the photos of the prescriptions, reading out names and addresses: Hammond Bradshaw (whom they haven't heard of) at 27 High Street; a Harris on Cleveland Street; a West on Cleveland; someone on Main Street, maybe at 674 — they cannot tell because of the size of the phone screen [and probably they are talking about Moffat at 476]; Emerson Tymeson in the Metropolitan Building, "which is right down there."

In response to a question about Dr. Alexander, Karen states that she has one of his prescriptions too, and begins to look for it, first finding Maghee in West Orange, then Dr. Alexander! They say the address looks like "West something Place," [but an epigraphically trained eye says 'Webster Place,' and this interpretation is substantiated by Gordon Roberts' assertion on 12/13/15 that Dr. Alexander had an office at the corner of Webster and Oakwood which remained up until 280, after he was gone. Gordon's friend, Walter G. Preston, is named after him.]

This doctor whose name is on the prescription is W. G. (Walter) Alexander, and someone says that Alexander was a dentist; the doctor was John, nephew of the dentist.

[There is a Wikipedia page for Dr. W. G. Alexander, and (on 2/03/16 at least) it had him pegged as an MD. On 11/09/15, Mildred Harris, stated that Dr. Walter delivered her, he was big and tall and was the pediatrician for the area. See also the discussion of this doctor in the Oakwood Group Interview, where he is called the "dean" of the Oakwood doctors or dentists (it is not quite clear which), and it is said that his son, John, worked with Ernie Thompson (Mindy's father).]

In all Karen has about fifty of these prescriptions, many more than the few she had previously put on Facebook.

### **A quotation about wisdom**

Someone (the architect?) now seems to be reading out a quotation from scripture, but it is entirely inaudible. Now Chris reads, "Wisdom is so..., wisdom is glorious, and never fadeth away; who seeketh her/hor early shall find her sitting at his doors." There is a little discussion of the gender stereotypes in this quotation, but it is not clear where the group found it. [The quotation is a paraphrase of lines from the Biblical Apocrypha: Wisdom Chapter 6: <<http://www.sacred-texts.com/bib/apo/wis006.htm>>.]

### **Brief mention of the Central Hotel (with more below)**

Now Karen points to a building that was formerly the Central Hotel, "which was a very nice—that's one thing about Orange, there were a number of hotels, on Main Street, the Plaza Hotel, where—Who stayed there?—Ronald Reagan." She cannot recall the name of the current owner, who owns other properties on Main Street, but he wants to make it into condos. "He's basically a slumlord, but whatever." [Is this 325 Main, on the SE corner of South Essex and Main?]

### **The Chronicle Building**

Someone points to the Chronicle Building [15 South Essex], which was "our newspaper," with HANDS on the bottom of the building, and "they've restored it, that's a loft..., and downstairs is like a retail space....It's absolutely beautiful inside. And the thing about HANDS, what I like about them, is, they bring it back, they don't rip it up."

### **The Bianchi Building**

Someone (probably Mindy) now asks about the Bianchi building. [This building, on the NE corner of South Essex and Main, along with the Chronicle Building, is listed "with an original side wall" on the 2005 Historic Preservation Master Plan as part of the "Essex cluster."] Karen says that Holly Bianchi [Hollis: <<http://partners4thearts.org/3rd-prize-bianchi-award/>> <<http://www.legacy.com/obituaries/app/obituary.aspx?pid=164191683>>] and her father, who was at one time a mayor of Orange, had this building and "it was, like, an office building, where their father [the father of Holly and Cynthia], once the Mayor of Orange, had his office. Cynthia has now sold the building. Karen adds that the reason the front was redone, according to Cynthia, is that there was a fire, but it was redone to match the original.

Karen points to the beauty supply business that currently inhabits the Essex and Main corner of the building, and says that it used to be a restaurant called something like "The Deer Park Inn" with antlers on the wall: "We think, that collection, is somewhere, but we don't know where. But we're looking." [Here Chris shows her a photo, most likely pointing to one in the Dorflinger postcard book that illustrates the antler bedecked interior of the Horn Place Chop House, a previous incarnation of the former Deer Head Inn.]

### **The Central Hotel**

Karen now indicates a building that was the Central Hotel [probably 325 Main], and says it is still the same as it was inside, with "the staircases and everything," although "He's got it boarded up, I see he puts little windows in there for whatever, I don't know, he could be in there secretly doing stuff, but, he wants to make it...(inaudible) condos, but, we're waiting, so I don't know." They remark on the substantial size of the building, and the "pop up" section on the east side.

In response to a comment on egg and dart detail [probably visible between the signs on adjacent storefronts], the architect observes that much of the original stonework decoration on the historic buildings on Main Street seems not to have been removed, as is sadly the case in many other towns, but merely covered up by modern signage. Karen asserts that a lot of this add-on material obscuring the original facades is going to have to come down once they are able to start enforcing the new ordinance.

### **The Decker Building**

Now the group arrives in front of 315 Main, a one-story building obviously thrown up quickly in a space between two much taller historic edifices. "This breaks my heart. What was here was the Decker Building. Charles Decker and Sons." It was a brownstone, with carved brownstone, and was "more beautiful" than its surviving

neighbors: "It was magnificent." Decker was a wholesaler, and Karen suggests googling the Decker Building. [Unfortunately there are a lot of Decker buildings in the US, and care must be taken. The building is mentioned several times, and illustrated, in situ, in the Dorflinger postcard book.]

The architect calls attention to a building in the distance, which turns out to be City Hall, the first High School in Orange, called the Day Street School. "The outside is pretty much what it was. Inside? Fake wood paneling, all—but, again, (?)inevitably(?), I think it's all still there, it's just been covered over, because you can see behind this, you see the original radiators and things like that." The response of the architect to a question about the style of the distinctive arches is inaudible.

Asked about a building across the street from the former Decker Building, Karen admits she knows nothing about it: "I don't know anything about that. Some guy was trying to put a gym in there one time, I don't know what that is. And I think it's newer, or it could be covered over, I don't know."

### **The Metropolitan Building**

Now the group is in front of the Metropolitan Building, pointed out earlier when they were farther away. It apparently housed the Metropolitan Life Insurance Company, although the Dorflinger postcard book reveals that this firm, or a section of it, once rented the third floor of the Decker Building. Karen seems to state that she knows the person who owns it. [There is also an inaudible background interchange about a skyway.]

Karen states that 'they' removed the sets of columns that used to frame the corners of the building, but left "these" [non-fluted Ionic columns, two on either side, that frame the central doorway and hold up the lintel sporting the name of the building; the original building sported six sets including the pairs at the corners and two additional pairs between the corners and the entrance].

"They let him tear those down, that's before I got there. But luckily this is still here. That crap is coming down. A lot of it is still here, so we can, we can work with— from what I understand—I've been trying to get Manny to let me in here, but he hasn't let me in yet —from what I understand, it's still, the same, inside, like it was, because nothing's ever been upstairs, they just did this....The cornices and everything, they're all still there."

Karen believes that the top floor, which features some little porthole windows [set above double sets of arched windows], contains a ballroom. That floor apparently also features an elaborate skylight, but "Manny (?)too(?) wants to do a loft and condos here,... everybody wants to do a loft and condo....So much of this stuff has just been warehoused, waiting, for (?)identification(?) to show up. And now it's shown up. See, like this, now there were offices up there [pointing, apparently, to a building or buildings across the street], not too long ago, but now I see all of *that* is, is boarded up, so I don't know what they're getting ready to do with that, and then this is, I don't know what this building was, but it's been here, you know, for a while, and I'm sure it's

beautiful inside. But, see, they allow this—How many dollar stores and phone stores and hair stores *do* you need?"

"I've said it any number of times, and you can quote me, if it was up to me, I'd burn half this crap down, keep the good stuff, and keep it moving."

[The building or buildings referenced above are not clear; one must be the attractive two-story building across the street, at the NW corner of N Day, that on September 15, 2015, accommodated six storefronts, including Payless Shoes, a phone store, a dollar store and a beauty products store, and had the second floor boarded up but available for rent. Karen may also have pointed to the building that adjoins the Metropolitan Building on the east side: it is a long, low, strip mall with an attractive block construction and a simple but decorative stonework cornice. Photographs in the Dorflinger postcard book, however, indicate that a three-story structure was at one time adjacent to the Metropolitan on that side.]

### **Orange Music Hall**

"See Easy Pickins over there? That was the Orange Music Hall. I think *better* than Carnegie Hall. And I have pictures of it, and you can google it.

Karen thinks the new building is what's left of the original. "It was about four stories. Orange Music Hall. It's famous If you go on the internet, just wait a minute, and it goes so far back—They used to have huge flower shows there, like international flower shows. Everything there." She has a little book that shows a concert there, and when she first came to Orange there was more of a superstructure, but they would never let her in to see the upper parts, so she does not know what was there.

[The Easy Pickins building is on the NE corner of Main and Day, but the original music hall, is gone. There is a photo of this edifice in the Dorflinger postcard book, along with another of the fire in 1927 that took this building and the First Presbyterian Church that sat across Day Street from the hall. Also, an attractive magazine illustration of the music hall was for sale at the time this was typed, on 2/05/16: <<http://www.stcroixarchitecture.com/products/orange-music-hall-orange-nj-1880-silliman-farnsworth>>]

[sbh: It does not seem likely that the current building preserves much of the old one, as the bricked up openings in the side facade bear no resemblance to the openings in the old building, and that side facade is now decorated by a continuous line of 'soldier' bricks that would have been interrupted by openings in the original wall. Some of the back wall of the building might be original. The cornice work in the front, pointed out by Chris, is clearly not original.]

### **The Orange Savings Bank building**

The group admires "this beautiful bank" on the SE corner of Main and Day and the elaborate stonework that either features or nurtures a beehive. Karen says that the interior is mostly unchanged, but as for the exterior, she has seen other Hudson City

Savings Banks in other towns and they definitely do not have the ugly signage this one does, and "That's got to come off."

The cornice still says "Chartered 1854, Erected 1931." As the group peers into the lobby of the closed bank, Karen comments that "It's a beautiful building, upstairs and down, and it never got restored, thank God."

### **Another bank: R.I.P.**

Karen states that a nearby building [surely the Family Dollar at 277 Main, the second building down from the bank] was also a bank, and if you go on YouTube "You can see me screaming in the street." She was at work in NYC when she learned a modern facade was being ripped off to reveal "a beautiful 1800s limestone building." By the time she got there (leaving work to do so), the entire building was being demolished. She has pieces of it.

"I, I was here, *screaming*. I called everybody in the city I knew—here comes Valerie Jackson: 'Oh, well, you know, we didn't know—.' And that's when I said, 'You won't tear another thing down here, 'till you come through me, because I am *done* with this, I'm just *done* with this—I mean, it was beautiful, it was an arch, it was limestone....' " She thinks she has a picture of it, adding that the last thing Orange needed was another dollar store. She also states that she boycotts all dollar stores, hair stores, and nail salons: "None of that."

[sbh: This bank is probably the First National Bank Building shown in the Dorflinger postcard book, which had a distinctive arch surprisingly reminiscent of the mud brick Canaanite arch excavated at Tel Dan in Israel (extremely pre-Roman, although the Romans always get all the credit for arches): <[http://www.getty.edu/conservation/publications\\_resources/newsletters/20\\_3/feature.html](http://www.getty.edu/conservation/publications_resources/newsletters/20_3/feature.html)>]

### **267 Main, once a market building**

Karen catches sight of an "Available" sign on the top of 267 Main: "Available. I'm going to have to pay attention to that. This was a market, an amazing market. It was a meat market, a fish market, you know, with awnings outside....Upstairs. It's got fireplaces in there. Absolutely gorgeous. Okay they let this happen. But. The building is there. Everything is still there."

[The modern storefronts of 267 Main obscure the first story and a half of the original three story building. The ten original arched windows on the second story have been bricked up, but their counterparts on the third floor remain. The original building, with awnings, can be observed in the first postcard of Chapter Two of the Dorflinger postcard book, although the awnings are easier to see in a view several pages on.]

### **Possibilities for downtown Orange**

The group discusses possibilities for "opening up" by removing accretions that block the views of historic buildings from various points. The powers that be "don't get that" right now, but they need to hear it, and eventually they will come around. Karen strikes a

positive note about the possibility of restoration, pointing to her own house which was such a fix-me-up that her friends thought she was crazy to buy it. "So watch me restore it. Just watch." Her engineer told her the house had "good bones, if the bones are there, you're good."

Chris and Karen now discuss the wide variety of historic buildings still extant in Orange, and the way other towns have to put up fake stuff to give themselves that historic look. "And we've got it. And we ignore it."

### **271 Main and environs**

Look at this little building....This is Epstien (sic) Hardware [271 Main]....Right. They put this stuff in front and everything, but the building is still there. Why they painted it yellow? I don't know." There are some nearly inaudible comments about the owners, a father and son.

Pointing as they walk [apparently to a space between 271 and 257 Main that now contains two one-story stores], Karen admits that she does not know what was there. She and Chris agree that an earlier building must have been torn down. [What was there is shown in a centennial scene from the Dorflinger postcard book; the building resembles 271, but is twice as wide.] Karen goes on to comment on the cheap or trashy construction and merchandise featured there or elsewhere on Main Street and the willingness of members of the community to support such ventures by shopping in them: "Hello! Look! No credit required! This is, this is, an insult to me."

### **The Main Street facade of 257 Main, once luxury apartments**

"Now this building. Look at this building. Look. The ironwork and everything is still there."

"And this was, this was, always an apartment building from what I can tell. And it was a luxury apartment building at the time. It had a water—the entrance was on the side. It had a water fountain and all kinds of things. This was a luxury apartment building." Comments are made about the "weights and everything" on the fire escapes as well as the attractiveness of the iron work.

Mostly inaudibly, the group continues to discuss the fine detail, including thin mortar, the difficulty of getting modern craftspeople capable of replicating that sort of thing, and today's prohibitive cost for work of that kind. Karen does not know the name of the building.

[The building at 257 Main is shown and described in the Dorflinger postcard book: "*The impressive building at the corner of Main and Center Streets was occupied by the odd combination of Hymes and Spingarn Men's Clothiers, and Roth & Company Meats and Poultry. The buildings appear to be decked out in full regalia for the Centennial Celebration of 1907.*" (Italics as in the original.)]

"And if you go around the side, you'll see, where they had a water fountain—"



The architect, probably explaining the windowed projections that contribute to the vertical design of the building, makes a comment about "very special rooms" with plumbing laid on in niches with windows. Chris comments on the triple windows at the top, above the niche projections (and thus able to feature small juliet balconies on top of the projections).

They speak to a man with a Jamaican accent [who turns out to be the proprietor of the Golden Palace jewelry store that is one of two stores fronting 257 Main; the other store, Today's Kids, on the corner, having a second store window on the Center Street side of the building]. Asked if he knows anything about the building, he agrees that it has always been what it is, and may indeed have been a luxury building "eighty years ago." He also says something about Orange and East Orange, "I heard it from my mom," to which Karen replies that "in 1954 East Orange was voted the prettiest city in America." As the man protests that he is only 54, all agree that he could not have seen it in those days.

"You know we had a lady, we had a lady, she was working with my, working with 'Yimad' (sic), he's from next door, the kids' store, and she was, she's like eighty some years old, and she was telling us how it was, she brought some pictures, so maybe we can even, I don't know, if she comes around...." He suggests they leave their number, and they exchange contact information. He says he will leave the number with 'Yimad' and Yimad will call them if and when she shows up. "And her name is Rita....She know everything. She know what it was here, she know each store, what it was."

They thank the man effusively, and he makes comments about how he's heard from people older than himself that Orange and East Orange used to be a go to celebration place for New Yorkers. He also says he has been running his store for about twenty years, and during that time not much has changed; he says he opened up in Orange because he lives close by, in Clifton.

[Imad Asaneh is the owner of record for Today's kids, and must be 'Yimad.' The phone number of the store is listed as 973 678-0910. There is a related business in Irvington, Kids Paradise.]

### **The Masonic Lodge - 237 Main**

[This building is shown twice in the Dorflinger postcard book.]

The group, still including the jeweler, begins to discuss the Masonic Lodge building, [an imposing structure half a block down Main that dominates the view from where they stand].

After several comments from members of the group about the fact that it was a Masonic Lodge, Karen points out that it was one of the first Masonic Lodges, and that it was a white Masonic lodge. Her comment about black Masons, in which she seems to say black Masons could also make use the building (or could not), is mostly drowned out by the Jamaican, who talks over her and points to "the triangular (?)entable(?), over there,

the way they designed it,...this is the only building with that design."

Guide: That's, that's like at the top of our list.

Chris: Yeah.

Jamaican: Yeah, that's an old one, that's one of the old ones.

Guide: It needs to be restored. It's a gem on Main Street. It really needs to be restored.

Jamaican (dismissively): Weah.

Chris: Fantastic.

Guide: 'Well,' what? (Laughter) It needs to be restored.

Jamaican: Like what? (Then, in a conciliatory tone) Yeah. Good choice.

Karen can now share her vision for the lodge, although, as she begins, the Jamaican saves a little face with a visual gag about his own vision: "Do this!"

"No. This is my vision. At the top—And I have all pictures of it. This is my vision. You ever been to Fanueil Hall in Boston?...Well, they took, they took the old buildings, okay? And kept the facade and everything, but inside they make it boutiques and, and special—Do *that*....This is a mess! And [Inaudible] the whole town. Some towns would kill for it.

The Jamaican says, "You know, the owner, let me tell you, the owner is a crazy Korean person. She will not even—If you go over there she'll turn away and walk away."

Karen says someone told her that too. She would like to go inside, "but everyone says you can't even talk to her. And they say she also owns an apartment building further down, where they let her, take the facade, they let her destroy the facade. I was like 'What?!' Because she said the faces on the outside of the building were, were causing ghosts to come in the building—"

### **Stopping the demolition and improving the image of the town**

The Jamaican interrupts again to mention a bank "over that way" which was a very nice place "before they fixed it," and Karen agrees: "I was just telling them," going on to talk about her screaming fit and the Youtube video, which moves him to say, "You know, when you own something, you have to do something with it, no one can stop you, so..."

Karen tells him about the Commission, and now "You got to come through *us*. We never had one before, but now we do. And believe me—"

"I believe you."

"We got the Ordinance of Light!" (Knowing laughter) "Right! It's not happening any more....You're a business person, okay? You need a good clientele, okay; (fending off interruptions) you're selling jewelry, whatever, so we need to upgrade around here."

The Jamaican agrees that there is a lot to be done around town but "They're not doing nothing." He gives a graphic description of what should be done with the people up in

City Hall (put them in a hole and run a sewage line into it) and goes on to complain that they do their street repairs "in the middle of the season," blocking off his customers, and that's what the people up there should talk about.

Karen asks why they can't plant some trees and make it really nice "so people *want to* come here."

The Jamaican talks about security, saying "People like you and me,...people look around, they see no cop,...we get scared, and that's normal."

Karen: "And because of the way it looks!" The Jamaican points to the contrast between the trash on the sidewalks and in the streets and the "beautiful furniture" in one of the nearby stores. [He probably means the "Special Financing Available" furniture store on the SE corner of Main and Center, which opened recently and has a fractionally more upscale look than the "We Give Credit!" store adjacent to his own. More on that one below.]

Karen can certainly agree about the trash and the third world look.

The Jamaican (introducing himself as "Freddy" and learning that the guide is "Karen") mentions tables on the sidewalk, and, getting the idea, goes on to mention a NYC store on Fifth Avenue where he started working at the age of fourteen, and explains that the store kept a rack of postcards "Like, you know, pictures of the city" in a lobby right inside the entrance so that passersby could see them or even "take them for nothing," and that would encourage people to come into the store. He then suggests they take a photo of a furniture store that, in his estimation, looks like the Salvation Army, except that the Salvation Army looks much better. [This time he must mean the "We Give Credit!" store adjacent to his own establishment and already mentioned above. It tends toward 'piles of boxes and stuff' merchandising.]

A hard to hear back and forth about costs and taxes ensues, with the Jamaican mentioning sums like \$200,000 and \$75,000 and not being enough for something, maybe an apartment, and Karen emphasizing that it has been difficult to collect taxes. The Jamaican continues to go on about politicians who come around, and claims that a mayor came into his store and stole a cross. Karen asks if that was Hawkins, and is told that it was Brown, "The Number One Thief."

### **The Center Street facade of 257 Main and its neighbors on Center Street**

As the group moves away, Karen promises that they will be back, and the architect reminds them that they have to turn right onto Center [to see the side facade of 257].

Karen: "Now see, this was the entrance to the building....They had a water fountain here....and the little fountain still used to be here. Somehow that's gone."

[The Center Street side of 257 preserves most of the original facade right down to the sidewalk, although the middle section of the superstructure is either later than the rest,

or, if original, may have had the exterior bays removed. The upper stories still seem to house apartments or offices, with individual window air conditioners. At street level a well preserved egg and dart molding marks the top of the ground floor, a small entrance door, placed at the back, as typical of side entrances, preserves its elegant white limestone trim, and so does a little opening (now bricked up) for a fountain. A garage-size door next to this and at the very back, now closed off with a rolling steel door, might have accommodated a second entrance, as the one small door seems insufficient for a building of this size. (If not for the plumbing arrangements still visible, this observer would have identified the fountain as a glorified coal chute). As for a main entrance, on the Main Street Side the cornice arrangements below the projecting bays at the center (visible above the facades of the modern street level businesses) suggest the possibility of a front entrance there that would have been wider than the little doorway around the corner on Center Street, but the photo in the Dorflinger postcard book does not bear out this idea.]

Now Karen notices construction: someone is redoing another building [probably 13 S. Center, an attractive small building across the street] and that a small cafe had already been redone; the cafe used to be a bar, but lost its license for serving minors. [This must be J's Southern Style Cafe at 17 S. Center, adjacent to No. 13, which had street-level scaffolding in September, 2015. The refurbished cafe has quite an appealing appearance, and the signage reaches for a refined look.]

Karen thinks the building being reconstructed was once a theater "where the stars came out on the stage" but she's not sure. She calls attention to the nice brickwork. [This includes a row of soldiers marking the first floor lintel, and, below an interesting roofline, two inset rows of headers marking off a section with a lozenge-shaped inset, all in bricks of a light buff color rather than the red brick color of so many of the other buildings mentioned.]

The group notes that the ironwork on the back of 257 has also survived.

### **A banner idea**

As they walk back toward Main Street (making it hard to hear) Mindy talks about an NYC park trail activity she was part of: "One of the things we did, we took photos of beautiful things people stopped to look at and we made a banner, we would print them on banners." The group agrees that this is a wonderful idea.

Karen: That's the best idea ever for a banner, yeah!

Mindy: Yeah. Yeah, yeah. It was great. It really helped people get excited about the parks....So it would be fun to get some of these details.

Karen: Exactly right. And put it on the banner. Mindy I always said you were a genius!

There is more conversation, mostly drowned out by passing trucks, about NYC parks, the Cloisters, and several other parks, including Central Park, Morningside Park, and another one that Karen says are "all the parks I grew up with."

## **241 Main Street**

As they walk back toward Main, Karen asks a worker if they are making the building they are passing into an apartment building, but he says, no, it's a furniture store. She seems to think it was once an upscale apartment building.

Karen (sotto voce): Just what we need. Another cheap-ass furniture store.

[This must be 241 Main, with the furniture establishment mentioned earlier by the Jamaican as an example of a fine looking store. In Street View, the building is rather puzzling, and seems to have undergone a good deal of repair and resurfacing, probably at different times: The back wall is of red brick below, and a lighter brick above. On the Center Street side, resurfacing seems to have been accomplished with panel siding, some of it scored to bear a faint resemblance to ashlar blocks. A utility cutout at the rear, opposite the side door of 257 Main, reveals an attractive dentil moulding with rosettes beneath, although the dentils may be part of the applied panel. The front cornice seems to be cut out at the corner to enable the attachment of an entirely new front facade covering the original. The new front is especially hard to understand from a photo. There is some recent plastering beneath windows, and more above that looks as if it conceals rough-surfaced ashlar blocks or cinder block construction, but the edges of the surface look like the same thin applied siding material that is seen on the Center Street side. The front facade includes shallow cutouts that reveal what one would assume were original decorative details if so much of the facade were not new.]

Mindy and the architect are discussing metal trim around windows, the tendency of metal to deteriorate, or stain walls or (if piping) spring leaks, and whether or not copper was used. Since the metal they are looking at has not rusted, the architect states, "That's some metal that hasn't rusted without maintenance, so it's very likely, ah, copper under there." He also mentions a metal called "turn metal, that's steel with a plating on it, which it could be also."

The group now rounds the corner to see the furniture store, and in the background Karen can be heard saying that long ago the building held a vegetable market, and there were a lot of trees on Main, a few of which remain.

## **The Masonic Lodge (again) and the need for TLC**

Karen: "They really need to get where, whoever this woman is, and, and just not allow this." She continues on to say that she has confronted owners about just warehousing the buildings, waiting for something to happen to make it worth their while to fix them up, and says that if you want to warehouse a building you still need to keep it up so it won't continue to deteriorate, but these people don't even care if they lose the respect of the community because of the terrible condition of their buildings.

On the Lodge, she says, "But this is real. I mean, who wouldn't kill for this building in their town?....And they would respect it." She goes on to talk about towns like "Montclair, and South Orange, and Westfield—somebody gave Westfield a little trophy—they've taken what they had, and made it, the best."

Chris agrees, saying that he lives in Montclair, and Montclair has nothing like this (the Lodge). Karen says the reason Orange has so many historic buildings is that this was the first Main Street in New Jersey. She points out how wide the sidewalks are, how long Main Street is.

Now the group notices another beehive detail, and Karen wonders if that means something. The architect says bees are good at saving, while Chris cannot recall right off what they typically symbolize when applied to buildings like this. [Apparently masons have the same problem of remembering or understanding why their buildings are plastered with bees and beehives: <<https://www.freemasonry.bcy.ca/aqc/beehive.html>>.]

The group expects to find more bees as they look at the building, but discover instead a shield and a knight's head. Chris points out that bees are definitely a Masonic symbol, and all the founding fathers were Masons. Karen says the first New England society of Masons was in Orange, New Jersey, and she has all the books.

They need to finish, and Chris asks about what they would have seen if they went further. Mindy says you get to "the mansions," and "one of the things that is interesting is that there were little houses next to mansions." She is thinking about this in terms of how we Americans managed complexity despite divisions of race and class, referring in particular to a little old house "across from the church," now boarded up. that is next to one of the mansions, and also mentions the slave who supposedly had a little house on Main Street. "Then rich people moved, off of Main Street, and moved to Seven Oaks, or elsewhere." Chris says the same thing happened in Manhattan.

Mindy adds that the little house is surrounded by a fence, and "I think we should get in there and find out what's going on." Karen says she's been trying "since forever" and the only person she knows is a Mr. Patton, owner of Cotton Funeral Home, and he's let her go in there [the funeral home? his home?] "but right next to him, is a house that was owned by—and it's still there. He was trying to tear it down, but he hasn't yet. A house that was owned by a survivor of the Titanic, and there's a bowling alley in that house." She doesn't know what the little house is, but "that was doctor's row down there," and the "ritzy" Dearborn Morgan School. [The school appears in the Dorflinger postcard book as do a number of "mansions."]

Mindy suggests that the tiny house is probably in default, and the Commission should go after it, and Karen assures her that "We're definitely going that way." Mindy thinks time is of the essence, as that house is probably one of the oldest, if not the oldest, houses in Orange, and looks as if it is in danger of demolition. Karen thinks a building down at the other end of Main Street housing a Mexican restaurant may be the actual oldest house in Orange. Mindy asks about the date, and Karen says Mark Gordon told her about it. It was going to be torn down, but "We said, no."

As they end up, Chris again mentions getting together a group of students to help up, with the proviso that the school calendar must be taken into consideration. The group

then breaks up, some of them going to lunch.

[The rather plain limestone facade of 275 Main features a simple running spiral design on the cornice; the entire ground floor of the building is covered over by the modern facade of a Rainbow Store which stretches across twice its frontage.]

