# TOWN OF MARLBOROUGH
Ulster County, New York

Phase I: Marlborough Hamlets Cultural Resource Survey

View of Marlborough Village, N. Y.
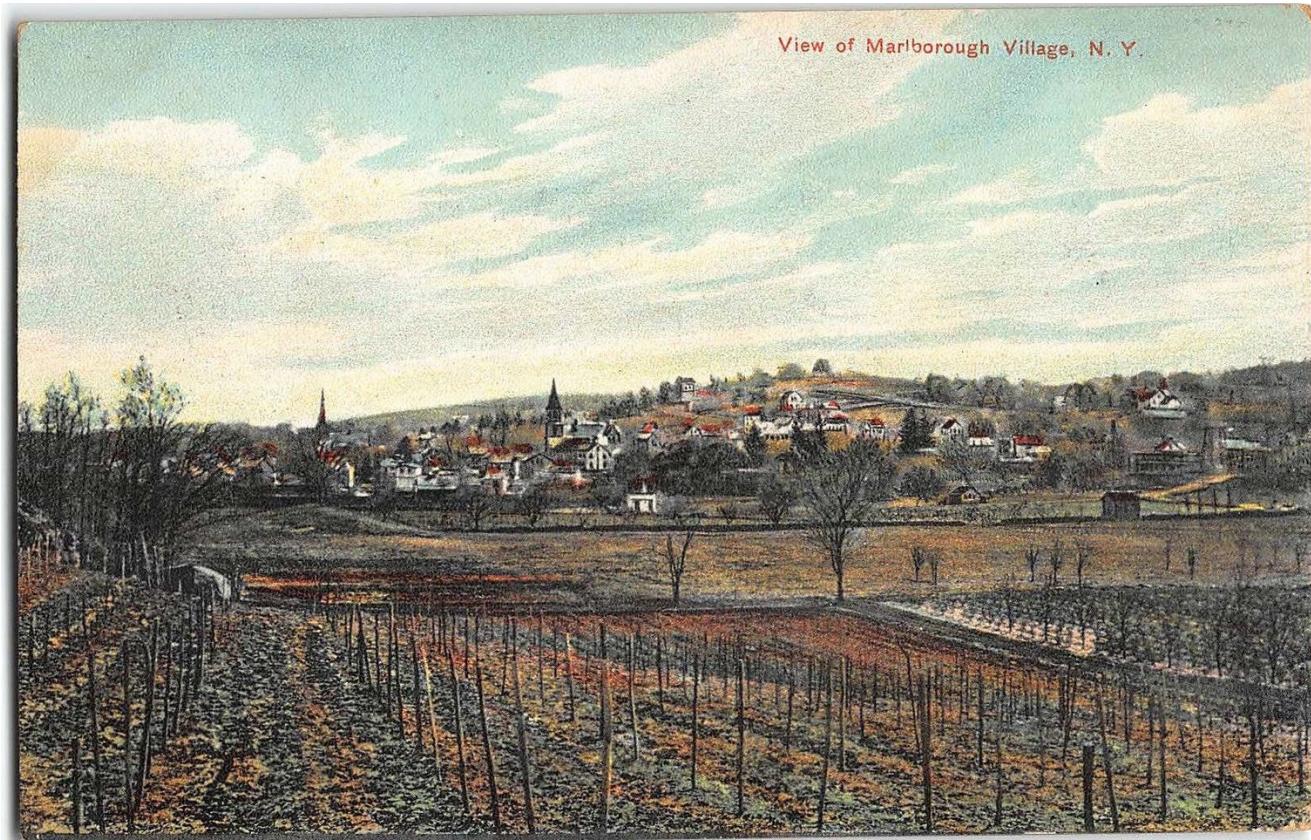
Prepared for
Town of Marlborough Survey Committee

Neil Larson & Associates
Historic Preservation & Planning Services
Kingston, New York

December 2021

HOW TO USE PHASE I & II REPORTS

This survey was undertaken in two phases each with its own report. The first phase focused on the river hamlets and was completed with a report in 2021. Field work was carried out by John Ham. The second phase covered the rest of the town with a report completed in 2023. Field work for this phase was carried out by preservation specialist Marissa Marvelli. The accompanying map at the end of this report indicates the extent of the two survey areas.

Each report contains an inventory of cultural resources identified in independent surveys with historic contexts and selections of significant properties. A spreadsheet containing property data for the combined surveys will be available on the Town's web site with a custom Google map with pins for each surveyed property. One discrepancy between the two phases is that field work for Phase I surveyed more mid- and late twentieth-century properties, which is necessary when considering potential historic districts. Phase II did not identify potential historic districts.

A combined list of properties assessed to have potential for National Register eligibility is provided here. Refer back to the appropriate report for the contexts for evaluation.

A summary list of recommendations for future actions follows. Refer back to the appropriate report for further explanation.

RECOMMENDATIONS

1. Adopt a historic preservation ordinance and create a town historic preservation commission.

2. Work towards preparing documentation for potential historic districts in the following areas:
   a. Marlboro Hamlet
   b. Old Post Road
   c. Milton Hamlet
   d. North Road.

3. Promote further documentation and study of Marlborough's industrial and riverfront archaeology.

4. Promote further documentation and study of Marlborough's fruit growing agriculture.

5. Document Camp Young.

6. Document properties appearing individually eligible for the National Register and local designation. See below for selections made from this reconnaissance survey.

   a. This list will help the Town develop a work plan for the future as well as inform property owners, local officials and the general public of properties considered important in the history of the town and region and in need of protections.

     b.   Work with willing property owners to make National Register and local designations and build public support for the program.

     c.   Promote the historic rehabilitation tax credit programs including the NYS Barn Tax Credit. Properties listed in the National Register qualify for state and federal tax incentives.

     d.   Consider providing local incentives, such as tax abatements for restored properties.

     e.   Create publications and other programs to raise public awareness about the range of property types in the village and how their historic integrity can be maintained, even with alterations made to meet current lifestyle demands.

7.   Engage in further study of historic themes contributing to the significance of buildings and districts, particularly those relevant to cultural changes in the mid- to late-20th century:
     a.   Economic and social diversity
     b.   Under-represented cultural groups
     c.   Commercial history
     d.   Religious properties

8.   Identify vulnerable and threatened historic buildings and closely monitor conditions. Develop rules to temporarily delay approval for demolitions of historic buildings, individually and in districts, to permit alternatives to be considered.

9.   Create a self-guided driving tour and events that highlight significant farms, buildings and natural features of Marlborough. With multiple historic cold storage facilities currently sitting idle, one could be repurposed as an interpretive center for Hudson Valley fruit farming. The old Bell cold storage on Prospect Hill Farm is one such example.

PHASE I LIST OF INDIVIDUAL PROPERTIES WITH NATIONAL REGISTER POTENTIAL

The Lewis DuBois House, 1406 Rt. 9W, was determined eligible for the National Register in 2015, but it has yet to be listed.

Hamlet of Marlboro
- 10 Birdsall Ave, Marlboro High School
- 18 Birdsall Ave, Farmerette Dormitory, Camp Young
- 28 Church St, Calvin Wygant House
- 21 Elliot Ln, DuBois House (?)
- 46 Grand St, bungalow
- 51 Grand St, Marlboro Presbyterian Church
- 11 King St, Harcourt House/academy, brick

- 20-38 Mt. Rose Rd, Mediterranean style complex
- 6 Prospect St
- 1330 Rt. 9W, hotel (Racoon Saloon)
- 1348 Rt. 9W, mill (The Falcon)
- 1401 Rt. 9W, Lewis DuBois House
- 1-4 Tally Ho Ln, Carpenter Farm
- 7 West St, bungalow
- 10 West St, Queen Anne style house
- 30 Western Ave, Figaro Milden House
- 28 Young Ave, mid-century modern house
- 23-25 Young Ave, Adams-Young House

Milton Hamlet
- 107 Church St, Milton Presbyterian Church
- 112 Church St, Milton Methodist Church
- 119 Church St, Stone House
- 4 McLaughlin Dr, W. Lawson House
- 32 Main St, commercial block, Milton
- 56-58 Main St, Sarah Hull Hallock Free Library & Annex, Milton
- 63 Main St, C.M. Woolsey Block, 1896, Milton
- 5 Maple Ave, George Hallock House
- 53 Maple Ave, Queen Anne style house
- 10 Milton Tpk, Caverly House, Gothic Revival
- 21 Milton Tpk, Milton School
- 152 North Rd, Samuel Hallock House
- 159 North Rd, Queen Anne style house & barn
- 220 North Rd, Anning Smith Farm/ Buttermilk Falls
- 1 Old Indian Rd, Elverhoj Colony
- 24 Old Indian Rd, Lewis House
- 1514-6 Rt. 9W, J. Haviland House
- 1525 Rt. 9W, J.F. Lawson House
- 1542 Rt. 9W, Mrs. D. Sands House
- 1557 & 1559 Rt. 9W, B.A. Rose House
- 1564 Rt. 9W, W.G. Quick House
- 1635-45 Rt. 9W, Hepworth Farms
- 1657 Rt. 9W, J. Lyons House
- 1690 Rt. 9W, school
- 1725 Rt. 9W, Ship Lantern Inn
- 1770-2 Rt. 9W, Nathaniel Hallock House
- 1970 Rt. 9W, apple processing facility
- 2011-9 Rt. 9W, cold storage (?)
- 46 Sands Ave, John H. Newman House
- 64 Sands Ave
- 16 Sands Dock Rd, factory ruin
- 24 Watson Ave, George Hallock House

- 28 Woodcrest Ln, boarding house

Industrial Sites
- Buttermilk Falls:
  - 238-44 North Rd
  - 238-44 North Rd
- Ball Forge:
  - 25 Maple Ave
  - 1 Maple Ave
  - 3 Hallock Dr
- Buckley's Mill:
  - 352-60 Old Post Rd
- Lattintown Creek:
  - 1347-51 Rt. 9W (Wright's Mill)
  - 1355 Rt. 9W (Wright's Mill)
  - Dock Rd (Lattintown Creek gorge, basket factory)

PHASE II LIST OF INDIVIDUAL PROPERTIES WITH NATIONAL REGISTER POTENTIAL
- 384 Bingham Rd, Purdy-Cosman House
- 38 #1 Clarke's Ln, J. Westervelt Clarke House
- 38 #2 Clarke's Ln, A.B. Clarke House
- 40 Clarkes Ln, Clarke House
- 73 Clarkes Ln, Bell Family barn and farm house (now part of Clarke Family farm)
- 50 Conklin Hill Rd, Weed-Rhodes House
- 6 Cortland Ln, Morey-Kramer House
- 94 Hampton Rd, Caruso-Maurer House
- 96 Idlewild Rd, Staples House
- 251 Lattintown Rd, District No. 5 Schoolhouse
- 278-300 Lattintown Rd, Francis & Sarah J. Anderson House (Borchert Orchards)
- 439 Lattintown Rd, Wygant-Staples-Baker House
- 454 Lattintown Rd, mid-19th c. mill building
- Lattintown Rd, St. Mary's Cemetery
- 601 Lattintown Rd, Thomas D. & Mary Bloomer House I
- 626 Lattintown Rd, Cornelius & Elizabeth Bloomer House
- 645 Lattintown Rd, unnamed house
- 667-669 Lattintown Rd, District No. 7 Schoolhouse
- 839 Lattintown Rd, D. Woolsey House and barn
- 67-85 Lyons Ln, Overlook Farms Cold Storage Complex
- 204 Milton Tpk, Abraham & Emma Palmer House
- 255 Milton Cross Rd, Tiel Cold Storage Facility
- 267 Milton Tpk, Herschel-Horton House
- 287-295 Milton Tpk, Charlie & Angelica Calandrino Farmstead
- 384 Milton Tpk, William & Ann Carpenter House and carriage house
- 496 Milton Tpk, Harper House and barn

- 512 Milton Tpk, Thorne M. & Jane Maria Mackey House
- 112 Mt. Zion Rd, Quimby Stock Farm
- 57 Mulberry Ln, Soper-Mackey House and barn
- 72-76 Old Indian Rd (historically associated with 80 Old Indian Rd), Woolsey barn
- 80 Old Indian Rd (associated with barn at 72-76 Old Indian Rd), Woolsey House and barn
- 148 Old Indian Rd, C.M Woolsey House and barn
- 172 Old Indian Rd, Harcourt House
- 208 Old Indian Rd, DeWitt C. & Martha Vail House
- 286 Old Indian Rd, Latting & Mercy Caverly House and barn
- 380 Old Indian Rd, John & Jane Hait (?) House and barn
- 416 Old Indian Rd, Lattintown Garage and associated house
- 444 Old Indian Rd, Thomas D. & Mary Bloomer House II
- 449-453 Old Indian Rd, Weed Orchards Barn Complex
- 467-474 Old Indian Rd, Wygant & Phebe Merritt House and barn (later)
- 261 Orchard Rd, Craftsman bungalow
- 268-272 Orchard Rd, Hull House
- 204 Plattekill Rd, Bond-Baxter House
- 383 Plattekill Rd, Herbert-McConnell House
- 438 Plattekill Rd, unnamed mid-19th c. house
- 132 Reservoir Rd, Cape Cod house
- 114 Ridge Rd, Dennis D. & Caroline Purdy House and barn
- 307 Ridge Rd, Joseph & Elizabeth Harcourt House
- 527-531 Route 44-55, Gas Station
- 552-554 Route 44-55, Craftsman bungalow
- 582 Route 44-55, Rhoads House and barn
- 5 Sabella Pl, Gilbert & Anna Thorn House
- 169 South St, Morey & Elizabeth Wygant House
- 25 Wenz Way, Craftsman bungalow
- 150 Western Ave, Staples-Stearns House and carriage barn
- 184-186 Western Ave, Marlboro Canning Factory
- 81 Willow Tree Rd, Mackey House, barn, and pottery shed
- 300-304 Willow Tree Rd, Fowler-Birdsall House and barn
- 307-309 Willow Tree Rd, Rowland R. Lounsbery House and barn
- 346 Willow Tree Rd, Anamias & Amanda Quick House
- 6 Wygant Rd, Wygant House and barn

NATIONAL REGISTER-LISTED PROPERTIES IN TOWN OF MARLBOROUGH (AND YEAR LISTED)
- DuBois-Sarles Octagon House, 16 South St. (2002)
- Amity Baptist Church, 49 Bingham Rd (2004)
- Milton Railroad Station (aka Milton Train Station), 41 Dock Rd. (2007)
- Christ Episcopal Church, 426 Old Post Rd. (2010)
- Lattintown Baptist Church, 425 Old Indian Rd (2010)
- Elliot-Buckley House, 404-6 Old Post Rd. (2011)
- Shady Brook Farm, 351 Old Post Rd. (2012)

TOWN OF MARLBOROUGH, NEW YORK
Phase I: Marlborough Hamlets Cultural Resource Survey

Final Report

Contents

ATTACHMENTS

Map Showing Survey Area
Maps Showing Approximate Boundaries for Historic Districts
Table: Properties inventoried in CRIS organized by address (partial data)
        Full CRIS data provided in digital Spreadsheet format and online

ACKNOWLEDGEMENTS

PROJECT TEAM

Neil Larson. Principal of Neil Larson & Associates and architectural historian with extensive experience with historic resource surveys and the assessment of significance of historic properties and districts following the guidelines of the National Register and State Historic Preservation Office.

John Ham. A skilled fieldworker with experience inventorying properties in the state's Cultural Resource Information System (CRIS). He was responsible for field recording properties in the survey area.

PROJECT OVERVIEW & RECOMMENDATIONS

In September 2020, after more than a year of planning a survey project and obtaining funding, the Town of Marlborough initiated a town-wide reconnaissance-level historic resource survey. Like most Hudson Valley towns, Marlborough is rich with surviving historic resources. It has an enduring agricultural history as well as two venerable hamlets—Marlboro and Milton—and numerous industrial sites, not to mention a long Hudson River shoreline. The scope of the project, and its costs, were considered large enough to merit dividing the survey into two parts to ease the burden of time and funding. This report contains the results of the first stage of the survey, which was limited to a zone on the east side of the town extending from the river to the west side of the Rt. 9W corridor, including the two hamlets. It is expected that a survey of buildings and landscapes on the west side of the town will follow in the next year or so, at which time an updated report will be made.

Neil Larson & Associates of Kingston, New York, was selected to conduct the necessary field work and research and develop a preliminary report of its findings and recommendations. Fieldwork was delayed by the shutdowns caused by the Covid-19 pandemic but progressed through the spring and summer of 2021, with data entry completed by the end of August. The analysis of survey data and the completion of this report occurred shortly after.

The project has created an inventory of historic properties in the eastern zone in both a state-wide data base managed by the New York SHPO and in an Excel Spreadsheet that the Town can use independently of the state. The data base contains information on property types, architectural features and construction history that serves both as a record and a tool for assessing significant features in the broader historical context of the town. Each of the 512 properties recorded in the data base have accompanying photographs and have been mapped.

A narrative overview was written to associate the inventoried properties with broader architectural contexts and historic themes to provide a basis for evaluating the significance of areas and individual properties. Four historic districts and 51 individual properties were found to have significance with potential for designation. (A list of these districts and properties can be found below.) A reconnaissance survey identifies resources with apparent significance; however, more intensive documentation and analysis is required before eligibility for national and state registers or local designations can be officially determined. In addition to providing an overview of Marlborough's historic development, this survey narrows the field of properties appearing eligible for designation, allowing the Town to focus on its most significant architectural and historical resources.

Town agencies and the public will be able to access property data online through the SHPO CRIS website or locally on an Excel spreadsheet created from the CRIS property data, which may be more convenient to use in managing and applying the property data independently. Properties determined to be significant by assessments made in this survey are indicated in the table.

Up to this point, archaeological data has been recorded in only a small number of surveys limited to SHPO reviews of discrete highway and development projects; the town's extensive industrial archaeology has yet to be adequately documented. No historic properties are currently represented in the state's inventory except seven individual properties listed on the National Register and one eligibility determination (see below).

RECOMMENDATIONS

1. <u>Adopt a historic preservation ordinance and create a town historic preservation commission.</u> The SHPO provides a model ordinance for municipalities, and if it is essentially adopted by the Town, it would enable the local designation of historic properties and districts as well as provide oversight of actions impacting them. If the local ordinance is certified by the SHPO and the National Park Service, the Town would be eligible for grant funding under the Certified Local Government Program to advance its historic preservation program and many of the following recommendations.

2. <u>Work towards preparing documentation for potential historic districts in the following areas:</u>

    a. Marlboro Hamlet. This community began its development in the late 1700s at the intersection of the Post Road, Western Avenue and Old Man's Creek (now known as Lattintown Creek) in the midst Lewis DuBois's large plantation. In the mid-19th-century, Lewis's great-grandson Hudson DuBois platted a subdivision on a hillside south of Western Avenue, which transformed the commercial crossroads enclave into a town center where prosperous fruit farmers and merchants intermingled with tradesmen and summer tourists. Also by this time, Old Man's Creek had developed into an industrial waterway with a landing at the Hudson River.

    b. Old Post Road. With three properties already listed on the National Register (Christ Episcopal Church, Elliot-Buckley House, Shady Brook Farm), the streetscape from the church down to Buckley's Bridge has district potential. It also could link to the Gomez House property with which there are historical associations.

    c. Milton Hamlet. The core of the hamlet from Main Street to Sands Avenue, flanked by two river landings, has historic district potential despite losses and additions. The Ball Foundry site and Dock Road ravine have industrial archaeological significance. The hamlet bridges two areas settled by the Hallock family in the mid-18th century.

    d. North Road. Samuel Hallock's 18th-century farm borders on the north side of the Milton Hamlet, and while it could be incorporated in a hamlet district, it also is associated with a rural landscape that extends north to the Smith farm at Buttermilk Falls. Extending a hamlet historic district this far may be problematical.

3. <u>Promote further documentation and study of Marlborough's industrial and riverfront archaeology.</u> The histories of the industrial development along the town's four principal creeks and transportation-related sites along the river are recorded in published local histories and numerous maps and images. With the exceptions of the Milton Train Station, the remains of a what is recalled to have been a button factory at the base of Sands Dock Road and a few associated buildings, only fragments of dams, foundations and mechanical parts remain representing industrial sites. It's important to survey, map and photograph these sites using guidelines established by the Historic American Engineering Record. Planning and funding for this project should be prioritized as each year more features are lost. (This would be an appropriate task for a town historic preservation commission.)

4. <u>Document Camp Young</u>. Threatened by development, this important property should be documented with maps, photographs and a detailed historical overview.

5. <u>Document properties appearing individually eligible for the National Register and local designation</u>. See below for selections made from this reconnaissance survey.

    a. This list will help the Town develop a work plan for the future as well as inform property owners, local officials and the general public of properties considered important in the history of the town and region and in need of protections.

    b. Work with willing property owners to make National Register and local designations and build public support for the program.

    c. Promote economic benefits for properties listed on the National and State registers.

    d. Consider providing local incentives, such as tax abatements for restored properties.

    e. Create publications and other programs to raise public awareness about the range of property types in the village and how their historic integrity can be maintained, even with alterations made to meet current lifestyle demands.

6. <u>Engage in further study of historic themes contributing to the significance of buildings and districts, particularly those relevant to cultural changes in the mid- to late-20th century.</u>
    a. Economic and social diversity
    b. Under-represented cultural groups
    c. Commercial history
    d. Religious properties

7. <u>Identify vulnerable and threatened historic buildings and closely monitor conditions</u>. Develop rules to temporarily delay approval for demolitions of historic buildings, individually and in districts, to permit alternatives to be considered.

Properties individually listed on the National Register of Historic Places (and year listed)
- DuBois-Sarles Octagon House, 16 South St. (2002)
- Chapel Hill Bible Church, 49 Bingham Rd (2004)
- Milton Railroad Station (aka Milton Train Station), 41 Dock Rd. (2007)
- Christ Episcopal Church, 426 Old Post Rd. (2010)
- Lattingtown Baptist Church, 425 Old Indian Rd. (2010)
- Elliot-Buckley House, 404-6 Old Post Rd. (2011)
- Shady Brook Farm, 351 Old Post Rd. (2012)

The Lewis DuBois House, 1406 Rt. 9W, was determined eligible for the National Register in 2015, but it has yet to be listed.

List of individual properties recommended for further documentation to determine eligibility for the National/State registers and local designation. (Some of these are contained in potential historic districts.)

Hamlet of Marlboro
- 10 Birdsall Ave., Marlboro High School

- 18 Birdsall Ave., Farmerette Dormitory, Camp Young
- 28 Church St., Calvin Wygant House
- 21 Elliot Ln., DuBois House (?)
- 46 Grand St., bungalow
- 51 Grand St., Marlboro Presbyterian Church
- 11 King St., Harcourt House/academy, brick
- 20-38 Mt. Rose Rd., Mediterranean style complex
- 6 Prospect St.
- 1330 Rt. 9W, hotel (Racoon Saloon)
- 1348 Rt. 9W, mill (The Falcon)
- 1401 Rt. 9W, Lewis DuBois House
- 1-4 Tally Ho Ln., Carpenter Farm
- 7 West St., bungalow
- 10 West St., Queen Anne style house
- 30 Western Ave., Figaro Milden House
- 28 Young Ave., mid-century modern house
- 23-25 Young Ave., Adams-Young House

Milton Hamlet
- 107 Church St., Milton Presbyterian Church
- 112 Church St., Milton Methodist Church
- 119 Church St., Stone House
- 4 McLaughlin Dr., W. Lawson House
- 32 Main St., commercial block, Milton
- 56-58 Main St., Sarah Hull Hallock Free Library & Annex, Milton
- 63 Main St., C.M. Woolsey Block, 1896, Milton
- 5 Maple Ave., George Hallock House
- 53 Maple Ave., Queen Anne style house
- 10 Milton Tpk., Caverly House, Gothic Revival
- 21 Milton Tpk., Milton School
- 152 North Rd., Samuel Hallock House
- 159 North Rd., Queen Anne style house & barn
- 220 North Rd. Anning Smith Farm/ Buttermilk Falls
- 1 Old Indian Rd., Elverhoj Colony
- 24 Old Indian Rd., Lewis House
- 1514-6 Rt.9W, J. Haviland House
- 1525 Rt.9W, J.F. Lawson House
- 1542 Rt.9W, Mrs. D. Sands House
- 1557 & 1559 Rt.9W, B.A. Rose House
- 1564 Rt.9W, W.G. Quick House
- 1635-45 Rt.9W, Hepworth Farms
- 1657 Rt.9W, J. Lyons House
- 1690 Rt.9W, school
- 1725 Rt.9W, Ship Lantern Inn
- 1770-2 Rt.9W, Nathaniel Hallock House
- 1970 Rt.9W, apple processing facility
- 2011-9 Rt.9W, cold storage (?)

- 46 Sands Ave., John H. Newman House
- 64 Sands Ave.
- 16 Sands Dock Rd., factory ruin
- 24 Watson Ave., George Hallock House
- 28 Woodcrest Ln., boarding house

Industrial Sites
- Buttermilk Falls
  - 238-44 North Rd. 103.1-2-12.100
  - 238-44 North Rd. 103.1-2-12.200
- Ball Forge
  - 25 Maple Ave. 103.3-2-12.110
  - 1 Maple Ave. 103.3-2-14
  - 3 Hallock Dr. 103.3-2-24.100

- Buckley's Mill
  - 352-60 Old Post Rd., 108.4-4-24
- Lattintown Creek
  - 1347-51 Rt. 9W (Wright's Mill)
  - 1355 Rt.9W (Wright's Mill)
  - Dock Rd. 108.4-3-29.100 (Lattintown Creek gorge, basket factory)

METHODOLOGY

This project is the first effort to undertake a comprehensive, community-wide survey and assessment of historic resources in the Town of Marlborough. Many historic buildings have been documented in local publications, web pages and house-tour booklets, but this is the first systematic survey conducted using a professional methodology developed by the National Register Program and the New York State Historic Preservation Office (SHPO).

In consultation with the SHPO and members of the town's survey committee, a survey methodology was crafted to inventory historic properties in the town. The goal of a reconnaissance survey is to compile a list of historic resources in the town that appear to have architectural and/or historical significance. It includes a study of the town's historic and architectural development that identifies historical contexts and themes on which to base evaluations of significance.

The first methodological action to take place was to limit the survey to a zone on the east side of the town from the west side of Rt.9W to the Hudson River encompassing the hamlets of Marlboro and Milton and the area in between. Next was to determine how to select properties to be recorded in an inventory. The following hierarchy was used:

- All properties determined to predate 1900 were selected for inventory. Every property associated with the 18th and 19th centuries was considered to have some level of historic significance.
- Of properties dated between 1900 and 1945, selection was limited to those with design integrity representative of one of the three major modern eras within the period: the early 20th century, the period between WWI and the Depression, and the Depression years through WWII.

- Of the remaining properties dating between 1950 and 1970, representing post-WWII development without the distinction of age or rarity, only properties appearing to have the potential for National Register listing, either individually or in districts, were included in the survey.
- All properties within the boundaries of a potential historic district in the hamlet of Marlboro were included in the survey.

The survey employed a digital application (TREKKER) to record property data, geographical locations and photographs in the field; however, some data were entered from a desktop computer. Tax parcel and address information obtained from the Ulster County Planning Department's online parcel viewer was included with each entry so that survey data can be used in conjunction with other property information and data bases that may exist or emerge. The survey data also can be applied in a local geographic information system (GIS) so that maps can be developed locating the resources and displaying other recorded information.

Once field data were completely uploaded to CRIS, an Excel spreadsheet was created so that entries could be verified for accuracy and completeness. This data base represents the results of the reconnaissance level survey (table provided in appendix). Each property in the inventory is represented by one or more digital photographs to provide visual information about the buildings and landscapes.

A narrative overview of the architectural development of the survey area was written to provide an understanding of the features that represent Marlborough's evolving history from its initial settlement through the 20th century. The narrative also provides the context in which evaluations of significance are based and selections for designations are made.

SELECTION CRITERIA

Once historic resources were recorded and classified, a number were selected for designation, protection or future study. Selections were guided by the criteria established for evaluating eligibility for the National Register of Historic Places. When applied at a local level of significance, the National Register criteria is a valuable tool for determining a property's importance in the broader contexts and themes that are reflected in local history.

It is important to maintain focus on the local perspective, otherwise notable properties may be overlooked. Because at a reconnaissance level, historic documentation is limited, conditions assessments are superficial and contexts and themes only broadly developed, selections are made to be as inclusive as possible. Whereas not all of the selected properties will achieve National/State Register listing, it will be important for the Town to be familiar with all of its significant resources, including those appearing borderline at this stage. Even if the New York State Historic Preservation Office or the National Park Service may choose not to confer their distinctions on a property, it can be determined significant locally in the context of local history. The National Register criteria will still provide the Town with the basis to make their own evaluations within an established evaluative framework.

There are four fundamental criteria by which to assess the significance of historic properties or districts eligible for the National Register. Properties can be significant for (A) their relationship to a historic event or theme significant in American history, such as settlement, tourism, or suburbanization; (B) their association with an individual who made a significant contribution to the history of the local community, state or nation; (C) their distinction as an example of a type, period or method of construction; and (D) their archaeological potential to provide information about an important aspect of prehistory or history.

Significance can be determined based on one or more of these criteria. In addition, a property must be at least fifty years in age to establish a suitable context for the evaluation of significance (unless it can be demonstrated that it has achieved significance in less than fifty years); and the property must retain sufficient physical integrity from its period of significance to be an authentic representation of its significance. Historic districts must possess a concentration of properties united historically or aesthetically by a significant plan or physical development.

A. Historic Significance
There are properties in Marlborough that have associations with important events or have played roles that have had a measurable effect on local history. While the historic significance of many properties will be obscure at a reconnaissance level of survey, selections can be made by classifying properties in general areas of significance established in the criteria. Architecture, commerce, community planning and development, recreation and transportation, for instance, are areas of significance that will have particular relevance to the town.

B. Association with a Significant Person
It is likely that some properties in Marlborough will have associations with individuals of state or national significance, but the Town should be aware of buildings linked to persons important in local history. The dwellings of an original proprietor or those people whose accomplishments in the 19th and 20th centuries made them prominent in local records pertain to this category whether or not their homes also have architectural significance. It is important not to overlook this criterion, which can often occur in state-level reviews.

C. Architectural Significance
Since the National Register of Historic Places was created to address the significance of the built environment, the architecture criterion is the one most frequently applied. Architecture covers a wide range of historic resource types, and this criterion needs to be carefully tailored to address the particular historic and architectural contexts of the hamlets of Marlboro and Milton. To this end, the following critical resource types have been identified.

Houses. Domestic architecture comprises the vast majority of buildings in Marlborough. From its origin as the location of 18th century plantations to its development as an industrial and transportation center in the 19th century and culminating as a major fruit-growing area and summer tourist destination in the 20th century, Marlborough contains a wide variety of domestic architecture, much of it significant either individually or as components of significant groupings or districts. The houses can be associated with one or more of these eras.

Barns and farm buildings. Barns and farm buildings are significant representations of the agricultural heritage of the town. They are important landmarks of the rural landscape. Any survivors identified in the survey will be prioritized in the selection process.

Religious properties & schools. These buildings are important cultural resources that have significance in local history and often are architecturally distinctive examples of their type and period, such as Christ Episcopal Church or the Marlboro High School.

Commercial properties. Marlborough's two hamlet centers developed to provide commercial services in the town. Many were related to the transportation of goods on the Hudson River. Others are related to fruit growing, processing and cold storage. Some of them survive from the 1800s and are particularly rare and significant.

Industrial Properties. Typical of Hudson River towns, where tributaries descended to empty into the river, enterprising individuals recognized the waterpower potential and established industries. First, they functioned as saw and grist mills and for carding and spinning wool. Later, factories appeared for the production of wool and cotton textiles and commodities, such as wheelbarrows and boxes and baskets for packaging fruits grown in the town. Lime kilns and brick yards operated along the river. Few of these resources survive as extant buildings but their sites remain important historic industrial archaeological sites.

Landscapes. All historic properties have landscape components that should not be overlooked when assessments are made. As open space becomes increasingly consumed by development, this land becomes more rare and more significant. Nevertheless, house yards are also important for providing appropriate settings for historic resources and residential environments overall. Any assessment of a historic property that does not address its landscape component is incomplete. Landscape features, such as stone walls, tree lines and hedgerows, roads and other structures, need to be included when historic properties are documented.

Although only the eastern zone of the town, an area of urban, commercial and industrial development, was covered in this survey, Marlborough is overall a rural town with many historic resources associated with agriculture. Some of these agricultural features are extant in the survey area, particularly active orchards and vineyards, and they contribute to the significance of the properties with which they are associated.

D. Archaeological sites, prehistoric and historic
The archaeological potential of a historic property always should be a factor of an assessment of significance. A general assumption can be made that there is a good chance that evidence of Native American presence can be found in just about any section of the town. Proposed development sites will require careful analysis. The significance of the town's industrial archaeology has already been addressed above, and there are other non-industrial historic archaeological sites in the town. Any site that formerly contained earlier buildings should be carefully recorded and protected.

INTEGRITY
National Register evaluations of significance include an integrity test to ensure that only authentic buildings are considered for designations. At this reconnaissance level of survey, selections were not solely based on physical integrity. All properties with the potential to meet at least one of the integrity standards were recorded. The physical integrity of a particular property will be considered only if it reaches the status of being considered for designation.

To meet the integrity requirements an individual property must possess mostof the following seven qualities:
- Location. An eligible building should be in its original location. However, exceptions may be made in cases of exceptional design significance or valid reasons for relocation, such as an alternative to demolition. Districts generally satisfy the location requirement because they are geographical entities.
- Design. An eligible building will possess the design qualities with which it was built. Removal

of historic design features or actions altering its appearance in a negative way will compromise eligibility. Additions or alterations made in later periods with their own design integrity may be considered contributing to the overall design history of a property. The same is true in districts where additions and alterations over time can be considered contributing to the overall historic period if they can be demonstrated to have authentic design qualities from their own time. Alterations or additions considered to be non-contributing to the district will diminish its overall integrity, sometimes to the point of bringing eligibility into question.

- Setting. The integrity of the setting of a historic property can be critical to its eligibility. Historic properties derive meaning from their settings, such as urban, rural, suburban, waterfront, mountainside, etc. If that setting is compromised or removed, it affects the property's significance.
- Materials. The integrity of materials employed in the construction and design features of a historic property is critical to its eligibility, particularly in picturesque houses with complex plans and high levels of ornamentation. If historic materials are removed or concealed by layers of new materials, the eligibility of a property will be questionable. In a district, properties with compromised material integrity will adversely affect its eligibility.
- Workmanship. Historic properties represent the workmanship their designers, builders and craftsmen. The integrity of workmanship contributes to the significance of a property. The design of some early 20th-century properties, such as in the Craftsman or English Revival modes, emphasize the appearance of workmanship, and its integrity is a factor of eligibility either individually or in a district. Altering or removing evidence of workmanship will have a negative impact.
- Feeling. This is an interpretive factor of eligibility where an observer senses in a property or a district the aesthetic or history of a particular period of time.
- Association. This test applies to properties where a particular event or activity occurred. A property or district will have the integrity of association if it continues to convey that relationship to an observer.

According to National Register guidelines, all seven qualities do not need to be present for eligibility as long as the overall sense of past time and place is evident. A property significant for its architecture will retain the physical and design integrity of the period in which it was built or evolved. A property eligible under architecture may also have significance under Criteria A and/or B, but that is not a requirement.

OVERVIEW OF ARCHITECTURAL DEVELOPMENT

The town of Marlborough is something of an anomaly in Ulster County, which is renowned for its Dutch stone house architecture. Such traditional buildings do not exist in Marlborough. Settlement in Ulster County, at least that part east of the Catskills, occurred with the small freeholds of Dutch, Palatine and Huguenot families spreading out along Hudson tributaries in the orbit of Kingston. The New Paltz Patent (1677), a proprietorship shared by twelve Huguenot families, anchored the southeast corner of this cultural zone. South of it was the enormous patent that extended along the Hudson from New Paltz to Stony Point and running 30 miles inland that had been granted in 1694 to Capt. John Evans by then-governor Benjamin Fletcher.[1] In 1698 Fletcher and Evans were recalled to England to defend themselves against accusations of conspiring with pirates, and Fletcher was charged with making excessive land grants. The following year, the Evans patent was revoked, and the land was broken up into smaller grants of 1000 to 3000 acres, which were acquired mostly by New York merchants. (Ironically, many of these merchants paid for their land with profits made from piracy.) From this point, Marlborough became part of the development patterns of the Evans Patent, which today is represented in Orange County, which attracted settlers from the English domain in southern New York, northern New Jersey and Long Island.

Marlborough's colonial land history relates to a few of these grants. John Barbarie, a successful fur trader, received a grant in 1709 for land in what became the northern section of the town.[2] Augustine Graham, son of flour exporter James Graham, and Alexander Griggs were partners in a 1712 grant that included Old Man's (Lattintown) Creek, evidently planning an agricultural enterprise there. Grants were made in 1715 for land on either side of the Graham and Griggs patent to fur merchant Archibald Kennedy. Capt. William Bond's small patent between Kennedy and Barberie was granted in 1712, while merchant Hugh Wentworth acquired three smaller grants along the New Paltz line much later in 1750 (Fig.1).

Clearly, the first section of the town to be developed was the southern Kennedy tract, which New York merchant Lewis Gomez and his sons Jacob and Daniel purchased in 1716 along with land in customs official Francis Harrison's adjoining tract comprising in total 1200 acres.[3] The land straddles the Marlborough/Ulster-Newburgh/Orange line, with the Gomez manor house on the Newburgh side; by 1723 Gomez and his sons had expanded the holding to 3000 acres. The story of "Gomez the Jew" is now well-known, particularly in Marlborough history. Luis Moses Gomez (1666-1740) was scion of a prestigious Sephardic family, which was forced to flee first from Spain and then France to England to escape religious persecution. Luis arrived in New York in 1696 with his wife, Esther Marquez, who he married enroute in Jamaica. Anglicizing his name to Lewis, Gomez opened a small general-merchandise store in lower Manhattan. Recognizing the profits to be made in New York's expanding wheat trade, by 1706 he was buying grain from farms and plantations in the region and exporting it and flour to the West Indies and Madeira returning with rum and southern European wine. Lewis was soon able to write to his father in

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[1] During Governor Benjamin Fletcher's term of service (1692-98), Evans and his ship "Richmond" were assigned to protect New York from privateers and pirates. But Evans's mission was something of a joke, according to Richard Ritchie in *Captain Kidd and the War Against the Pirates* (Harvard University Press, 1989), for "pirate ships came regularly to the city to disgorge their booty and as the "Jacob" [Kidd's ship] returned full of loot and was turned over to Governor Fletcher. The governor found nothing strange in all of this, and the merchants certainly never looked askance at their gold. Captain Evans closed his eyes to everything, and probably profited from his blindness... Evans typified the navy of his day. Captains used their ships for trade to supplement low wages and, like Evans, saw nothing wrong with this."

[2] As his fur supplies diminished in the 1690s, Barbarie and his sons invested in the sugar trade. See Cathy Matson, *Merchants & Empire, Trading in Colonial New York* (Baltimore: Johns Hopkins University Press, 1998), 109, 125, 154.

[3] Gomez was assessed on a 1717 tax roll.
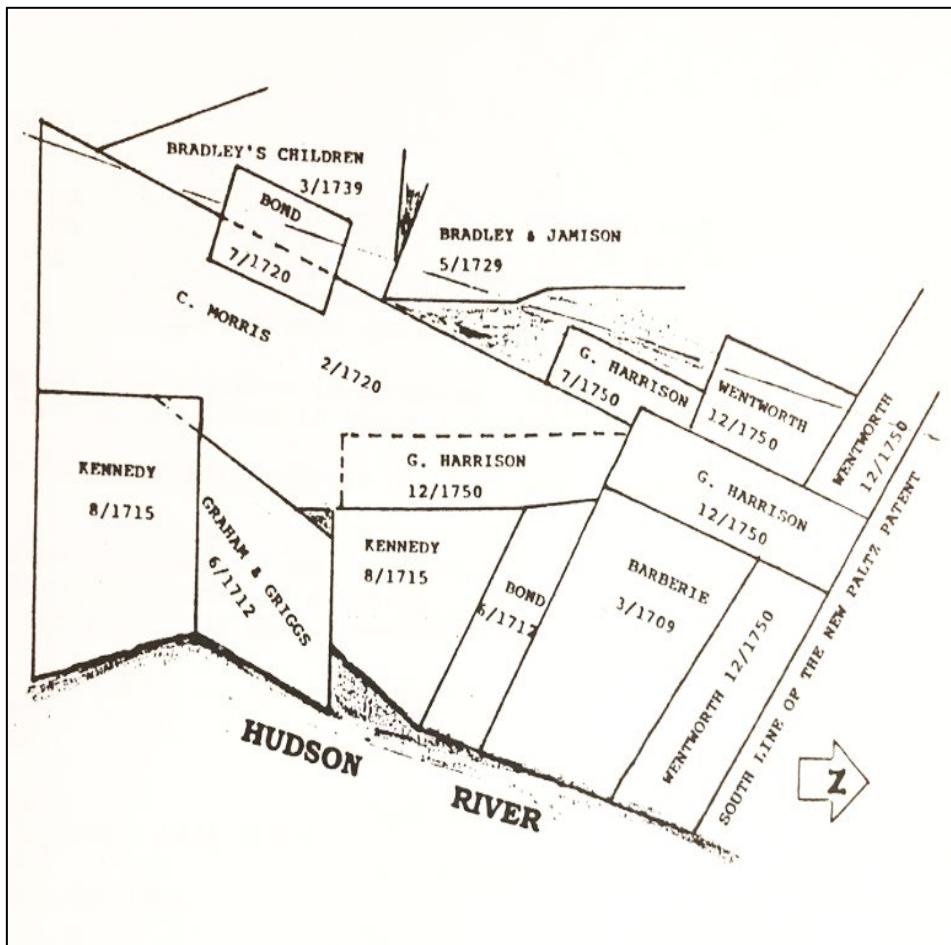
Fig.1: Map of land grants made in the Town of Marlborough from the Evans patent after its revocation in 1799. From a copy in the Marlboro Free Library.

London that he was trading wheat "on an enormous scale" and becoming a wealthy man.[4] Lewis never built a great house typical of successful city merchants or owned ships outright. Only in the next generation did the family gain noticeable stature among city merchants.[5] Daniel, the third of Lewis's six sons, joined his father in the wheat and sugar trades when he was fourteen, and he went on to expand the reach of trade to London and Dublin, returning with domestic wares. Although his father's business concentrated on wheat, Daniel branched out into the trade of commodities.

> Daniel Gomez built his far-flung reputation with an amazing array of goods and correspondents. From 1739 to 1765, Gomez imported every conceivable kind of dry goods, including stockings, metal wares, earthenware, pottery, linen, silks and farm implements; and he exported a long list of local produce, including preserves, salted meats, tanned hides, grain and flour, whale fins and oil, cheese and straw wares, which made their way to markets in the West Indies, Amsterdam, London, southern Europe, Madeira, Charles Town and throughout New England.[6]

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[4] Stephen Birmingham, *The Jews in America Trilogy* (Open Road Media, 2016), on-line preview, n.p. Matson, *Merchants & Empire,* 138.

[5] Matson, *Merchants & Empire,* 138.

[6] Ibid., 152.

However, by 1710 Daniel Gomez shifted his attention to what he saw as an even more lucrative trade in furs. It was to this end that the father and sons established a presence upriver where the fur trade with Native tribes was intense. It is probably no coincidence that the land and the trading post they set up there was in proximity to a significant Native gathering place that early Dutch explorers named *Duyvell's Danskammer* or Devil's Dance Chamber.

It seems that while Daniel Gomez was focused on the fur trade, his father and brother developed a wheat plantation complete with a flour mill and river landing. These features, along with an enslaved workforce, are characteristic of the plantations created by New York's landed gentry and city merchants in the 18th century.[7] (Further production would have been made by tenant farmers, possibly Palatine pensioners coming out of Newburgh.) In addition, they would have harvested natural resources, such as timber and lime burned in kilns on the river, raised cattle, swine and sheep, produced butter and cheese, grown garden produce, planted orchards and cut hay, with the surplus shipped to the city. As their property improved, the stone blockhouse evolved into a country house commensurate with the family's genteel lifestyle. The lower stone portion likely supported a timber-frame upper story, giving the house the appearance of other early plantation houses (Fig.2).
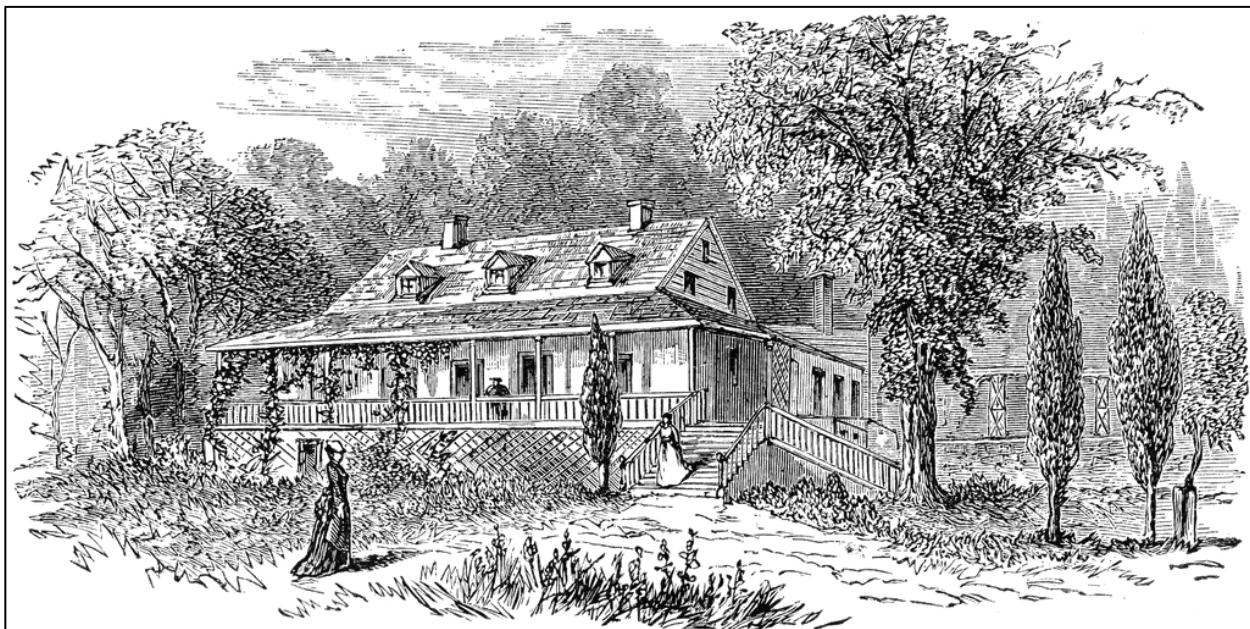
Fig.2: Historic view of Van Cortlandt Manor House, Croton-on-Hudson, ca. 1730. This manor covered 86,000 acres in Westchester County. https://etc.usf.edu/clipart/57000/57025/57025_vancortlandt.htm

The extent to which Graham and Griggs cultivated the 3000 acres they acquired in 1712 in the center of the town is unknown but based on an early tax list for the Newburgh Precinct, Alexander Griggs real property was assessed for the highest amount there in 1714. Exactly when Nathaniel DuBois (1703-1763) of New Paltz purchased all or part of the tract has yet to be determined, but he cited the previous Graham and Griggs patent for the land he devised it to his son, Lewis DuBois, in his will "all that certain Tract of Land Farm or Plantation situate in the Precinct of Newburgh in the County of Ulster and Province aforesaid whereon the said Lewis now lives with all houses out Houses and Buildings thereon and appurtenances

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[7] Neil Larson, "Plantations in the Hudson Valley." *HVVA Newsletter,* vol. 20 nos. 2 & 4 (2017). http://hmvarch.org/hmvanews.html

whatsoever thereunto belonging." Nathaniel DuBois lived in New Paltz, and unless his son was living in a pre-existing dwelling, namely Griggs's, Lewis Dubois's extant house may predate 1763, perhaps as early as 1757 when he married his cousin Rachel DuBois (1739-67) or at the latest by 1861 when the birth of their son Wilhemus was recorded in Newburgh.[8] The Duboises had three children before Rachel's unexpected death in 1767: Nathaniel Lewis (1758-88), Wilhelmus (1761-1810) and Mary Polly (1763-1827). Three more children were born to Lewis and his second wife Rachel Jansen (1735-1807) who he married in 1770: Rachel (1771-93), Lewis (1774-1831) and Margaret (1776-1860). In the 1790 census, seven slaves were enumerated with the family. (Wilhemus who was listed as a head of household owned none.)

Lewis Dubois made the following declarations in his will, which helps define the property and his house.

> I give unto my beloved wife Rachel the Northwest Room in my present dwelling House, also the Room to the East thereof called the Stove Room and as much of the Gardens as she may stand in need of and also of the Water, and the priviledge of the Bleach Yard together with a free and uninterrupted priviledge of passing and repassing thru' the other part of my said Dwelling House with her servants and attendance as often as she may think proper, Also the priviledge of taking as many Apples or other Fruits out of the Orchard, and as much of the Cyder when made as she may have Occasion of for her Family's Use all of which is to be at her Command during her Widowhood. Also I give unto my said wife Rachel two Feather Beds with the Bedsteads and all the Furniture thereunto belonging together with her Choice of my Negro Wenches also my best Cow two Iron pots, one pair Hand Irons , one Fire Shovel and Tongs one Trammel one Tea Kettle one Set of Tea Cups and Saucers my best Cupboard with all the Linen therein, as well as all the Linen brought with her when I married her Together also with all her wearing apparel, also my best Looking Glass half a dozen of Common Chairs my best Table one Trunk one half a dozen of Table knives and forks, one dozen Pewter Plates, my dresser with Glass Doors, also one of my best Horses…

He also devised to his son Lewis "all that part of the Tract of Land whereon I now dwell Granted by Letters Patent bearing date the fifth day of June Anno Domini 1712 unto Augustine Graham and Alexander Griggs…" which amounted to 824 acres, along with two water lots and a one-acre lot in a 662-acre tract south of Old Man's Creek, which was devised to Wilhemus. The latter lot probably was part of the water privilege that Lewis conveyed to his namesake son along with saw and grist mills. Lewis Jr. also received the farm animals and utensils, including a fanning mill (for wheat) and a weaving loom. A saddle, bridle, gun, silver-hilted sword, writing desk and clock ("now in my Dwelling Room"), all prized personal items were given to Lewis as well. A "Negro man named Fite" was included in the list.

Although he was a descendant of a New Paltz patentee, not a New York merchant, Lewis DuBois developed his Marlborough holding as a plantation with much of its improved land devoted to growing wheat and produce for the New York trade and including mills and a landing. The eight enslaved Africans he owned in 1790 were of a number indicating it was a full-scale commercial enterprise. Generally, farmers in the region had only one, sometimes two slaves in their households. Fifty-eight enslaved Africans were counted in Marlborough in the 1790 U.S. census along with 15 free people of color. Twenty years later, 44 slaves were enumerated in 20 or so households; the number of free Blacks increased to 55 persons representing at least eight households. DuBois owned seven African Americans in 1810.

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[8] In his 1908 *History of Marlborough*, C.M. Woolsey relates that Graham and Griggs sold their shares of the parcel to Zacharias Hoffman, Lewis DuBois's maternal grandfather, and it was through his mother that the land came to him (42-43).

Fig.3: Lewis DuBois House, 1406 Rt.9W, ca. 1757. Photo by John Ham, 2021.

Fig.4: Lithgow, plantation house of David Johnstone, Millbrook, NY, ca. 1758.

The large wood frame house has little in common with the traditional Ulster County farmhouses built by Lewis's relatives. Rather, it was designed in the manner of other plantation houses in the region, which positioned it in the highest realm of 18th-century rural domestic architecture (Figs.3 & 4). A low story-and-a-half profile, characteristic of rural house forms, disguised a two-story plan two-rooms deep with a center passage, providing a luxury of rooms compared to common dwellings. (Only manor houses of the Hudson Valley aristocracy had a full second story reflecting the class hierarchy that structured 18th-century colonial New York society.) The bilateral symmetry of the front facade and the floor plan was the distinguishing

design feature of better houses in the 18th century, and the DuBois house presents the customary five-bay front with a center entrance on axis. Above a tall half-story, the eave is decorated with a bracketed cornice. Over the years, the house has acquired a piazza over the entrance and various wings on the sides. The voluminous roof encapsulated both an upper story of chambers, with a garret above, perhaps serving as storage space for grains and other farm produce as was done in lesser farmhouses. Unusual double windows on the ends may have originally contained casement windows whereas the front rooms had sash windows current with elite taste in the mid-1700s.

The distinctive clipped gables are unusual, and previous histories have linked it to the earlier stages of the roof on the Jonathan Hasbrouck House (Washington's Headquarters State Historic Site) in the city of Newburgh, which was a contemporaneous large house built for another New Paltz family. Lewis DuBois and Jonathan Hasbrouck were married to sisters.) Evidence for clipped gables has been found in 18th-century stone houses, now with gable roofs and clapboarded ends, and research is ongoing to determine their frequency.

A Dutch barn would have been the primary agricultural building; it was where cut grain was stockpiled and cured before threshing in the broad center aisle. The farm's horses and milk cows were sheltered in the side aisles; other animals: sheep, swine, chickens, were kept outside. Auxiliary buildings, such as granaries, wagon houses and hay barracks complemented the barnyard. Orchards and gardens were planted around the house with fields and pasture beyond. Hay was harvested from wetlands in this period.

As in the previous two cases, the Gomez plantation on Jew's Creek and the DuBois plantation on Old Man's Creek, as well as dozens of others in the region, waterways emptying in the Hudson River were prime locations targeted early in the 18th-century for commercial development. Two small unnamed creeks north of Lewis DuBois's land were acquired by two families from Long Island in the 1760s. Edward Hallock (1717-1809), a ship captain who lost several vessels to the French during the Seven Years War, bought a part of William Bond's 600-acre patent in 1760. Sea captain William Bond obtained the patent in 1712, which was valued highly on the tax list compiled that year indicating the potential presented by its location at the mouth of a creek with industrial potential on the Hudson River. Little is known about the patentee, but he is believed to have settled there, leaving his daughter Sukie alone in a small dwelling for long periods while he was at sea. It was Sukie Bond who sold a portion of the tract to Edward Hallock. Possibly it was their shared occupation may have brought Hallock and William Bond together.

Hallock went on to build grist and saw mills and a landing from which to ship his products. Hallock's settlement does not meet all the criteria for a plantation. The absence of his house makes his status in the trade society difficult to assess. (Edward's son James inherited the homestead and "built anew" in 1806; that house was demolished in the late 20th century.) The property does not appear to have supported wheat production on a large scale. Perhaps the small size and riverside terrain did not lend it to agricultural development, and it seems that the focus of Hallock's enterprise relied more on contract milling for other settlers moving into western areas of the town. There was no enslaved labor involved; Edward Hallock and his family were members of the Society of Friends, which was anti-slavery and abolitionist. Hallock is remembered as a "Friends preacher," and his father Rev. John Hallock (1679-1765) was the leader of a Friends meeting in Brookhaven, Long Island. Many Quakers from New England and Long Island, where they continued to experience prejudice, relocated to the Hudson Valley creating one of the largest networks of Quaker meetings in the nation under the auspices of the New York Annual Meeting. Edward Hallock's son-in-law David Sands (1754-1818), who married his daughter Clementine, also was a Friends preacher and held weekly meetings in his home until a meeting house was built in the 1780s on land Edward's brother Samuel willed the Friends in 1782. (The identity of this house is not known; the meeting house no longer exists.) David Sands' brother Benjamin married Samuel's daughter Amy in 1778. Edward's

son James Hallock (1761-1820) and grandson Nathaniel (1802-87) continued to live in the neighborhood and created an active Quaker enclave.

Conjecturally, Edward Hallock's house may have resembled Micajah Lewis's house (24 Old Indian Rd.), which was built about the same time in the neighborhood. (Lewis owned a small lot carved out of the Bond Patent and operated a tavern in his house on the Old Post Road that George Washington reputedly visited.) It was a story-and-a-half wood frame, gable-roof dwelling with a center chimney plan in the New England tradition, which had carried over to English areas of Long Island and, hence, with them up into the Hudson Valley (Fig.5). Although similar in form, these were not Dutch houses in plan or construction methods, which illustrate the continued separation of the two cultural groups in the mid-18th century. In other words, Edward Hallock would not have been expected to live in a Dutch house simply because he moved to Ulster County.

Fig.5: Micajah Lewis House, 24 Old Indian Rd., center section ca. 1750. Photo by John Ham, 2021.

Edward's brother Samuel Hallock (1724-82) is said to have obtained 1000 acres north of his tract, probably from James Barberie or his assigns. It bounded on the Hudson where a landing was established, but it had no creek to support industries. The land appears to have extended south to include the area now containing the hamlet of Milton. An inventory taken after his death contained an extensive collection of farm implements, including English and Dutch plows; a list of cows, steers, heifers and calves suggesting he operated a stock farm; carpenter tools and a ferry boat and canoe. Two pages of the inventory contained a record of all the notes he held for loans made to his neighbors indicating a certain level of wealth.

The old, decaying house north of Milton long associated with Samuel Hallock was more probably built for Benjamin Sands in the late 1700s. Cochrane asserts this in his history of the town, and the design of the

house indicates that it more likely associated with Sands' generation than with Hallock's.[9] It is an iconic example of the domestic architecture that flourished in English cultural areas of the Hudson Valley in the decades following the Revolutionary War: a two-story wood frame building with a side-passage plan and a story-and-a-half kitchen wing. (By limiting the plan of the two-story house to only one pile of rooms and a passage, it preserved the social hierarchy where only the elite had houses with full two stories and double-pile center-hall plan.) The kitchen wing displays earlier 18th-century framing methods that suggests that it was modified from Samuel's original house. Even in its current poor condition, the house is a distinctive landmark of the English cultural group that settled in Marlborough, although it cannot be considered a plantation house (Fig.6).

Fig.6: Halllock-Sands House, 152 North Rd., ca. 1790. Photo by John Ham, 2021.

Benjamin Sands (1759-1840) married Samuel Hallock's daughter Amy Hallock (1759-1838) in 1778.[10] He was a Long Island native and a Presbyterian. Sands was chairman of the Committee of Safety for Cow Neck, Queens County. After the Continental Army lost the Battle of Long Island in 1776, Sands was forced to find refuge in Connecticut, after which he evidently found his way to Marlborough. Cochran writes that Sands owned 1000 acres covering what now is the hamlet of Milton. Benjamin's original house and store were at the landing. His son David Sands Sr. (1778-1854) sustained the store business and owned a sloop; he and his wife Sarah Marie Booth, continued to live at the landing; their son David Sands Jr. would later build a distinctive home above the landing in the hamlet.

A creek north of the Hallocks' land, apparently on Hugh Wentworth's 1750 patent abutting the southern boundary of New Paltz, was developed by the Smith family of Long Island. Late in life, Leonard Smith (1718-87) purchased 1500 acres of land in 1762, which would have overlapped the boundary between the

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[9] *History of Marlborough,* 174. "He resided north of where the Presbyterian Church now stands, and the old house is still in existence, being occupied by Mrs. Conklin."

[10] There is some confusion as to whether Amy Hallock was the daughter of Edward or Samuel Hallock. However, her husband Benjamin Sands association with Samuel's house and the landing tilt the scales towards Samuel.

Barberie and Wentworth patents. His son, Anning Smith (1742-1802) capitalized on the commercial potential of the property by impounding Smith's Pond above 120-foot Buttermilk Falls, and following the conventional 18th-century development model, he went on to erect saw, grist and woolen mills below the falls and built a dock, boat yard and storehouse on the river. In addition, the acreage in the immediate vicinity of the homestead was cultivated for agriculture. Notably, this included an existing Native American burial ground. At the time of his death little of the tract west of the Post Road had been cultivated. Anning Smith built a core part of the existing two-story wood frame house on the property soon after settling on the property, probably by 1764 when he married Elinor Clark (1746-1835). As is often the case, the old two-story, three-bay front is discernible in the fenestration of the enlarged façade.

Anning Smith's 1802 will devised 100-acre parcels running from the river to the "Buttonwood Bridge" to each of his sons Anning and Lewis. Anning Smith (1785-1835) received the southern parcel, which included the grist mill; Lewis Smith (1782-1815) received the northern one. A third son, Eliphalet, was given the privilege to build a mill on the stream running from the grist mill. The three brothers were to share the sawmill and have the privilege of building docks, storehouses and roads on the riverfront. Anning and Lewis were assigned to divide the land west of the Buttonwood Bridge into five equal lots to be deeded to the three living brothers and the heirs of two that were deceased (Nathan and Jehiel). Anning Smith's widow Elinor was devised one-third of his personal estate as well as his dwelling house and furnishings, barn, garden and yards as long as she stayed a widow. His six daughters received the remaining two-thirds of his personal estate.

The remaining land between Lewis DuBois's tract and Old Man's Creek and the Bond Patent with the settlements of the Hallocks and Lewises, indicated on the patent map as having been granted to Archibald Kennedy in 1715, did not have a singular settlement because there were no creeks or landings. Richard Harcourt (1720-71) of Oyster Bay, Long Island settled on a 1000-acre tract west of the Post Road in this section in ca. 1754. He willed his sons parts of the parcel; his son Nathaniel Harcourt (1748-1823) was a leader in the town. By 1850 the Harcourt homestead was owned by Jesse Lyons who built the existing house on the property (1657 Rt.9W). The Woolsey family also owned a large tract west of the Post Road, south of Harcourt's. Other property was associated with families named Caverly and Wood. Buildings associated with these 18th-century settlements are no longer evident.

Marlborough in 1800.

A map of the town drawn in 1797 represents the extent of settlement that had occurred by that time (Fig.7).[11] It shows the major areas described above along with mills, stores, churches and landings. It also depicts a hamlet coalescing at the intersection of the Post Road, a road leading west to the interior (Western Avenue) and Old Man's Creek. It was on land still largely owned by Lewis DuBois, and his mills were located along the creek. A collection of commercial and residential buildings line the roadsides down to South Street, which probably represents the southern limits of the DuBois holding. Three buildings were named: the Presbyterian church, a small wood frame building measuring 35x25 ft., that was built in 1764 on two acres of land on the east side of the road that DuBois gifted for it and a cemetery; a dwelling at the corner of South Road with boatman Annanias Valentine's name appended for unknown reasons, and west of the Post Road, the home of Wilhemus DuBois, who would inherit land south of Old Man's Creek from his father Lewis. None of these buildings are extant.

Below South Street are depictions of two houses, which also no longer exist. One was the house of

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[11] Maps created from official surveys made in this period were intended to be a record of roads; not every house was depicted, particularly those of a lesser sort.
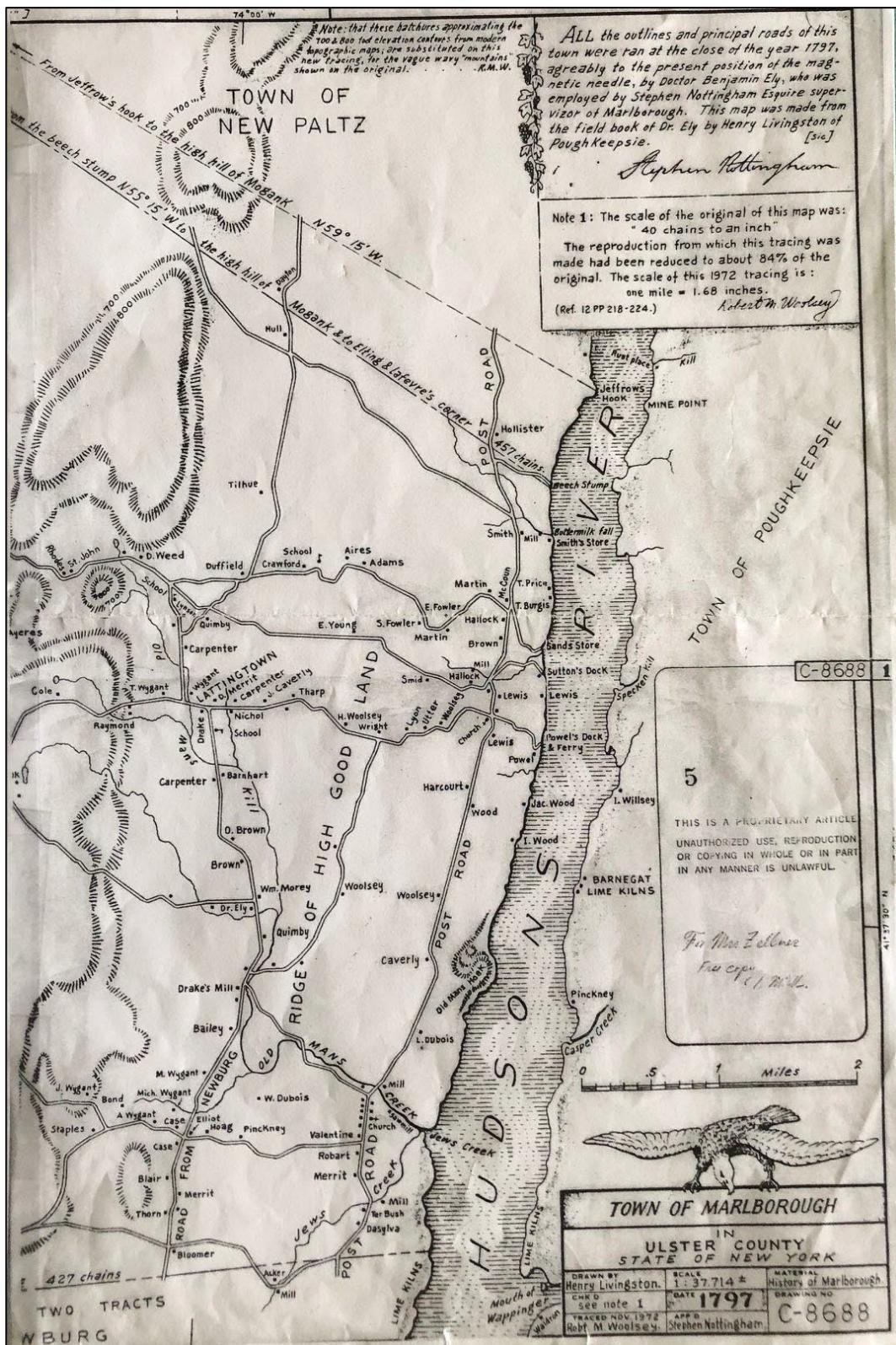
Fig.7: Map of the Town of Marlborough, 1798, traced by Robt. M. Woolsey, 1972. Ulster County Clerk's Office, Map Collection.

Frenchman John J. A Robart, a large landowner south of DuBois, who by one account "had a rope walk on Main Street".[12] His is reputed to have been a stone dwelling, although it has never been described photographed or located. A possible plantation owner, Robarts is remembered in local history as a slaveholder who freed them before returning to France in 1813; some of them settled on his land and gave name to Africa Lane.[13] One of them, Figaro Milden, lived on Western Avenue as an old man and has been sentimentally remembered in local histories. The other house is named for Josiah Merritt who owned what later became Leonard S. Carpenter's farm; the dwelling would have been on that property on Tally Ho Lane.

These landholders would have had comfortable homes, although nowhere a grand as the Gomez and DuBois plantation houses. They may have been low, story-and-a-half dwellings with gable roofs and center-passage plans a room-and-a-half deep in the local Dutch manner or two-story houses with gable roofs and side-passage plans two-rooms deep in the English manner transplanted from Long Island, depending on their cultural orientation.

Both plans, representing fundamentally a fraction of an elite house, were firmly affixed to the middling status in the social hierarchy. The latter English plan was by far the most common in the town, and it could vary from a small, austere one-story, one-room-plan laborer's cottage to a large two-story residence of an affluent farmer or merchant fashioned with decorative exterior and interior millwork and expanded with dependent wings. In between were story-and-a-half homes of tradesmen, mill workers, boatmen and modest farmers; by far the largest group.

The design of these houses with narrow three-bay facades comports with village types so-configured to fit lots with narrow frontages, but they are so common in rural areas as to require a more nuanced interpretation. In their earliest examples, such as the Bull Homestead (ca. 1722) in Campbell Hall, Orange County, the three principal rooms (kitchen, hall and parlor) are stacked one on the other from the basement on up (Fig.8). By contrast, early in Dutch houses the three rooms were arranged end-to-end in a linear plan (Fig.9). These contrasting configurations and cultural orientations employed contrasting framing methods as well. English houses utilized an interlocking box frame that originated in New England, while Dutch house framing comprised a series of bents with beams spanning rooms to posts in front and rear walls. Another distinguishing feature of many 18th-century English houses is a center chimney with fireplaces opening in different rooms on different stories (Fig.10). This practice also is linked
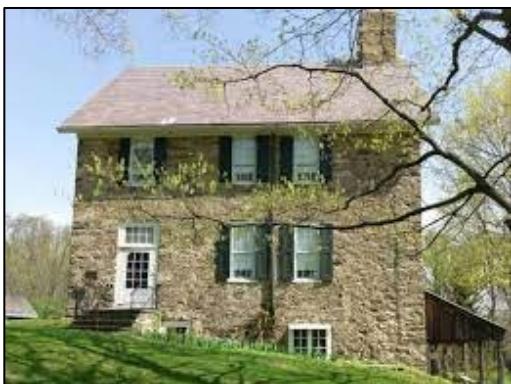
Fig.8: William Bull House, ca. 1722. Photo by Neil Larson, 2000.

Fig.9: Abraham Hasbrouck House, New Paltz, ca. 1722-40. Photo by Neil Larson, 2021.

[12] Cochrane, *History of Marlborough, 4.*

[13] Ibid., 85, 148.

to the traditional domestic architecture in New England where Marlborough's Long Island families had originated. Eighteenth-century Dutch houses had jambless fireplaces on end walls consistent with European models.

Fig.10: House at 25 Elliot Ln. with two-story, three-bay façade and center chimney, ca. 1800. Photo by John Ham, 2021. As happened with many early houses, a wing was added to create a more complete façade as well as add more interior space. The topography suggests that the basement was exposed on the other end where the sunroom is attached.

Fig.11: Harcourt-Lyons House with basement at grade on south end, 1657 Rt.9W, ca. 1780 and later. Photo by John Ham, 2021. This feature raises the possibility that the 18th-century Harcourt house is represented in the three bays on the south end.

Fig.12: Badner House & Store, 1331 Rt.9W, ca. 1850, moved north from corner with Western Ave. Photo by John Ham, 2021.

Fig.13: House with kitchen wing, 1211 Rt.9W, ca. 1780. Photo by John Ham, 2021.

Basement kitchens were conventional in both Dutch and English houses built in the 1700s for at least two reasons. One was to consolidate the room plans in a more compact form with fireplaces sharing chimneys. The other, more significantly, is that slaves inhabited basement kitchens sequestered from family living space. To make kitchens more accessible and livable, houses were embanked into their site to expose part or all of the basements at grade (Fig.11). In village settings, particularly in the many hillside landings along the Hudson, houses gained an extra story for commercial spaces at street level. With living quarters

elevated above the basement, multi-level porches were incorporated in the design to provide exterior access (Fig.12).

In many three-bay houses built at the turn of the 19th century, the basement kitchen was replaced by a one-story kitchen wing to improve work and living conditions in the kitchen portion of the house (Fig.13). In some cases, the wing had come first as a settler's house, as is surmised in the Hallock-Sands House (Fig.6), but in the majority of cases, these wings were either built with the house or added later. These wings were the wives' domain and included dairies, pantries and cooking equipment storage. During this period the slave population declined resulting in a more relaxed household. However, manumitted slaves were quickly replaced with Irish domestic servants and farm laborers. Security was still an issue with sleeping quarters in the loft above the kitchen having no connection to the family side of the house.

As the 18th-century came to an end, the European cultural differences that influenced vernacular architecture in New York abated to be replaced with a jingoistic style celebrating pride in the new republic and expressing an enthusiasm for the future. While the traditional two-story house form (and the class differences that it expressed) was preserved, better houses once restrained in decoration became ornamented with republican motifs—stars, eagles—and elements from French neoclassicism showing the rejection of all things English. Another factor in this transformation was the increasing size of middling houses and the improvement of living conditions reflecting growing prosperity and the relaxation of social hierarchies.

Fig.14: House with Neoclassical decoration, 1283 Rt.9W, ca. 1820. Photo by John Ham, 2021.

In the early 1800s three-bay houses of the better sort could be highly ornamented in a rural style that swept through the Hudson Valley as the increasing arc of the economic and political power of the city began to threaten the control the agrarian society had on governing of the state. (Yet another chapter of the enduring confrontation of upstate-downstate cultures.) Rural communities went into a new mode of cultural preservation (much like the Dutch did after the English Conquest) and retaliated against the city

with a highly charged political rhetoric, demonizing it as soulless and materialistic, and a mannerist style of art and architecture. It was during this period that plain painting, primarily portraiture, flourished and architectural elements became intentionally unconventional and distorted. Coincidentally, the idea of plainness was adopted directly from the Society of Friends. However, as quickly as it happened, this moment passed. The city inevitably won control of the state government and its economy, and the country receded into a peripheral supporting role (literally supporting the city with food and natural resources) and the rural style thrived no more. Most of the children of this rebellious generation went over to the city side with careers in commerce and industry.

Few buildings exemplifying this architectural period exist in Marlborough's river zone (Fig.14). Clearly, some of these have been lost; others have been compromised by later alterations. The town's later 19th-century development played a significant role in replacing earlier buildings: houses, barns, mills, schools and churches, with those more up-to-date and reflecting the progress of the town. Likely there are more buildings in the interior of the town reflecting rural design from this important era.


Marlborough in 1850
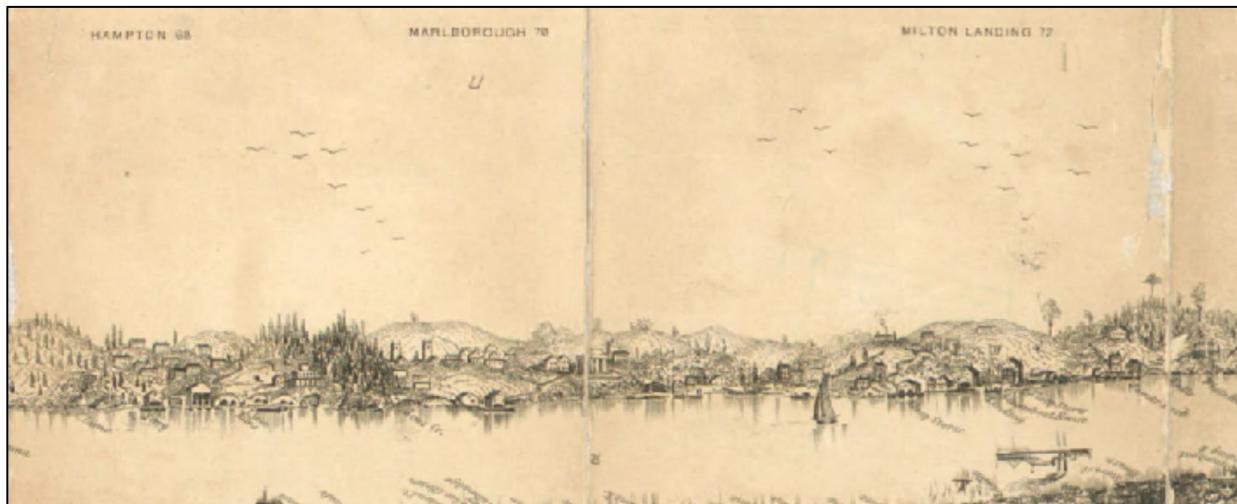
Fig.15: Detail of Wade & Croome's *Panorama of the Hudson River*, 1846, showing the Marlborough shoreline. New York Public Library Digital Collections. https://digitalcollections.nypl.org/items/8beb1e27-72a4-93b2-e040-e00a180678a3#/?uuid=510d47da-4d21-a3d9-e040-e00a18064a99&rotate=180

During the first half of the 19th century, Marlborough matured as an agricultural town with three or four landings for sloops transporting natural and agricultural harvests to the city and returning with manufactured commodities for local stores at the landings or on the Post Road in the developing hamlets of Marlboro and Milton. Landings were characterized by the docks and storehouses of their owners or assigns. Mill sites previously established at four Hudson tributaries: Smith's, Hallock's, Old Man's and Jew's creeks, supported grist, woolen and saw mills that processed local produce and materials. In the 1850s factories were producing woolen cloth, paper, baskets and wheelbarrows. Increasing Hudson River trade and manufacturing spurred population growth and the development of the two hamlets. Very few of these resources have survived.

Lewis DuBois willed his son Lewis (1774-1831) all his land north of Old Man's Creek and his son Wilhelmus all

that south of the creek now comprising the hamlet of Marlboro. In 1842 the executors of Lewis Jr.'s estate had his portion surveyed and divided into nine large lots ranging in size from 50 to 90 acres each and a series of smaller lots on the north side of the creek containing mills, dwellings and the river dock, all of which was intended to be sold at auction for the benefit of his widow and children. Three years later the plan was revised reducing the sizes of what were then eight lots, apparently leaving land north of the subdivision to son Nathaniel. A lot with a sawmill site west of the Post Road was reserved by the estate (Lewis had directed his executors to harvest the timber on his property for sale), but created lots for existing grist mill, flouring mill and paper mill downstream on the east side of the road and for Millard & Griggs mill and the dock on the river.[14] The manor house and apparently 800 of the 900-acre estate was conveyed to Samuel Harris, who was married to Lewis's daughter Amanda. Lewis's widow Anna Hull DuBois likely continued to live in the family house with her daughter until her death in 1865.

By 1850 the Harrises sold about 80 acres between the DuBois homestead and the creek to Abel Adams, who operated a brick yard on the river. Adams built an elegant brick mansion overlooking the Hudson. This is the one country house in the "Modern" style to be found in Marlborough. Adams's grandfather and namesake was a Quaker who came to Marlborough from Connecticut. The grandson married Phebe Hallock of the Milton Society of Friends community. Evidently, he was a well-to-do individual with 80 improved acres to his credit in 1850, although he was not engaged in the emerging fruit-growing business.

The Adams house is a distinctive example of country house architecture, which was a phenomenon of the first half of the 19th century. A substantial two-story brick house with precise, symmetrical fenestration on both road and river fronts, it conformed to the elite status, even though it seems that Adams was no more than a local figure. His pretentious house reflects the paradox of the Quaker lifestyle: outwardly plain but unremittingly capitalist. The house was altered with the addition of a central tower by fruit-grower William C. Young who bought the property and its dock later in the century (Fig.16).

Fig.16: Adams-Young House, Young Ave., ca. 1850. Photo in Marlboro Public Library Local History Collections.

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[14] These two maps are among the Local History Collections in the Marlboro Free Library.

More common to the east side of the Hudson where the Livingstons and other proprietary families based in the city developed fashionable country retreats in the post-manor period, there are a fewer number of them on the west side, which did not have the benefit of Catskill views and early railroad access. Also, landowners in towns like Marlborough did not have an elite, aristocratic background laying the foundation for country house development. And only those still possessing large properties were candidates for them. Back to the Gomez manor house, it was bought by Wolfert (Wolvert) Acker in 1772, and after the Revolutionary War, in which he distinguished himself, he continued the estate operation, with the labor of slaves, consisting of a farm, mill and landing. He initiated ferry service across the river to New Hamburg and started making bricks, which he used to build (or rebuild) an upper story on the Gomez stone basement. It perhaps was his romantic instinct that led him to design the upper brick story in an antique manner with a patterned-brick end and plastered blind arches above the windows evincing a Germanic appearance. It does not exhibit any of the modern features characteristic of country houses.

The houses of various merchants, dock owners and ship captains were located at landings on the Hudson; however, of them it seems that only one survives, it being the riverfront home of Capt. Sherborne Sears, later incorporated into the Elverhoj art colony and after that owned by Father Divine. The two-story house with a colonnaded portico on its river side was built in the 1820s or 1830s and was a design popular with nautical men of the period. Clearly intended as landmarks to be regarded from the river, their builders favored imposing Classical edifices. Surprisingly, no other house with a design clearly in this modern or Greek Revival mode emerged in the survey. The Milton Methodist church had Greek Revival features, which were common in church design in the period, now obscured by alterations and additions including vinyl siding. So also with the two-story, three-bay house at 57 Sands Avenue, which retains its Greek doorway tucked under a recent porch with other characteristic features: corner pilasters and frieze boards concealed or eradicated with vinyl siding. One suspects there are others in this condition. One distinctive example, though compromised, is the three-story brick boarding house at 33 Dock Road.

The relative absence of buildings reflecting the Greek Revival taste suggests a certain lack of prosperity, i.e., new middle-class house construction, in the second quarter of the 19th century. Property along the river was still controlled by large landholders, which may have limited growth or restricted it to worker housing in the hamlets. This condition may explain the preponderance of buildings with features of Picturesque designs inspired by the American Romantic Movement, which originated in the Hudson Valley in the 1840s. The effects of the Gothic Revival, represented in the prominence of pointed forms, and the Italianate with its broad gables and bracketed cornices are to be seen everywhere along with scroll-sawn decoration along the gables and piazza eaves.

Of course, the prime local landmark for this period is Christ Episcopal Church at 426 Old Post Road in Marlboro, built in 1858 to designs provided by New York church architect Richard M. Upjohn, a renowned proponent of the English Gothic Revival style, especially for country churches (Fig.17)[15]. Although using costly materials—brick and slate—the building has a modest rural form with a steep gabled façade containing a central lancet window and an entrance in a tower. Buttresses and lancets on the sides enhance the English effect.

The rectory on the church property is designed in an Italianate mode with a broad gabled wall dormer centered on its three-bay, center entrance façade; two bay windows are located on the first story on the south end. A more distinctive example of this house type is the Elliot-Buckley House located down the road at 204 Old Post Road. Built in 1843 as a country seat for New York businessman Daniel Elliot. Its front

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[15] This property was listed individually on the National Register in 2010.

Fig.17: Christ Episcopal Church, 426 Old Post Rd., 1858. Photo by John Ham, 2021.
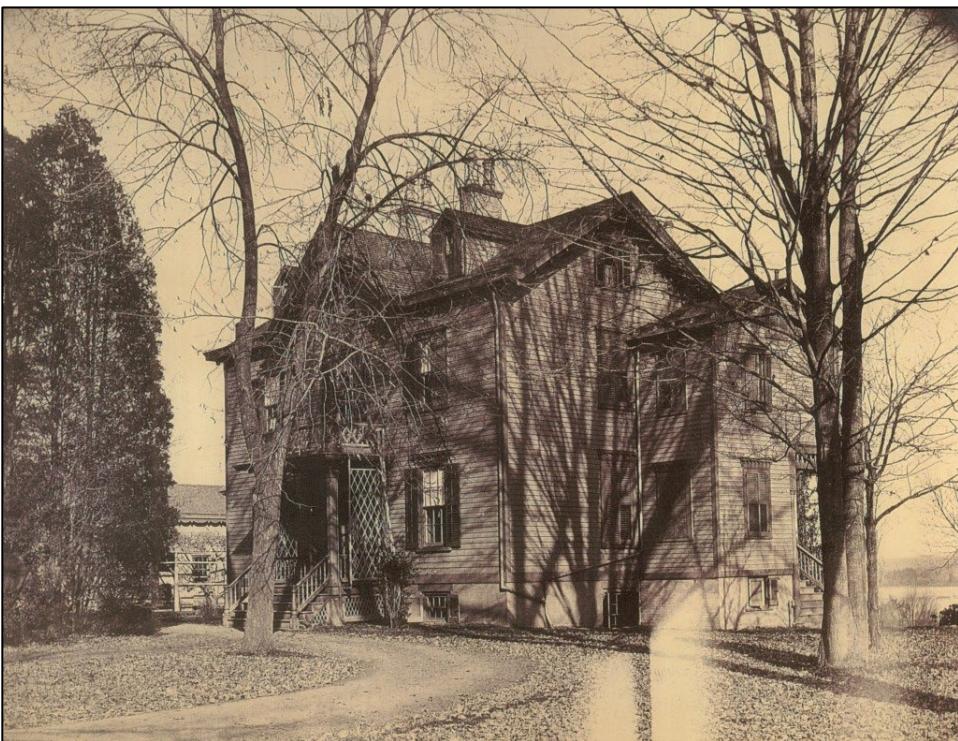
Fig.18: Historic view of Elliot-Buckley House, 204 Old Post Rd., 1843. Collection of owner, http://elliott-buckleyhouse.com/?page_id=29

is designed in a manner similar but more ornate than the rectory, and both are based on a house design published in Andrew Jackson Downing's *Cottage Residences* in 1842 (Fig.18). Thomas T. Buckley had purchased the property by 1866. He was the son of the industrialist John Buckley, whose cotton factory and home were located farther south where Jew's Creek crossed the Post Road, none of which is extant except for foundations and a dam. Ezekiel Velie's farm, located where the Post Road crossed the Orange County line (305 Old Post Rd.), has a house of similar design.

Milton 1850 – 1900

By 1850 Milton had become a more important landing than Marlboro with two docks for shipping, the upper one operated by the Sands family and the lower one by the Hallocks; Sands Dock was a regular steamboat stop on the New York to Albany line. By 1875 there was an icehouse at the landing. The lower landing had the benefit of being the outlet of Hallock's Creek, which originally powered grist, saw and carding mills, and with the help of an impoundment, the Milton Foundry in 1844. John B. Ball worked there as a journeyman in 1846 became part-owner in 1848 and sole proprietor in 1855. The foundry made iron castings for a number of uses and supplied the Union during the Civil War. Ball retired in 1869 and became a fruit grower; the foundry continued to operate casting stove parts and agricultural implements into the 1920s. It is probable that the foundry supplied parts to the wheelbarrow factory operating downstream near the landing opened by Sumner Coleman in 1844. His son-in-law John Newman took over the business in 1861. The factory burned and was rebuilt twice; the third building was sold to H.H. Bell & Sons in 1885, which converted it to the production of woolen and plush cloth. George W. Hallock retained a presence in the neighborhood owning numerous dwellings that probably housed foundry and factory workers. Elsewhere in the hamlet were three makers of fruit baskets and berry cups, a knitting mill and a lumber and building supply yard as well as three hotels, one at the lower landing. Of all this activity, only the mill pond and some worker housing remain.
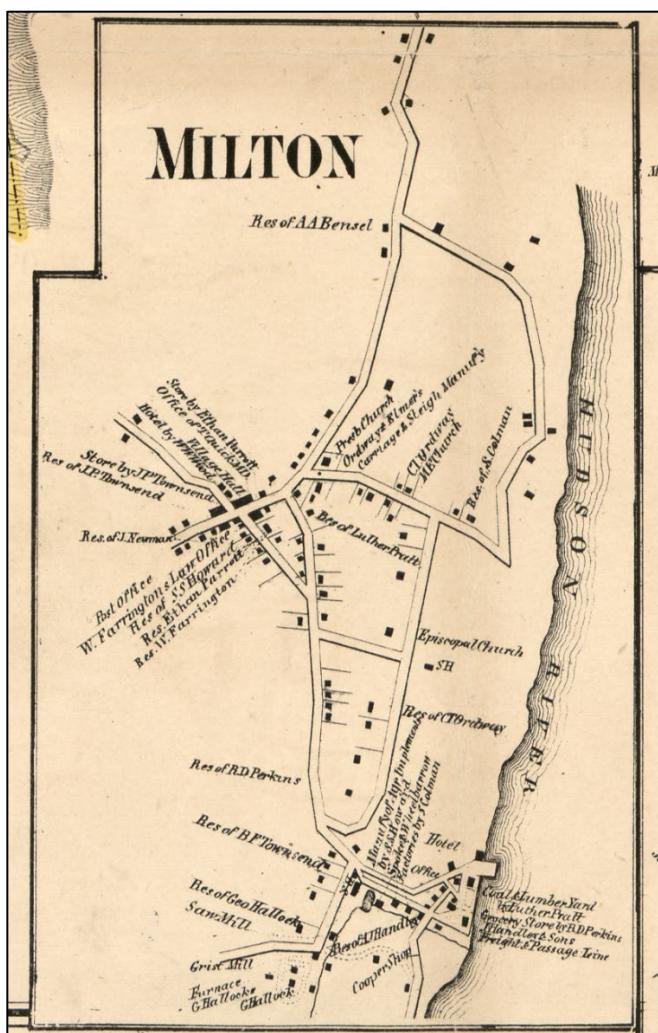
Fig.19: Inset map of Milton, 1858 map of Ulster County.

A small commercial center coalesced in Milton around the intersection of the Post Road and the newly-opened Milton Turnpike linking the landing to the interior of the town and beyond through Plattekill. Presbyterian and Methodist churches were built on the road to Sands Dock named in that section Church Street. An Episcopal Church was built near the intersection of Sands Avenue and Church Street, with a schoolhouse across the street. Residential development extended south along the Post Road and Dock Road, both leading to the landing at the mouth of Hallock's Creek and the small industrial center focused on Ball's foundry and a wheelbarrow factory. The commercial and industrial enterprises in and around the hamlet attracted workers from the town and surrounding areas.

Fig.20: John Caverly House, 10 Milton Tpk., ca. 1860, river front. Photo by John Ham, 2021.

Fig.21: All Saints Episcopal Church in 1976. Photo Marlborough Historical Society

Fig.22: Milton Schoolhouse, formerly at 42 Sands Ave., ca. 1850. Postcard in Marlboro Free Library Local History Collection.

More so than in the Marlboro hamlet end of town, Milton developed with significant examples of progressive Picturesque architecture in this period. What may be the most significant property contains the John Caverly House at 10 Milton Turnpike, a distinguished example of a board-and-batten Gothic cottage of a plan similar to the Old Post Road examples mentioned above. A noteworthy feature is a broad veranda on the opposite side overlooking the river (Fig.20). The home built for Quaker merchant and industrialist George Hallock in 1862 at 25 Watson Avenue also is based on this progressive plan and design.

All Saints Episcopal Church at 13 Shanghi Road and the schoolhouse opposite it at 42 Sands Avenue were both board-and-batten buildings in the Carpenter Gothic mode; the former has been altered and the latter has been lost (Figs.21 & 22). A small dwelling designed as an Italian villa was built for a member of the Smith family opposite the homestead at 221 North Road.

In 1859 the Sands estate was subdivided and lots along the ridge overlooking the Hudson on the east side of Sands Avenue became prime real estate. The first two houses were erected in the vicinity of All Saints Church and the schoolhouse. Both are conventional in form with two-stories and five-bay facades but carry distinctive decorations. The house built for wheelbarrow manufacturer Sumner O.F. Colman at 48 Sands Avenue has been compromised by the addition of a contemporary rustic porch, but it retains stylish vergeboards on the ends and the front gabled wall dormer and Gothic label molds above windows. Colman's business partner John H. Newman built his house next door at 46 Sands Avenue. It has large bay windows flanking a central entrance and porch, each with bracketed cornices as well as label molds (Fig.23) surmount the windows, and a second elaborated façade faces the river.

Marlborough's traditional architecture evolved in this period in response to the modern influences coming in from the outside and a thriving agricultural economy. Luther Pratt's house at 9 Dock Road, later the home of John Newman Sr., Sumner Colman's business partner, illustrates how existing two-story three-bay houses in Milton as well as throughout the town were updated with the addition of Picturesque

elements, such as brackets or vergeboards along the eaves, pointed dormers and ornate piazzas, while others were built in this period with these progressive features while preserving the traditional two-story three-bay form (Fig.24). Another design innovation occurred with the expansion of the traditional two-story three-bay house with the addition of a two-story front-gable wing to expand and balance the plan in the prevailing Gothic mode. This modification, either by addition or by new-house design, replaced the kitchen wing. The house at 60 Sands Avenue is one example of this transformation, but there are dozens more to be seen throughout the town (Fig.25).

Fig.23: John H. Newman House, 46 Sands Ave., ca. 1860. Photo by John Ham, 2021.

Fig.24: Luther Pratt House, 9 Dock Rd., ca. 1850, a traditional house with Italianate brackets along the eaves, either added or as built. Photo by John Ham, 2021.

Fig.25: House at 60 Sands Ave., ca. 1880, a traditional house with front-gable wing appended in Gothic restyling. Photo by John Ham, 2021.

As the century came to a close, Milton continued to develop with a high grade of architecture, both commercial and residential. The distinctive view of Main Street pictured below (Fig.26) has lost most of its buildings, including the Presbyterian Church in the background, but two significant buildings have survived. One is the C.J. Miller Block at 32 Main Street. Its two-story façade was designed in an unusual pastiche of elements including a stepped-gable dormer, exotic oriel above a central entrance and oversized storefronts (Fig.27). The lawyer and state assemblyman Charles Meech Woolsey had a three-story building built at the head of Church Street (63 Main St.) in 1896 with a central bay distinguished by oculi in carved stone cartouches above the third story (Fig.28). The Presbyterian Church in the view was replaced by another one on Church Street farther back from the intersection in 1899; it was designed in a shingled Gothic style. Pushing the envelope into the 20th century is the First National Bank building erected in 1910 at 30 Main Street in a rather mundane style for a bank, and the Sarah Hull Hallock Free Library building, financed and named for the well-known author living in the hamlet, was constructed in 1924.

Fig.26: Postcard view of Main Street, Milton, ca. 1890. Marlboro Free Library Local History Archive.

Fig.27: C.J. Miller Block, 32 Main St, ca. 1885. Photo by John Ham, 2021.

Fig.28: C.M. Woolsey Block, 63 Main St., 1896. Photo by John Ham, 2021.

Notable residences include the elaborate Queen Anne-style house built at 64 Sands Avenue (Fig.29). With multiple bays, complex roof with dormers, various porches and a tower on the river side, the house is a prominent local landmark. Positioned at the Church Street terminus, it anchors a significant string of houses overlooking the Hudson River. Charles Kent's success in taking over the Conklin orchards on the old Hallock tract north of Milton is reflected in the large, stylish Queen Anne-style home built for him in ca. 1892 opposite the Hallock-Sands homestead at 159 North Road (Fig.30). Yet, behind the accruals of bay windows, deep eaves and wrap-around veranda is a two-story three-bay house with a front-gable Gothic wing.

Fig.29: House at 64 Sands Ave., ca. 1895. Photo by John Ham, 2021.

Fig.30: Charles Kent House, 159 North Rd., ca. 1892. Photo by John Ham, 2021.

Marlboro hamlet in 1858

At the time the 1858 map of Marlboro was published, development in the hamlet was still concentrated along the Post Road and its intersections with Western Avenue and Dock Road. It appears, though, that Marlboro's notable triangular intersection was created around this time when a one-block subdivision was made on the west side of the Post Road with the introduction of King, West and DuBois streets. Many of the buildings depicted on the west side of the highway from South Street north are extant, notably the

town's first Methodist church built on the corner of Bloom Street (1217 Rt. 9W) in 1825, which served as Marlborough's first Roman Catholic Church after 1867. Although altered for later commercial uses, the building is recognizable as a traditional church form with a front-gable orientation and arched windows on the south side (Fig.32). The brackets probably were added during the Catholics' occupancy.
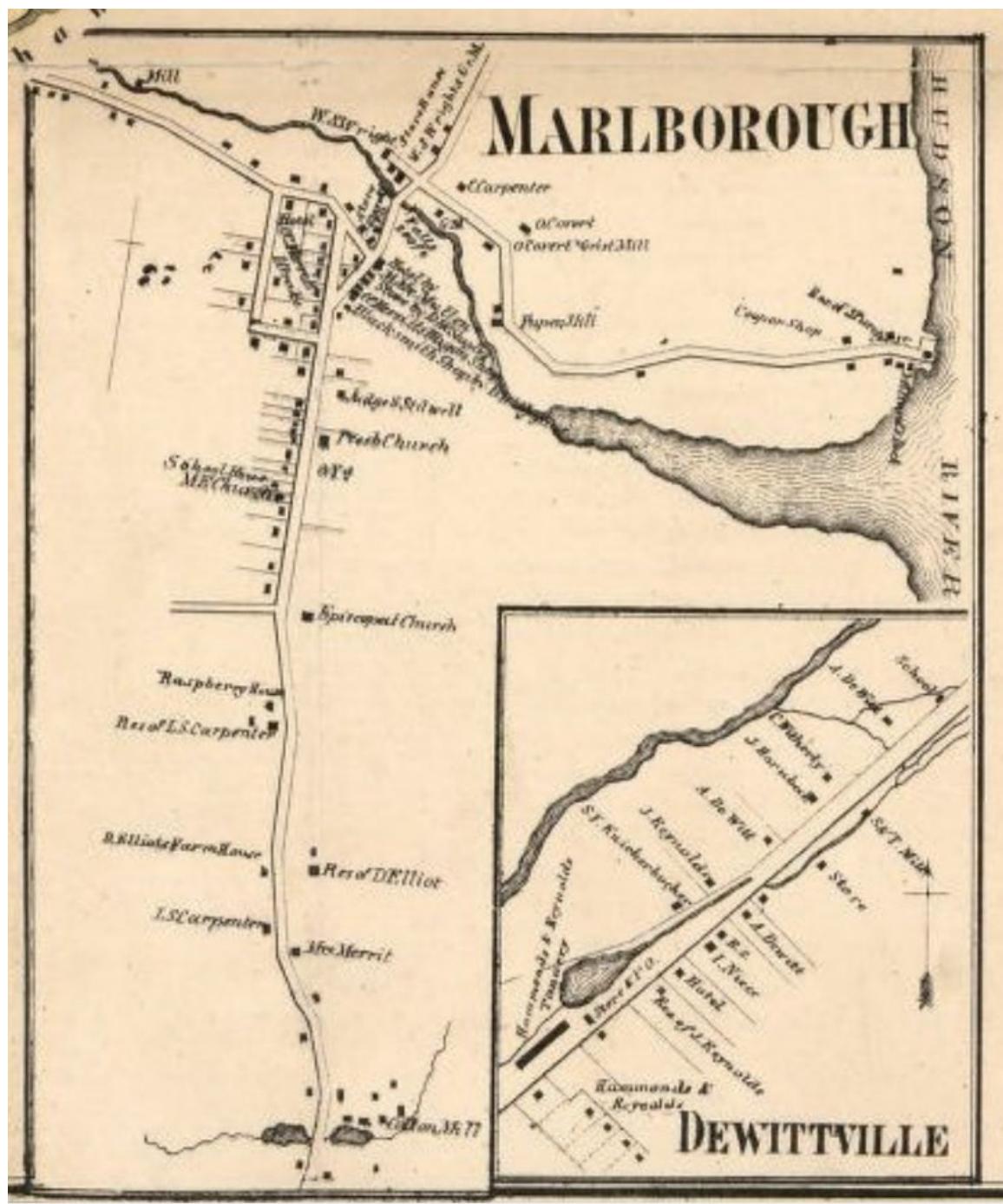
Fig.31: Inset for Marlborough hamlet on 1858 map of Ulster County.

Fig.32a: First Methodist Church, 1217 Rt.9W, 1825. Photo by John Ham, 2021.

Fig.32b: Historic view of First Methodist Church when occupied by St. Mary's
R.C. Church, n.d. (ca. 1885). From Marlborough Historical Society Yearbook, 1977.

Three houses south of the old church, between it and the current St. Mary's R.C. Church, were extant in 1858 and illustrate the range of designs applied to the traditional three-bay dwelling. The house at 1211 Rt. 9W is a particularly intact example of the type and could have been built in the late 1700s (Fig.13). It has a roof with a slight overhang on the front and eaves tight on the gable ends and decoration limited to the offset entrance flanked by sidelights. It has a small end chimney that replaced a larger one for fireplaces in the same position on the end or in the center. A small story-and-a-half kitchen wing is appended to the south end. Its neighbor at 1213 Rt. 9W appears to have been built later in the 1830s with a more elaborate doorway, more windows and eaves on the gable ends. A two-story cross-gable wing with a first-story bay

window and pointed attic window was added in the picturesque Gothic taste of the mid-19th century, perhaps replacing an earlier kitchen wing. A small house at 1215 Rt.9W is an example of a dwelling of lesser value than the other two.

A schoolhouse occupied the north side of the Bloom Street intersection, now part of the property containing the Marlboro Free Library. The row of unnamed houses north of the library are a mix of three-bay houses with front gables as well as end gables, which was an occasional alternative for three-bay houses in the 1850s. (Front-gable houses were more common in neighboring towns.) The house located at 1283 Rt.9W shows the design elements relative to the city/country culture war in the early 1800s, in particular, elaborate doorway and window decoration featuring attenuated pilasters and tall friezes and thin cornices (Fig.14). Otherwise, it comports with the local three-bay form with kitchen wing. In 1875 it was owned by David B. Ventres, formerly a schoolteacher in the town but by then a manufacturer of berry cups. A similar house at 1305 Rt.9W, relates to this era. The house at 11 King Street, appearing to have been the home of Joseph Harcourt in 1858, is a rare example of the three-bay type built of brick; it is elevated on a high basement to accommodate a sloping lot. If it was built as early as 1815, as received history indicates, it was updated with shadowy eaves and ornate piazza. A small brick wing reputedly functioned as an academy and later a law office. The wing is believed to have originated as an 18th-century tenant dwelling; however, its brick construction contradicts that notion.

The old Presbyterian Church was still located on the east side of the Post Road with the cemetery in 1858. (It would remain there until it burned in 1868 and replaced with a new church on DuBois and Grand streets.) Samuel Stilwell's house is depicted next to the church; he moved to Marlborough from Stone Ridge in 1853 where he had been a merchant, but he was described a farmer in 1860 even though he resided in the village. Either replaced by or buried within the Second Empire house functioning as a funeral home at 1290 Rt. 9W, it is impossible to discern the character of the early architecture. Stilwell probably made the renovations, possibly of an older house he acquired in 1853, before he died in 1880. The Episcopalians in the town built a church on the south side of the cemetery in 1839. It burned in 1857 and was replaced with the current brick edifice designed by New York church architect Richard Upjohn. (Fig.17)

A row of commercial buildings lined the east side of the Post Road north of the Presbyterian church since the late 1700s. Some were identified on the 1858 map, such as John B. Wygant's blacksmith shop, Merritt's wagon shop, David Staples's store and Moses McMullen's Hotel, which is presumably contained in the Racoon Saloon at 1330 Rt.9W, the only building not replaced by later ones. J. Carleton Merritt had a dry goods store on the west side of the road where King Street begins; the existing building at 1309 Rt.9W may be the location. More stores, one containing a post office, wrapped around on Western Avenue. Samuel H. Kniffen's Exchange Hotel was located at the north end of King Street; it survived into the 1950s as McGowan's Hotel.

Other buildings are depicted on the north side of Western Avenue on parcels backing up to the creek subdivided from Lewis Dubois's estate. Shoemaker John Badner's house and basement shop was located on the northwest corner of Western and the Post Road; the building, two stories with a basement storefront, has been moved to 1331 Rt.9W (Fig.12). A two-story three-bay dwelling and store with a front-gable roof at 10 Western Avenue may also date to the 1850s. The African American Figaro Milden and his family lived in the older three-bay part of the house at 30 Western Avenue (Fig.33). Small story-and-a-half dwellings at #34 and #36 were likely present in 1859. A number of houses are concentrated around a mill site and bridge on Prospect Street, which may be some of those roughly depicted on the 1858 map. Of note here are small story-and-a-half dwellings at nos. 51, 55 and 58 Western Avenue.

Woolsey Wright's grist mill was sited where Lattintown Creek crosses under the Post Road (Rt. 9W). Lewis

DuBois had built a grist mill and woolen factory there, and they passed through a number of operators before Wright bought the privilege in the 1850s. The site at 1347-1351 Rt.9W retains many features of this site including Wright's house, mill ruins and outbuildings (Fig.45). A grist mill on the south side of the road, an early stage of the extant factory building (The Falcon) at 1348 Rt.9W, was powered from the Wright impoundment. Farther downstream, below the falls, were a series of mills operated by William Covert (grist), Silas Purdy (grist) and Nathaniel Adams (paper) and the Whitney Basket Factory, the largest mill in the town; Purdy's cooper shop and house were located at the landing.

Fig.33: House at 30 Western Ave., ca. 1850, where Figaro Milden, a freed slave lived. Photo by John Ham, 2021.

Fig.34: Leonard S. Carpenter House, 1 Tally-Ho Lane, ca. 1850. Photo by John Ham, 2021.

By 1858 a new row of houses had been created along with King Street. It would be part of the first block of a residential subdivision of five parallel streets stepped up the hillside west of the Post Road and south of Western Avenue platted sometime in the 1860s. Wilhelmus DuBois (1761-1810) inherited the land from his father Lewis DuBois, although it appears that it was his son Nathaniel DuBois (1795-1864), or even his grandson Hudson DuBois (1835-1914), who initiated the development (no site plan has been located). The first dwellings to appear on West Street were story-and-a half three-bay houses of a lesser type designed for day laborers and tradesmen. A two-story three-bay house at 7 Dubois Street is larger with more design elements than its West Street neighbors, notably a decorated cornice that returns on the gable ends and balanced wings.

Following the Post Road south to the town line, there is the picturesque suburban residence built for David Elliot, a city gentleman, on the east side of the road at 204 Old Albany Post Road (Fig.18). Elliot purchased 58 acres of Leonard S. Carpenter's farm in 1843. The rest of Carpenter's 160-acre farm was located on the opposite side of the road where his house is now located on Tally-Ho Lane. It is a large two-story, five-bay farmhouse with a central gable wall dormer containing a quatrefoil and an ornate porch in a short-hand Gothic style (Fig.34). Window spacing on the second floor suggests it started out as a three-bay house as so many did. The map takes care to denote Carpenter's raspberry house. Edward Young is credited with introducing the Antwerp raspberry to the United States in Marlborough in 1836, and other farmers like Carpenter grew the fruit as well. Leonard S. Carpenter (1805-1870) was one of the more successful fruit farmers in the town. The 1860 census records his farm with producing $1000 of market garden goods but no orchard products; perhaps berries came under market gardens. He also had a large dairy operation. A.J. Caywood & Son created a nursery on 60 acres south of Carpenter's farm where they propagated new varieties of fruit including the Marlborough raspberry.

In 1815 the highly-regarded millwright John Buckley bought Charles Millard's wool carding and spinning mill where the Post Road crossed Jew's Creek, which had been in operation since 1810. Buckley used his prodigious skills to convert the mill into a woolen factory producing broadcloth and satinet of high quality and known for their colors. (In an 1823 fair competition, Buckley was awarded a prize for the best piece of blue broadcloth manufactured with American wool.) He employed experienced workers largely of English origin who helped increase the population and diversity of the hamlet. The factory changed to the production of cotton goods in 1830 and functioned until Buckley retired in 1855. Few features of the industrial site survive at Buckley's Falls except his rambling house and associated buildings at 351-7 Old Post Road (listed on the National Register). The stone bridge crossing the creek has been sensitively reconstructed. Two other farmsteads were located at the town line: Ezekiel Velie's at #305 and Elisha Purdy's at #332.

Marlboro hamlet in 1875-1900

The map of the hamlet changed dramatically in 1875 with a street plan, apparently laid out by Nathaniel and/or Hudson DuBois, in place with about half of it containing houses (Fig.35). Five parallel streets were platted west of the Post Road: West, Grand, Church (Orange), Orchard and DuBois (Hudson Terrace) and three intersecting streets, North (Church), (DuBois) and (Bloom); it was framed by two existing roads: South Street on the south and Highland Avenue on the west. The three blocks closest to the Post Road developed quickly and in a manner similar to the Post Road and Western Avenue. The Methodists built a new church on the corner of Grand and North (Church) streets in 1867 (not extant) and the Presbyterians built theirs on the corner of West and DuBois streets (51-55 Grand St.) in 1870, which anchored the new neighborhood. The Methodist Church was lost to fire in 1916, but the brick church survives. Dedicated in 1870, it was adeptly designed in a Romanesque style with arched doors and windows with hefty label molds. The eaves and stages of the three-story tower are distinguished by arcaded brick cornices. A

Fig.35: Map of Marlborough hamlet from 1875 Beers Atlas of Ulster County.

Fig.36: Marlboro Presbyterian Church, 51-55 Grand St., 1870. Photo by John Ham, 2021.

Wood surmounting steeple burned, reportedly started by embers blowing from the fire at the Methodist church. (Fig.36).

Grand Street, which bisected the space between the two churches, was close to being built out by 1875. On the west side was the vacant portion of Michael Berrian's Western Avenue lot, soon to contain a school (not extant). A small lot had been notched out at the corner (39 Western Ave.), on which had been erected a parsonage, presumably for the Methodists, that was a composite of a two-story three-bay house balanced off with a front-gable wing, the popular method by which the plan of many three-bay houses was enlarged and their appearance updated with features of the modern Picturesque taste. House carpenter John Dubois certainly built the house that combined a two-story three-bay form with a front-gable wing at 17 Grand Street (Fig.37). In this instance, it was adapted to function as a double house, in which he and his family were living in 1870 with another household. It is unusually ornate, decorated with window cornices, bracketry, a piazza with scroll-sawn braces, and arched attic windows. Perhaps it was his calling card (or perhaps it indicates the extent that exterior decoration has since been lost to new sidings.) Another double house, joining two three-bay plans, designed with Gothic wall dormers positioned over each unit, was added between the school and the parsonage at 6 Grand Street (Fig.38). Overall, however, multiple dwellings were rare. Single two-story three-bay houses also were embellished with Gothic gabled wall dormers on their fronts, such as those at nos. 37 and 38 Grand Street, built after 1875. The 38 Grand Street address retains its wagon house, also with a gable dormer on the front, now a dwelling numbered 40 Grand Street (Fig.39).

It turns out that many carpenters and house builders owned property in the neighborhood. Whether they were living in the houses to which their names are attached or had built them on spec or for rentals is not

fully understood. Carpenter DeWitt Kniffen owned a large property at the south end of the Methodist church block on which were located his two-story three-bay house (30 Grand St.) and workshop (45 Orange St.), in which a berry cup and fruit crate factory operated. Received history states that the building was the first location of Whitney basket factory. As such, and despite its conversion to domestic use, the building is a significant surviving manufacturing facility.

Fig.37: John DuBois double house, 17 Grant St., ca. 1870. Photo by John Ham, 2021.

Fig.38: Duplex house with Gothic dormers, 6 Grand St., ca. 1875. Photo by John Ham, 2021.

Fig.39: House with Gothic dormer and barn in rear, 38-40 Grand St., ca. 1880.
Photo by John Ham, 2021.
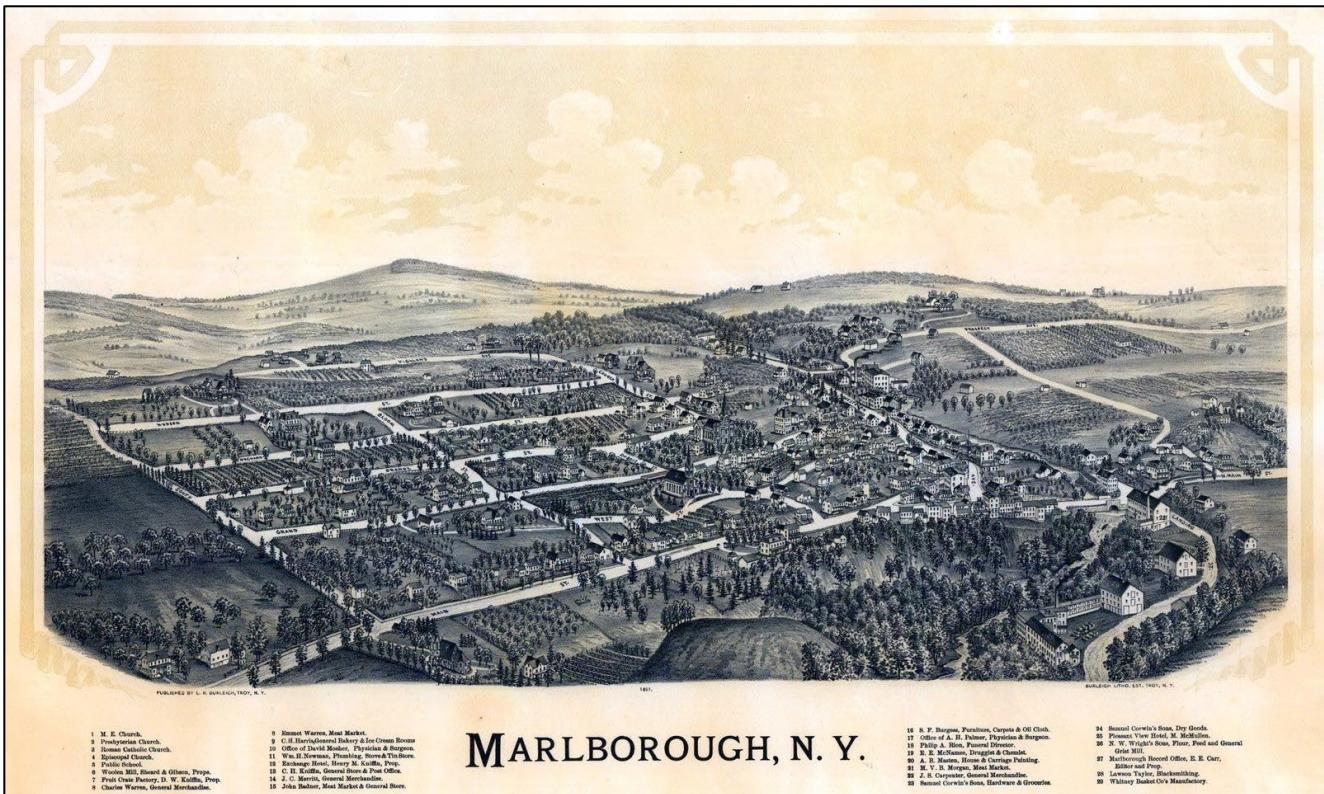
Fig.40: Bird's-Eye View of Marlborough, N.Y., 1891. Marlboro Free Library Local History Collection.

It was either John Quimby or his brother James, both fruit growers, who owned the L-shaped parcel on the northeast corner of Grand and DuBois streets. A modest story-and-a-half dwelling fronting on West Street (#20) may have begun as a tenant house. The 1891 bird's-eye view shows the rest of the land

planted with orchards (Fig.40). Numbers 29-45 on the east side of Grand Street were built on the Quimby orchard after 1891. A vineyard is pictured on the southern half of the Presbyterian Church block in the 1891 view. It apparently was owned by gardener, later fruit grower, Charles W. Brower whose house at 98 West Street combines a two-story three-bay block with a front-gable wing, further showing the popularity of the melded type. A bay window, a common feature of houses of the Picturesque mode, distinguishes the first story of the wing.

Moving west across Grand Street the 1875 street plan opens up into larger lots with fewer houses; most of the open space was covered with orchards and vineyards as illustrated in the 1891 view, which showed little additional development occurring in the intervening 16 years. Wilhelmus's son Cornelius C. DuBois (1792-1871) spent his last years in a two-family house at 57 Orange Street. Cornelius was or had been partners with Joseph Hepworth in the woolen mill at Greaves Mill. The two-story house was built with a single Gothic gable wall dormer before 1860.

Fig.41: Benjamin Sarles House, 16 South St., 1870-75. Photo by John Ham, 2021.

Lots on the west side of Orange Street and on both sides of Orchard and Hudson Terrace were numbered one through 21, probably by Hudson DuBois. By 1875 they had been sold but most were still vacant and covered with orchards and vineyards with a scattering of large houses, oriented to the eastward vistas, built for the town's elite. The most notable residence in this part of the subdivision is an octagon house reputedly built for Hudson DuBois at 16 South Street in ca. 1850, but it was clearly built in 1870-75 for Benjamin Sarles, with whom it is associated on the 1875 map (Fig.41).[16] Hudson Dubois had probably

[16] When listed on the National Register in 2002, it was purported to have been built in ca. 1850 for DuBois and then renovated with the addition of a mansard roof in ca. 1870 However, outwardly, the house shows every evidence of having been a single build, mansard roof, windows and all (the front entrance and porch have been altered and the siding may have been added). The house is not depicted on the 1858 map of the hamlet, and Hudson DuBois did not

owned the parcel initially and sold it to Sarles, a retired farmer from Greenburgh, Westchester County, who moved to Marlborough between 1870, when the census enumerated him in Westchester, and 1875. The substantial, innovative house with its mansard roof and Second Empire styling is consistent with the period.

Hudson's sister Mary, wife of merchant Joseph Bloom, owned the north side of the block; her large house and outbuildings depicted on the 1891 bird's-eye view of the hamlet have been lost. A small lot was carved out of the northwest corner of the block for a two-story, three-bay dwelling (69 Bloom St.) for Mary Bloom's sister, Elizabeth, wife of fruit grower Augustus Clark. A two-story, two-family dwelling with a basement at grade at 76 Grand Street is linked to Hudson DuBois, but it is unlikely he lived in such a modest house. It more likely was a tenant house for employees of the DuBois properties. South of this house is a vacant lot owned by miller Joseph Hepworth, on which two two-story, three-bay houses were built at 84 and 88 Grand Street, the latter being more elaborate.

Hudson DuBois may have owned the block between Grand and Orange streets as well, but by 1875 most of it was owned by Samuel Penny, a retired brickmaker from Haverstraw. His large two-story house at 79 Orange Street was similar in design to the neighboring Bloom House with symmetrical five-bay facades
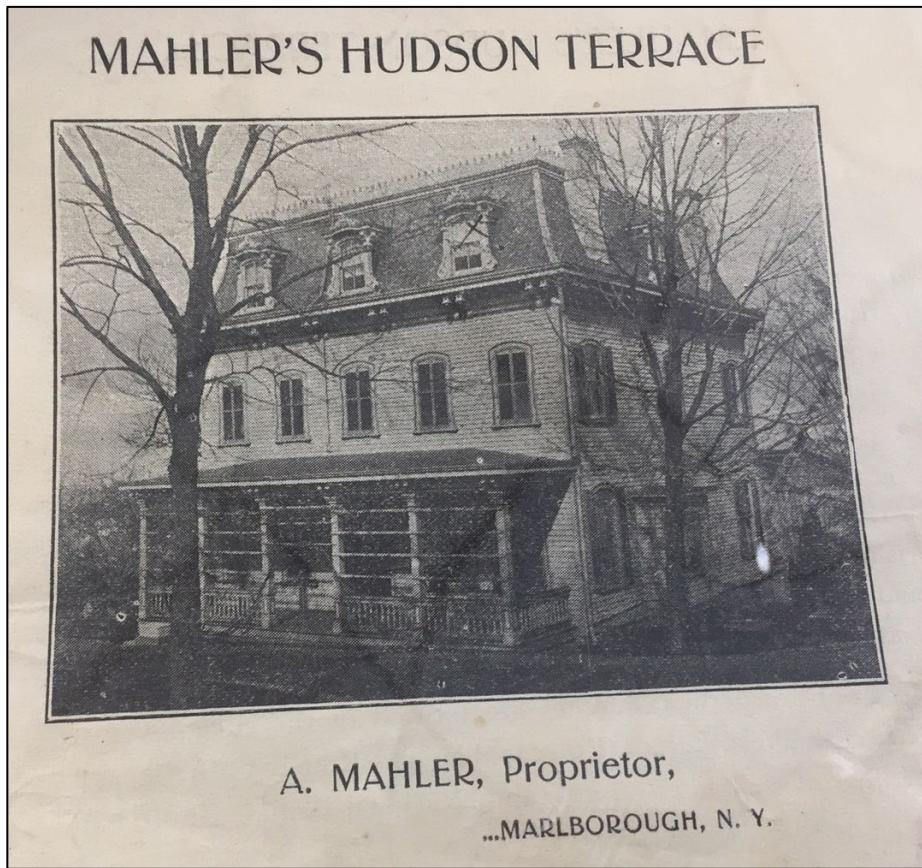
Fig.42: Photograph from brochure for Mahler's Hudson Terrace, n.d. Marlboro Public Library Local History Collection.

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marry until 1865, which makes an ca. 1850 construction date unlikely. Even though it is unclear where DuBois resided in this period (perhaps in the family homestead farther west by Greaves Mill), he cannot be documented to the South Street address. Furthermore, the mature Second Empire design of the house and roof associates it firmly with the 1870s.

front and rear with gabled wall dormers centered over the entrances, bracketed cornices and a broad piazza on the river side. The 1891 bird's-eye view shows the houses and grounds of both these blocks carved out of orchards that evidently predated them. On the 1875 map, the next block west, between Orange and Orchard streets, comprised four vacant lots owned by "J. Drake," who may have been local butcher Isaac Drake. The bird's-eye view shows the entire block planted in vineyard with a boxy two-story house with five-bay façades on the street and river fronts and a mansard roof at 63 Orchard Street. A similar mansard house was positioned the next block up on Hudson Terrace, but no longer exists; the map associates it with Samuel N. Millard, a freight merchant. This may be the house pictured in a brochure for "Hudson Terrace," a boarding house for summer tourists, although it could represent a number of others (Fig.42). And directly above that, Dr. Elisha Bailey had built a house on the ridge by 1891.

Between 1875 and 1891 a half-dozen distinctive houses were built along Hudson Terrace north of Bloom Street. A distinctive mansard cottage at 39 Bloom Street, on a parcel identified only as "Miss C.", probably Carpenter, is remarkably intact. Although built late in the century, it retains the two-story three-bay with wing form, but fully decorated in the Second Empire mode. Its neighbor at 41 Hudson Terrace, built on the same lot for "J.W.C." is nearly identical, only larger (Fig.43). William H. Purdy's house at 32 Hudson Terrace was built by 1875 was the first Second Empire-style house to be built in this enclave of matching houses positioned at the top of the ridge.

Fig.43: J.W.C House, 41 Hudson Terrace, river front, ca. 1875. Photo by John Ham, 2021.

Not pictured on the 1875 map, the two-story gable-roof house with a five-bay façade and central gabled wall dormer built for fruit farmer William J. Purdy house at 18 Hudson Terrace embodies the Gothic style that predated the taste for mansard houses. So, too did the two-story three-bay house owned by "Mrs. Lawrence" at 34 Hudson Terrace that was extant in 1875. A unique house was erected on the downhill side of Hudson Terrace (#31) between 1875 and 1891. For whom it was built needs to be confirmed; the vacant lot on the 1875 map associates it with M.D. Kelly. Instead of a mansard, the house has a tall gambrel roof that forms the second story (Fig.44). The street façade has been altered with the addition of a one-story wing with a roof-top deck. The river front has a cross-gambrel wing with a bay window; recessed dormers with scroll-sawn jambs and headers are located on both sides.

The 1875 map shows a large trapezoidal undivided parcel on the north side of North, now Church Street, with "J. Quimby" noted as the owner, probably fruit farmer John C. Quimby (1845-1921). He may have built the Gothic Revival cross-wing house, now altered by additions, at 36 Church Street. A more architecturally distinctive house is located next door at 28 Church Street; it is a rare example of the Queen Anne style in the hamlet (Fig.45). According to a plaque mounted in front of the house, it was built in 1890 for Calvin Wygant, clearly a successful fruit grower. The plaque attributes the design to architect "C. Wheeler" with no further information. No doubt an architect created the complex design with projecting bays, porches on two levels and a multi-plane roof with dormers; however, at its core is the town's fundamental two-story three-bay house type. Hudson Terrace and Orchard Street were extended into this parcel where a number of modest, small-scale, two-story, three-bay houses were built in lots created after 1875.

It is evident that many of the owners of the original houses at the southern end of the subdivision and along Hudson Terrace were among Marlborough's successful merchants, farmers and landholders; it also was popular among those in retirement. With its eastern prospect from the hillside to the Hudson, the land was as fertile for suburban house development as it had been for orchards and vineyards. The earliest of these followed Picturesque Hudson Valley design with gabled dormers, bracketry and broad, ornately decorated piazzas. By the 1880s the Second Empire style had gained popularity and houses began to have mansard roofs. Built in small numbers in many communities, an unusually large number of them are found in Marlborough, particularly in the hamlet. These big boxy houses lent themselves to boarding house functions as the town became a destination for summer tourists coming up from the city by steamboat and, after the West Shore Railroad was completed in 1883, by train.

Fig.44: Gambrel-roof house, river front, 31 Hudson Ter., ca. 1885. Photo by John Ham, 2021.

Fig.45: Calvin Wygant House, 38 Church St., ca. 1890. Photo by John Ham, 2021.

Industry & Commerce in Marlboro Hamlet

Development along Lattintown Creek and the hamlet's small riverfront was limited. A carding mill Lewis Dubois built up on Western Avenue functioned until 1830 when its operator Joseph Hepworth partnered with Cornelius DuBois in a woolen mill farther out at Greaves mill. The old mill was converted to produce shoddy, an inferior woolen yarn made from scraps, later in dyestuffs, and continued in business to the end of the century. The 1891 bird's-eye view shows it to have been a substantial facility. An ice pond was created downstream and the icehouse on Western Avenue survived until recently. Lewis DuBois's grist mill on the Post Road had been greatly expanded and improved under the management of N.W. Wright & Sons (Fig.46). Nathaniel Adam's paper mill below the falls was replaced in 1876 by John F. Whitney & Son's basket factory, the town's primary producer of fruit packaging. It is depicted as a rambling concern in the 1891 view.

The landing was taken up with W. Millard & Son, lumber dealers and freighters with a dock. On land dug out from the bluff by Adams's brick yard, William C. Young, who had acquired the Adams house and riverfront property, established a landing for shipping his and other farmers' fruit to market. By 1875 the Knickerbocker Ice Company had erected a voluminous icehouse at this location. When the West Shore Railroad was routed through the town in 1883 it ran on a causeway across the mouth of Lattintown Creek effectively closing it off to river traffic (Fig.47). However, at this time it was more critical to link to the Millard and Young docks to provide rail transportation. A depot was built north of the Knickerbocker icehouse, creating a portal for summer tourists. None of these industrial and riverfront buildings have survived including the railroad station. The railroad depot in Milton is extant and has been restored by the Town; it also has been listed on the National Register (Fig.48).
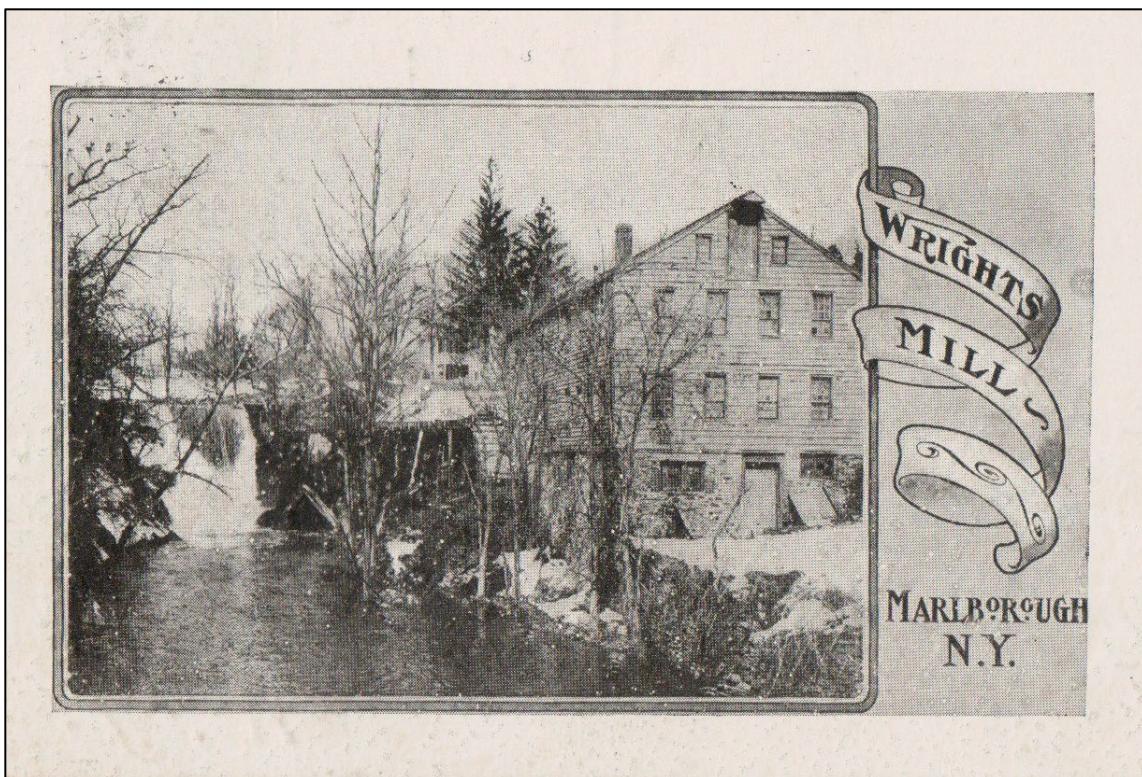
Fig.46: Postcard view of Wright's Mill, n.d. Marlboro Free Library Local History Collections.

Fig.47: Postcard view along railroad looking north to Marlboro landing. Youngs storehouses and the huge Knickerbocker icehouse on right, buildings associated with Millards lumber and freighting company obscured on left (none extant). Marlboro Free Library Local History Collection.

Fig.48: Milton Railroad Depot, Old Indian Trail, 1885. Photo by John Ham, 2021.

Fig.49: Hartshorn Block, 1326 Rt.9W, 1897. Photo by John Ham, 2021.

By the end of the 19th century, some of the original commercial buildings on the east side of the Post Road had been replaced with larger and more modern ones, notably the brick Hartshorn Building built in 1897 at 1326 Rt.9W. Its panelized brick façade with an arcaded frieze at the top, in a Romanesque manner similar to the Presbyterian church, distinguishes it from the largely wood frame architecture in the town center

(Fig.49). (With all the brick manufacturing in the vicinity, it is curious that there are so few brick buildings in the town.) If it was ever intended to be a "green," the triangle at the intersection of Main and King streets and Western Avenue did not fulfill its promise for long. The 1891 view shows it crammed with buildings on all sides. The three-story wood frame Kniffen Block (or Carpenter's Block) had been erected on the Western Avenue side with four attached mixed-use buildings. Kniffen also owned the Exchange Hotel across King Street. Neither building survives.

Marlborough in the 20th Century

While the West Shore Railroad was a transportation innovation that benefited the town in the improved and more economical shipment of fruit and other farm produce and in making the town more accessible for summer tourism, the advent of motor vehicles and a regional highway system was transformational. The Post Road was an early highway that had a role to play in the development of travelers' services, such as blacksmith, wagon and harness shops for repairs and hotels and liveries for lay-overs. This transportation system existed essentially unchanged for 200 years until the ownership of automobiles became common. The Post Road became part of the United States highway system in 1925 as Rt.9W, which connected Fort Lee, New Jersey, with Albany, New York. Initially, its route followed the Post Road in Marlborough. In the 1930s it was changed to bypass Milton and other errant segments, and in the 1940s it was widened to four lanes between Marlboro and Milton. No suitable route has been found to bypass Marlboro and widening its present route would result in an excessive loss of buildings and compromise the integrity of the community. A concrete arch bridge constructed in the 1930s to carry the highway over Lattintown Creek in the hamlet is extant.

The improved highway was a boon to the transportation of fruit and large commercial cold storage facilities were built along the undeveloped stretch of farm frontages between Marlboro and Milton. At least three of these buildings survive on this section of road, some of them repurposed for other functions. One of them, Hepworth Farms, is associated with one of the town's settler families (Fig.50). Until recently, the Hepworth Farm cold storage facility incorporated a roadside farm market and cider mill, which were distinctive highway features in this and other agricultural communities. Today the farm stand has been repurposed as a CBD shop.

Fig.50: Hepworth Farms cold storage and farm market, 1635-45 Rt.9W. Photo captured from Google Street View.

Highways stimulated new forms of travelers' services. Gas stations are the most obvious, but by 1930 there appears to have been only one located in Marlboro hamlet, but on Western Avenue not on the highway. It was opposite an early car dealership (26 Western Ave.). A current gas station in the hamlet was built in the late 20th century. The town had few diners or other highway-related eateries. Jim's Diner was adjacent to the current gas station. Lyon's Diner, a short-order restaurant of Mid-Century Modern design located at the northern end of the Marlboro hamlet was recently replaced with a gas station and convenience mart. The Ship Lantern Inn at 1725 Rt.9W in Milton, established according to its sign in 1925, has long been one of the region's premium restaurants (Fig.51). In addition to highway motorists, it attracts a clientele from surrounding towns (a popular destination for Sunday drives). It appears to incorporate an early dwelling amid its numerous additions.


Fig.51: Postcard view of Ship Lantern Inn, 1725 Rt.9W. Marlboro Free Library Local History Collection.

Fig.52: Nathaniel Hallock House and Carlton Hotel Motor Court, 1770-72 Rt.9W. Photo captured from Google Street View.

Motor courts are significant features of 20th-century highways, and Marlborough had a few, although only one is extant: the Carlton Hotel Motor Court at 1770-72 Rt.9W (Figs.52 & 53). In at least two cases, such as this one, the motor court was built on the site of an existing house that catered to summer boarders. Once

these small motel rooms became obsolete and replaced by more up-to-date lodging at interstate interchanges, old motor courts tended to disappear. The other motor court conjoined with a historic boarding house was Marteen's Cabins with whimsical cottages, which no longer exists (Fig.54). All told, there was not much roadside development in Marlborough, probably because it was still a rural place; such resources are more common on the fringes of larger cities like Newburgh and Kingston.
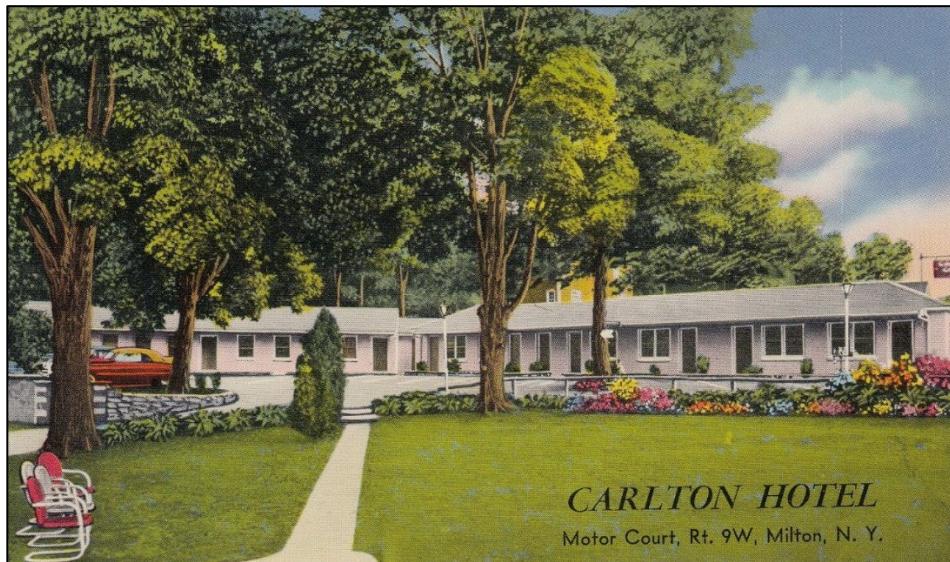
Fig.53: Postcard view of Carlton Hotel Motor Court, 1772 Rt.9W, ca. 1960.
Private Collection.
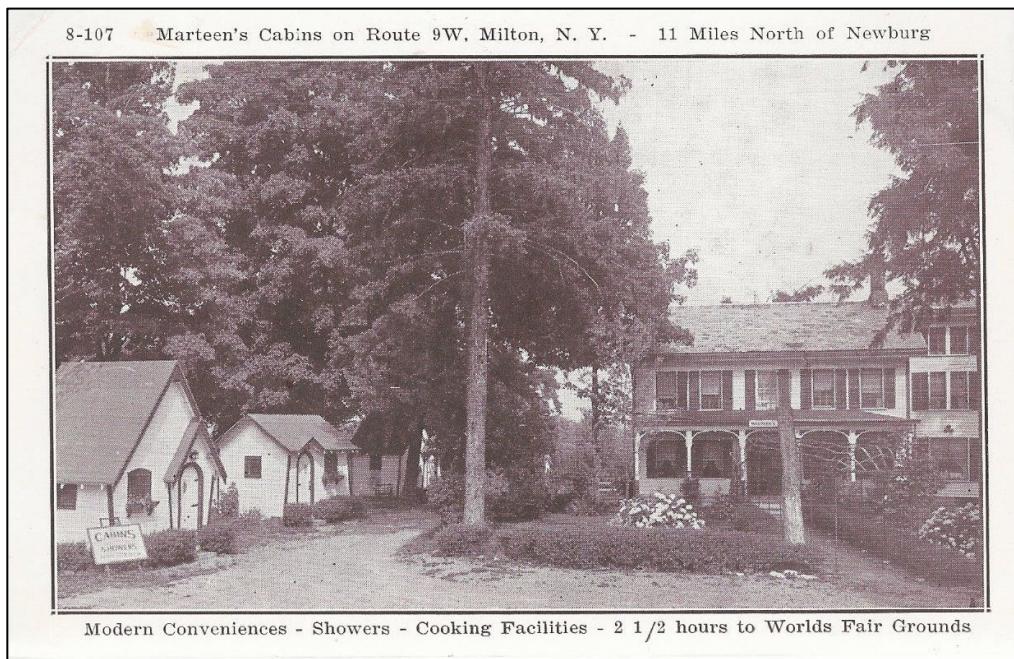
Fig.54: Postcard view of Marteen's Cabins, not extant. Marlboro Free Library
Local History Collection.

The manner in which houses were designed and built changed in the early 20th century, particularly after the First World War when prosperity and modern life was "roaring." Marlborough experienced this shift to a degree, but growth seems to have occurred within the existing community rather than by mass

movements into the town or suburbanization. The local economy remained static, relying largely on agricultural and its related businesses. As in most rural towns in the region, the Craftsman Bungalow was the first modern house to appear, often built for retiring farmers as the next generation took over the farms; some of them moved into the hamlets while others built new homes on the periphery farm. Farmers would often sell off small house lots on roadsides for income to help pay their tax bills. Some merchants were in the financial position to afford a new house.

The Craftsman Bungalow is a one-story house with a deep plan covered by a low, sweeping gable roof that had an informal, natural appearance compared to the mainstream houses of the day. Its front façade was tucked under a porch created by an extension of the house roof and surmounted by a broad gabled dormer expanding fenestration on the second floor, such as was the case at 7 West Street (Fig.55). With its organic qualities, it might be construed as a vernacular house if it wasn't a mass-produced building constructed throughout the nation. Bungalow designs were spread to builders through published catalogs and newspaper and magazine articles. Appropriate millwork was made available to home building supplies everywhere. Prefabricated houses in the style could be bought from manufacturers like Aladdin and Sears, transported to a site and erected within a matter of days.

The Craftsman style was promoted by Gustav Stickley, a furniture manufacturer from Rochester, New York, who was a disciple of the Arts & Crafts Movement in England. He went on to design houses that he sold through *The Craftsman*, his journal in which he proselytized the Arts & Crafts philosophy of living. Stickley influenced other architects and builders and created an American movement that thrived in the 1910s and 1920s, the scope of which is much more extensive in Midwestern and Western states that were developing at the time. Other characteristic features were battered posts and kneewalls fronting porches, open eaves with exposed rafter tails and trussed braces, and contrasting clapboard and shingle sidings. Bungalows ranged in size and elaboration and varied in their design while maintaining their essential elements (Fig.56). In rare cases, older story-and-a-half farmhouses were updated with a recessed porch and dormers as looks to have been the case at 204 North Street.

Fig.55: Bungalow at 7 West St., ca. 1920. Photo by John Ham, 2021.

Fig.56: Bungalow at 42 Grand St., ca. 1920. Photo by John Ham, 2021.

A more affordable alternative to the Bungalow was the Craftsman Cottage, which had a smaller plan and narrower frontage. It was one story with a hipped roof containing the signature front dormer (Fig.57). Two groups of Craftsman Cottages were built as infill housing on Orchard Street and Hudson Terrace, apparently on speculation (Fig.58). They could have been built to take advantage of short-term rentals to summer tourists or as tenant housing for the town's working class. Scattered about the town, in unusually small numbers, are other early 20th-century house types, such as Dutch Colonial Revival, Two-Story Colonials and Four Squares. And, during this period of innovation, people were still building homes in the traditional two-story three-bay with side and front-gables.

Fig.57: Craftsman Cottage at 21 Orchard St., ca. 1920. Photo by John Ham.

Fig.58: Row of Craftsman Cottages at 33, 35, 37 & 39 Hudson Ter., Photo by John Ham, 2021.

No one-room schoolhouses exist in the survey area; however, a two-room school, built in the early 1900s survives at 1690 Rt.9W just south of Milton (Fig.59). Larger multi-classroom schools built of brick were erected in this period between the world wars in both hamlets when the state consolidated districts and created graded primary and secondary schools with an elementary school at 21 Milton Turnpike (now serving as school district offices and town offices) and a high school at 10 Birdsall Lane (now a middle school). Despite additions and alterations both are architecturally and historically significant in the context of the New York State's public education history in this progressive era. In more recent years, a new elementary school was built on the east side of the highway opposite the middle school (ca. 1965), and a new high school was located outside the survey area.

Fig.59: District School, 1690 Rt.9W, ca. 1900. Photo by John Ham, 2021.

Adjacent to what is now the Marlboro Middle School is a wooded parcel addressed 18 Birdsall Avenue that contains buildings and building sites associated with Camp Young, a farm camp for young people who volunteered to work on area farms during the First World War in the place of farm workers enlisted into military service (Fig.60). It acquired its name from fruit farmer William C. Young on whose property the camp was located. From 1917 to 1918, the Women's Land Army of America provided female labor to the farms. Known as the Farmerettes, these young women worked in all areas of the fruit business. Several buildings, including bunkhouses, dining hall and wash houses were erected to support the effort, presumably funded by local farmers (Fig.61). Although in ruinous condition, only one abandoned bunkhouse survives, the site represents a significant aspect of Marlborough's 20th-century history and, as it is threatened, would benefit from a more intensive level of documentation.

Fig.60: Volunteer workers arriving at Camp Young, ca. 1917. As pictured in Emily Amodeo, et al., *Images of America: Marlborough* (2012), 23.

Fig.61: Farmerettes at the water tap, Camp Young, 1917-9. As pictured in Emily Amodeo, et al., *Images of America: Marlborough* (2012), 24.

Fig.62: Farmerette bunkhouse, Camp Young, 1917-9. As pictured in Emily Amodeo, et al., *Images of America: Marlborough* (2012), 24.

Among other immigrant groups, Italians began coming to Marlborough from New York City in the early 20th century as farm workers, particularly during harvest time. They became a more prominent and permanent part of the town's population after the Second World War as they began to purchase land and establish orchards and vineyards of their own. As in other parts of the region their presence also was made known by their taste for brick and stone masonry in their buildings and landscapes. Italian stone masons, and there were many immigrants experienced in stonework coming to New York at the turn of the 20th century, found employment erecting thousands of stone buildings and miles of stone walls in cities and small towns up and down the river. Craftsmen of some of the most significant architectural landmarks in New York, including the Roman Catholic churches of which they were parishioners, in the places where they lived, they often created whimsical landscapes, favoring rounded rocks.

Fig.63: Cape Cod House, 14 DuBois St., ca. 1950. Photo by John Ham, 2021.

As masons, Italians favored brick over wood in finishing their houses. There are many brick-fronted houses in the hamlet of Marlboro that suggest that they were built for and by Italians. Nearly all appear to have been built after the Second World War when Italians were more established in the community. They correspond with the new wave of popular domestic architecture emerging in the 1940s under design directives coming out of the Federal Housing Administration and the Veterans Administration, as most houses built in this period were for returning G.I.s and underwritten by government-guaranteed mortgages. Capes, Ranches and Split Levels were the basic house forms (Figs.63-66). Each of these types has at least one example clad in brick.

Fig.64: Cape Cod House, 56 Orange St., ca. 1950. Photo by John Ham, 2021.

Fig.65: Ranch house, 59 Orchard St., ca. 1955. Photo by John Ham, 2021.

Fig.66: Split-Level house, 3 Anna Pl., ca. 1963. Photo by John Ham, 2021.

Most of the mid-20th century houses in the survey area are concentrated in the Marlboro hamlet subdivision, which had quite a bit of open space in the southern and western sections left over from the previous wave of development in the late 1800s. As stated above, some additions were made in the early 1900s, but evidently the demand for new housing was not great. It would take until 1950-70 for the tract to finally build out. Evidence for this is embodied in the architecture.

The split-level pictured above is located in a small subdivision of post-WWII houses created on Anna Place, a short extension at the western end of Bloom Street in the 1950s. Other small subdivisions were platted west of Highland Avenue and outside the survey area. A number of residential subdivisions were made in the 1960s and 1970s along Old Post and Millhouse roads south of the Marlboro hamlet; the plan for Jonathan Place and Berry Road east of Old Post Road was developed with ranches and colonials in the 1970s. North of the hamlet, a small enclave of ranch houses on Young Street and Young Avenue was built in the 1950s on the east side of Rt.9W adjacent to the property on which the elementary school was built in 1965. On the east side of the highway, Purdy Avenue also was laid out in the 1950s with a dozen or so house lots on the north side.

Farther north is an unusual development hat twas created a century earlier on Mt. Rose Road and James Street in what likely was an orchard. It apparently was laid out by small fruit grower James B. Shaw, who built a multi-family dwelling that looks like it was a boarding house at 36 James Street; the 1900 census identified Shaw as a rent collector. Next door at 42-50 James Street, another small fruit grower, Thomas Shipton by 1880 had built a Second Empire house. Today, the development is defined by a large stucco house with a clay tile roof in a Mediterranean style with numerous outbuildings at 20-38 Mt. Rose Road. Built in ca. 1937, it may have been conceived as a resort (Fig.67). Unaware of its history and risking stereotyping, the house is a bold landmark of the Italian presence in the town.

Fig.67: House at 20-30 Mt. Rose Rd., ca. 1937. Photo by John Ham, 2021.

Progressing north, new roads were extended into the orchards up the western hillside, notably McLaughlin Drive that was built up in the 1970s with Ranches and, later in the decade and 1980s with Raised Ranches. Lyons Lane was opened in the 1900s between Rt.9W and Ridge Road; it may have originated as a road through the Lyons orchards. By the end of the century, it had developed unsystematically with houses built on small lots bordering the road. A small development of Ranches and Raised Ranches was built in the 1970s on Cherokee Drive, Seneca Lane and Mohawk Drive between Old Indian Road and the foundry pond. Lastly, Van Orden Road was laid out at the northern edge of the town in the 1970s extending down to the riverfront; it developed gradually over the next twenty years with Raised Ranches and Split Levels.

Modernism did not have much currency in the town. Only one distinctive example of a Mid-Century Modern house was found in the survey. Designed by architect Paul Canin, who also designed buildings at Marist College in Poughkeepsie, the house was built ca. 1963 for the Lyons family at 28 Young Avenue, it is sited on a small parcel subdivided from the Adams-Young estate north of the Marlboro hamlet (Fig.68). Other expressions of Modernism can be seen in the town's school and municipal buildings. On Western Avenue buildings in subdued Modern mode include a firehouse (#4) dated ca. 1965, a post office (#43) built in 1958, a telephone switching building (#47) dated ca. 1950, a gas station (#48) built ca. 1960, and from an earlier era, a building erected by Central Hudson Gas & Electric Company (#66) in 1911. Having outgrown its building at the southern tip of the King Street triangle (1311 Rt.9W) the Marlboro Free Library erected a new one of contemporary institutional design nearby at 1251 Rt.9W in 1987. The north side of the triangle was taken over by Key Bank where it replaced a distinctive early 20th-century bank building with an oversized, non-contextual building of a modern design in 1980.

Fig.68: Lyons house, 28 Young Ave., ca. 1963. Photo by John Ham, 2021.

Conclusion

The eastern section of the town of Marlborough entered the 21st century favorably representing its 300 year history. With the Hudson River as its eastern boundary, the landscape retains strong evidence of its settlement and the waterways, mill sites and agricultural lands that encouraged it. Seventeenth century patent divisions can be discerned in current parcel lines. Some of its earliest houses survive, including the great houses of Lewis Gomez and Lewis Dubois in the southern part of town and more modest Quaker homesteads in the north. Almost immediately the hamlets of Marlboro and Milton developed around industrial-strength creeks and river landings. The town's main industry was fruit farming, which created ancillary businesses for packaging and transporting the fragile produce; farm factory workers became an integral part of the community and population of the hamlets. Milton grew more organically and with distinctive architecture reflecting the prosperity of its industrial production and river commerce. Marlboro developed on a larger share with a greater emphasis on highway commerce where the Post Road and Western Avenue intersected. Early development in the hamlet was more restrained because it was owned by a single individual: Lewis DuBois. His heirs platted a subdivision plan in the 1860s that boosted the place significantly. It contained small dwellings for laborers and tradesmen near the major roads and sprouted fancy houses in the midst of orchards and vineyards on the hillside on the south end where prosperous farmers, merchants and retirees lived; soon these houses opened up to summer tourists. The Post Road was the backbone of the area, and improvements in transportation in the 20th century transformed the corridor into a roadscape of fruit warehouses, farm stands, restaurants, motels and gas stations. Save for the appearance of a number of small residential subdivisions and the disappearance of its industries and waterfront buildings, this part of the town changed little since the Second World War, which has preserved the historic rural, small-town ambiance of the place.

SURVEY DATA ANALYSIS WITH ASSESSMENTS OF SIGNIFICANCE AND ELIGIBILITY FOR DESIGNATIONS

The survey collected data on 509 properties; the majority contained buildings although a number of industrial sites and orchards were inventoried independently. Nearly all were associated with the two hamlets of Marlborough and Milton with a small number located in the area between them.

The land within the project area had been divided into large tracts of 1,000 to 5,000 acres and sold by the New York provincial government to influential merchants by the end of the 17th century, yet a physical presence was not established until the mid-1700s. Of these, the Gomez House (just outside the town border), the Lewis DuBois House (1406 Rt, 9W), the Samuel Hallock House (152 North Rd.) and the Elijah Lewis House (24 Old Indian Rd.) are key surviving landmarks and define the pattern of settlement along the Hudson River shoreline. These houses also represent the range of building types characterizing the town's early development. The Gomez and DuBois houses can be broadly associated with the country estates of elite Colonial Era traders who managed large wheat plantations up and down the river. (Lewis DuBois was an anomaly in this group as his wealth was based in neighboring New Paltz and not in the city. Based on his heritage, it is significant that he did not build a stone house.) The Hallock House is a large, commodious example of dwellings common to British communities on Long Island from whence this Quaker family came. Although it is believed that the small one-story kitchen wing predates the two-story, gable-roof form by a generation, this house with its three-bay façade and side-passage plan served as the template for hundreds of dwellings built in the town over the next century or more. Elijah Lewis also was native to Long Island; he built a house with a center-chimney plan in the New England tradition.

EARLY BUILDINGS

The survey identified only nine properties with buildings appearing to have been erected before 1800. More may be extant within later buildings, but many would have been replaced outright with larger and better dwellings as the community matured. An intensive-level survey would be needed to expand this list. A map of Marlborough drawn in 1797 depicts about 100 buildings in the town as it now exists, the western half of the town having been split off as Town of Plattekill in 1800 (Fig.7). The 1800 census enumerated 262 families in Marlborough. As to be expected, attrition was high over the next 200 years. The majority of early dwellings were small and impermanent and became obsolete as ensuing generations became more established on their farms. Unlike neighboring New Paltz where the best houses of the period were constructed of stone and endured as icons of the Dutch presence, Marlborough's best houses surviving from the 1700s, all built of wood, are few in number. This rarity conveys a special significance for this period, and even the most compromised survivor is valuable.

Assessment of Significance & Eligibility
Any building built in the 1700s—house, religious property, agricultural or industrial building—that retains distinguishable features of its period, design, materials, and workmanship is rare and significant and eligible for designation. This allows for alterations made in ensuing periods that may or may not be significant in their own right. These buildings also are significant landmarks in the cultural geography of the town, representing the earliest history of the land and providing the foundation for later stages of development.

BUILDINGS 1800 - 1849

Approximately 82 properties have been dated in the first half of the 19th century. Estimates were made to include all houses that exhibited early Classical features typical of the period, that is, Neoclassical and Greek Revival. The number likely is low as some of the houses built in this era were enlarged and redesigned in the next. It would have been in the early 1800s that the town's signature two-story, wood frame, side-passage-plan dwelling proliferated, not just in the hamlet zone but in the western farm zone as well. Many were distinguished by at-grade basement kitchens, a plan arrangement favored by Palatines, many of whom moved into the town from Newburgh. Others sprouted small kitchen wings on one end, an innovation introduced in the period. A sizeable proportion of these buildings also have been lost, not to mention nearly all of the lesser story-and-a-half, one- and two-room dwellings inhabited by the town's lower-class tenants and laborers.

During this time frame, the Marlboro hamlet had yet to develop beyond the Post Road and Western Avenue where a number of appropriate buildings are located, notably, the two-story house with a kitchen wing at 1283 Rt. 9W distinguished by a high level of vernacular Neoclassical ornamentation at its entrance and above its windows (Fig. 14). This represents the epitome of Hudson Valley rural architecture in the 1820s. The Methodist Church built in 1825 at 1217 Rt. 9W had similar features (Fig. 32), but no other house in the survey displays this level of design, which is an observation of some interest. A hamlet began to coalesce in Milton in this period, although surviving evidence is limited. Noteworthy is a brick hotel or boarding house at 33 Dock Road, apparently built in the 1830s. The Methodist Church there has an 1830s core now enveloped in later 19th-century additions. In both hamlets there are modest story-and-a-half dwellings associated with the period. No industrial buildings survive from this period (or any other) and the commercial buildings were domestic in scale and design, an example being McMullen's Hotel, now the Racoon Saloon, in Marlboro.

Of exceptional status is the two-story, brick Adams-Young House (Fig.16), a distinctive example of early 19th century country house architecture, while unique in Marlborough, is one of a large group of elite Hudson River country seats. Also, a "ship captain's" house on the shoreline south of Milton with its Greek portico facing the river, is an example of properties of maritime legend.

Assessment of Significance & Eligibility
Buildings predating 1850 and retaining distinctive characteristics of Neoclassical and Greek Revival design are architecturally significant. However, only a small number of those identified in the survey have levels of integrity warranting individual designation. Some will be contributing buildings in potential hamlet districts. The two-story, wood frame, side-passage-plan dwelling is the common house type in this period, so no argument can be made for its rarity.

BUILDINGS 1851-1899

The largest number of properties in the survey (220) are associated with this late-19th-century period, which reflects the creation of the village plan and rapid growth of the hamlet of Marlboro. Consistent with the first half of the century, the majority of the houses maintained the two-story, wood frame, side-passage-plan house form. In the Marlboro context these houses conformed as much to a broader village type as to the town's rural vernacular. With the Romantic Movement in full thrall in the period, many houses were decorated with Gothic Revival features, notably pointed front gables. Larger two-story, five-bay houses with front Gothic dormers, built in both farm and village settings, were introduced and a number of pre-existing three-bay houses were enlarged to five bays by additions, some with front-gable

wings in the Gothic taste. Only a few houses were designed in Italianate modes, as indicated by hipped roofs, central entrances and bracketed cornices.

During this period, a new generation of river merchants sought out picturesque sites along the Hudson for country residences designed in the popular modes. The design of the Elliot-Buckley house on the Old Post Road south of Marlboro was a blend of Gothic and Italianate, which is best-described as Hudson River Bracketed (Fig. 18). Neighbors designed houses of similar scale and decoration forming an enclave centered on Christ Episcopal Church, a significant landmark of Gothic church design by renowned architect Richard Upjohn (Fig.17). The Sarles Octagon House on South Street at the edge of the hamlet, is a singular and significant example of its type. Likewise, fancy residences in picturesque modes appeared north of Milton on North Road, as well on Sands and Watson avenues along the brow of a riverside promontory. What likely is the most significant Gothic Revival house in the town is the Caverly House on Milton Turnpike (Fig.20). As in all communities up and down the Hudson, the picturesque taste had a tremendous impact on the architecture of Marlborough. One late-emerging picturesque fashion was the Second Empire style, immediately recognizable for its character-defining mansard roof. It was more of an urban house form, and most of the examples recorded in the survey were found in the Marlboro hamlet. Larger examples appear to have been built for summer boarding houses. Like other up-river rural towns, Marlborough attracted its share of summer tourists.

A Presbyterian Church built in Marlboro in 1870 and the Milton Methodist Church updated at the same time were designed in a Romanesque style with arched windows and, in the case of the former, arcaded elements in its brickwork. Brick commercial architecture was introduced into both hamlets with some distinctive examples surviving in both places. Train stations appeared with the railroad in 1883.

Assessment of Significance & Eligibility
Buildings built during the second half of the 19th century tend to exhibit elements that associate them with broader architectural trends promoted by popular literature on progressive architecture and domestic life. The effect of ornate Gothic Revival taste was transformative. However, while the better houses and their suburban settings were designed in novel ways, the greatest growth occurred in the hamlet of Marlboro where conventional middling house forms were preserved, though with a pointed gable added to the front.

Elite country or suburban houses that retain distinctive characteristics of Gothic Revival or Italianate design are architecturally significant. Those eligible for individual designation will retain a high level of design features and ornamentation characteristic of the period. Farmhouses with picturesque embellishments represent the prosperity of local agriculture and the trend to fruit farming and may be eligible in that context. The emergence of the hamlet of Marlboro in this period is significant in community planning and needs further study, but the collection of dwellings on the new streets overlaid across orchards, most of them still designed in the two-story, three-bay-front mode, will be significant as components of a historic district rather than individually. Churches and brick commercial blocks are individually significant but are components of the hamlets as well.

BUILDINGS 1900-1939

The survey recorded 77 properties in this date range, which were not all of the properties built in this period in the survey area but were those that best illustrated the building types introduced in the early 20th century: Four Squares, Bungalows, Craftsman Cottages, early Cape Cods, Two-story Colonials and Dutch Colonials. These were in-fill houses added to the Marlboro and Milton hamlet plans or built on rural lots

subdivided from larger parcels. Some located on the fringes of the hamlets show the stages of growth of the communities. They represent new people moving into the town or retired fruit farmers seeking greater comfort and convenience while passing on the farmhouse to the next generation. Some were large and fancy; others were small and simple, evidently built for tenants.

The town had a flourishing fruit farming economy driving its commercial development. During the First World War, a group of young women volunteers known as the Farmerettes helped fill in for farmworkers who went into the military. The remains of Camp Young, where they were barracked, is a significant local landmark. When the old Post Road was upgraded to U.S. Rt. 9W in the 1920s, the automobile made the town more accessible to summer tourists and new services were provide to travelers. Libraries were built in both hamlets, and a distinctive new graded school was erected just outside Marlboro.

Assessment of Significance & Eligibility
The town further matured in the early 20th century adding up-to-date civic, religious, educational and commercial properties but in a sustainable way. Architecturally, these buildings may be individually eligible if they retain sufficient historic integrity, but most of them also are contained in potential historic districts. Modern house forms were introduced in another progressive domestic movement after WWI following templates created by professional architects and disseminated nationwide, many of which could be bought from magazines and catalogs. Intact distinctive examples of representative types may be individually eligible, particularly certain Bungalows and Dutch Colonials, which tend to be the most stylishly articulated. Good examples of these also are located in potential historic districts, however.

BUILDINGS 1940-1970

A selection of 85 properties dated between 1940 and 1970 were inventoried in the survey project. It was not comprehensive but included buildings that appeared to have distinctive characteristics of their type and design. All properties in this category located in the proposed Marlboro historic district were recorded as well as an additional 30 properties built after 1970 to facilitate the preparation of a draft designation report. In this period buildings associated with hamlet factories all but disappeared. Commercial redevelopment altered hamlet main streets with renovations and new construction, most of it automobile related. New schools were built, as were fire houses, municipal buildings, a bank, public library and a post office. The highway was widened to four lanes between the hamlets with Marlboro's commercial sector becoming a bottleneck.

A new set of housing options became available after the Second World War conceived to be affordable for the young families of returning veterans; government mortgage support provided a significant incentive. The one-story Cape Cod house was the predominant starter home, mass produced using industrial methods; many left the upper story to be finished by the homeowner to further reduce costs. The town was too small to attract large developments of veteran housing, but Capes and Ranches located in the hamlets certainly were products of this major national housebuilding campaign. Shortly after, residential subdivisions were created on new streets emanating from Rt.9w, many taking up old orchard land. (Fruit farmers may have profited in the transition.) They were developed with larger suburban house types: ranches, split-levels, and, later, raised ranches. Italian-Americans, who moved into the town in large numbers after the war, seem to have favored the brick ranches seen throughout the area. Modernist architecture was not popular in conservative rural communities, and it was frowned upon by commercial lenders. Of the very few in the survey area, a one-story house with angular roofs at 23-25 Young Avenue, stands out as the most notable (Fig.16). Roadside architecture was the exception, however, with gas stations, motels and diners designed in eye-catching manners with prominent branding and signage.

Assessment of Significance & Eligibility

The late 20th century is represented by a number of defining house types, such as Cape Cods, ranches, split levels and raised ranches. Devoid of exterior ornament and ubiquitous across the entire American landscape, it is rare if a single house in this group, defined by economy and mass production, is determined individually eligible for designation as architecture even though the entire phenomenon in historically significant. Some larger ranches, if unique in design and materially intact, may meet the standard. Otherwise, it will be as a group with a clear local construction history or as components of a hamlet historic district that these houses will have significance. Modernist houses, often architect-designed, can be more favorably assessed for significance because of their singular attributes. Roadside architecture has become a significant category particularly as the buildings become increasing rare with commercial redevelopment. Individual properties have the potential for designation.

Based on the analysis of survey data, the following properties have been identified as significant in the local context with the potential for further actions to document and consider designations.

Properties individually listed on the National Register of Historic Places (and year listed)
- DuBois-Sarles Octagon House, 16 South St. (2002)
- Chapel Hill Bible Church, 49 Bingham Rd (2004)
- Milton Railroad Station (aka Milton Train Station), 41 Dock Rd. (2007)
- Christ Episcopal Church, 426 Old Post Rd. (2010)
- Lattingtown Baptist Church, 425 Old Indian Rd. (2010)
- Elliot-Buckley House, 404-6 Old Post Rd. (2011)
- Shady Brook Farm, 351 Old Post Rd. (2012)

- The Lewis DuBois House, 1406 Rt. 9W, was determined eligible for the National Register in 2015, but it has yet to be listed.

List of individual properties recommended for further documentation to determine eligibility for the National/State registers and local designation. (Some of these are contained in potential historic districts.)

Hamlet of Marlboro
- 10 Birdsall Ave., Marlboro High School
- 18 Birdsall Ave., Farmerette Dormitory, Camp Young
- 28 Church St., Calvin Wygant House
- 21 Elliot Ln., DuBois House (?)
- 46 Grand St., bungalow
- 51 Grand St., Marlboro Presbyterian Church
- 11 King St., Harcourt House/academy, brick
- 20-38 Mt. Rose Rd., Mediterranean style complex
- 6 Prospect St.
- 1330 Rt. 9W, hotel (Racoon Saloon)
- 1348 Rt. 9W, mill (The Falcon)
- 1401 Rt. 9W, Lewis DuBois House
- 1-4 Tally Ho Ln., Carpenter Farm
- 7 West St., bungalow
- 10 West St., Queen Anne style house

- 30 Western Ave., Figaro Milden House
- 28 Young Ave., mid-century modern house
- 23-25 Young Ave., Adams-Young House

Milton Hamlet
- 107 Church St., Milton Presbyterian Church
- 112 Church St., Milton Methodist Church
- 119 Church St., Stone House
- 4 McLaughlin Dr., W. Lawson House
- 32 Main St., commercial block, Milton
- 56-58 Main St., Sarah Hull Hallock Free Library & Annex, Milton
- 63 Main St., C.M. Woolsey Block, 1896, Milton
- 5 Maple Ave., George Hallock House
- 53 Maple Ave., Queen Anne style house
- 10 Milton Tpk., Caverly House, Gothic Revival
- 21 Milton Tpk., Milton School
- 152 North Rd., Samuel Hallock House
- 159 North Rd., Queen Anne style house & barn
- 220 North Rd. Anning Smith Farm/ Buttermilk Falls
- 1 Old Indian Rd., Elverhoj Colony
- 24 Old Indian Rd., Lewis House
- 1514-6 Rt.9W, J. Haviland House
- 1525 Rt.9W, J.F. Lawson House
- 1542 Rt.9W, Mrs. D. Sands House
- 1557 & 1559 Rt.9W, B.A. Rose House
- 1564 Rt.9W, W.G. Quick House
- 1635-45 Rt.9W, Hepworth Farms
- 1657 Rt.9W, J. Lyons House
- 1690 Rt.9W, school
- 1725 Rt.9W, Ship Lantern Inn
- 1770-2 Rt.9W, Nathaniel Hallock House
- 1970 Rt.9W, apple processing facility
- 2011-9 Rt.9W, cold storage (?)
- 46 Sands Ave., John H. Newman House
- 64 Sands Ave.
- 16 Sands Dock Rd., factory ruin
- 24 Watson Ave., George Hallock House
- 28 Woodcrest Ln., boarding house

Industrial Sites
- Buttermilk Falls
  - 238-44 North Rd. 103.1-2-12.100
  - 238-44 North Rd. 103.1-2-12.200
- Ball Forge
  - 25 Maple Ave. 103.3-2-12.110
  - 1 Maple Ave. 103.3-2-14
  - 3 Hallock Dr. 103.3-2-24.100

- Buckley's Mill
  - 352-60 Old Post Rd., 108.4-4-24
- Lattintown Creek
  - 1347-51 Rt. 9W (Wright's Mill)
  - 1355 Rt.9W (Wright's Mill)
  - Dock Rd. 108.4-3-29.100 (Lattintown Creek gorge, basket factory)

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Map Showing Survey Boundaries
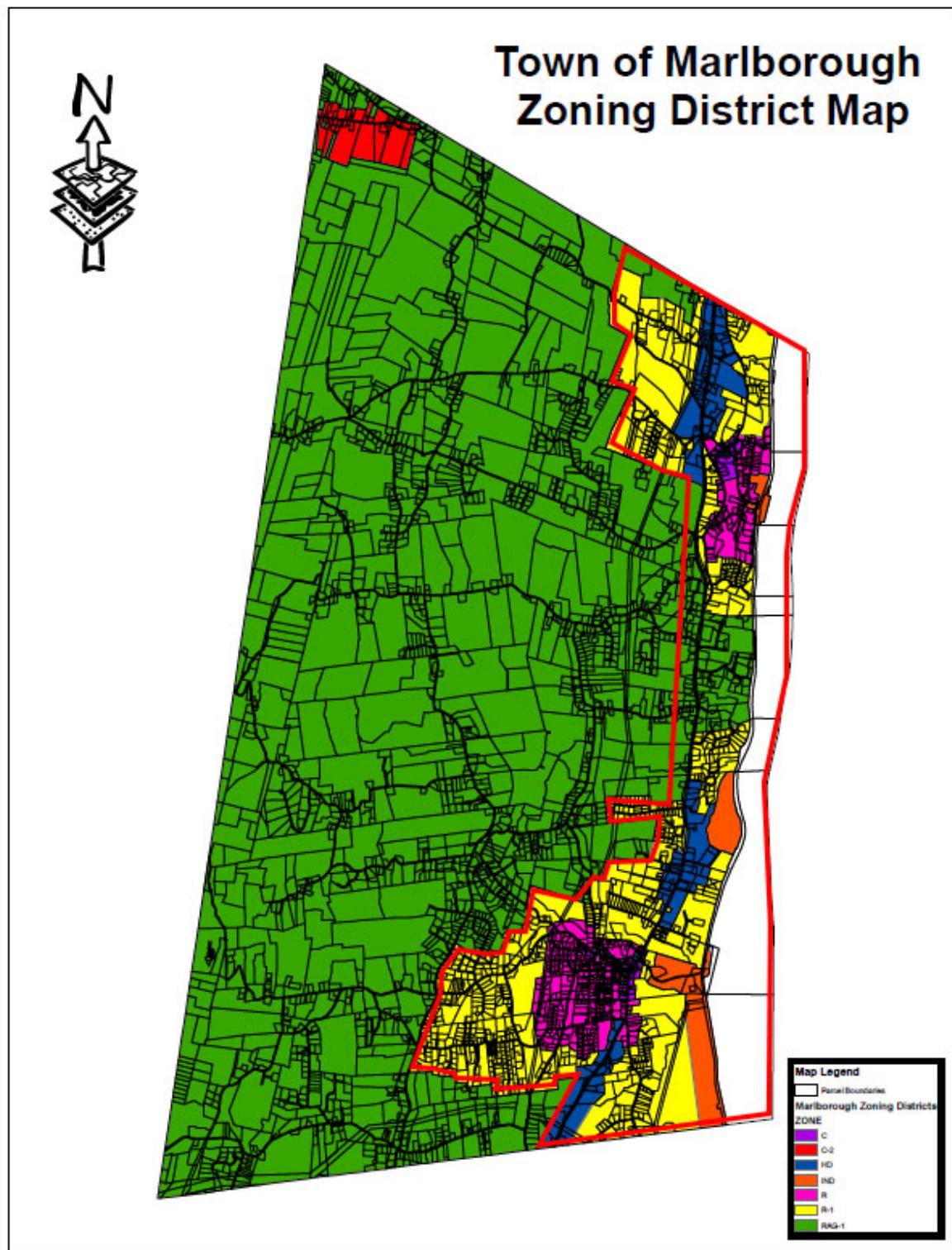
The survey area is outlined in red and comprises with one exception all zones not shaded green.

Maps Showing Approximate Boundaries for Historic Districts
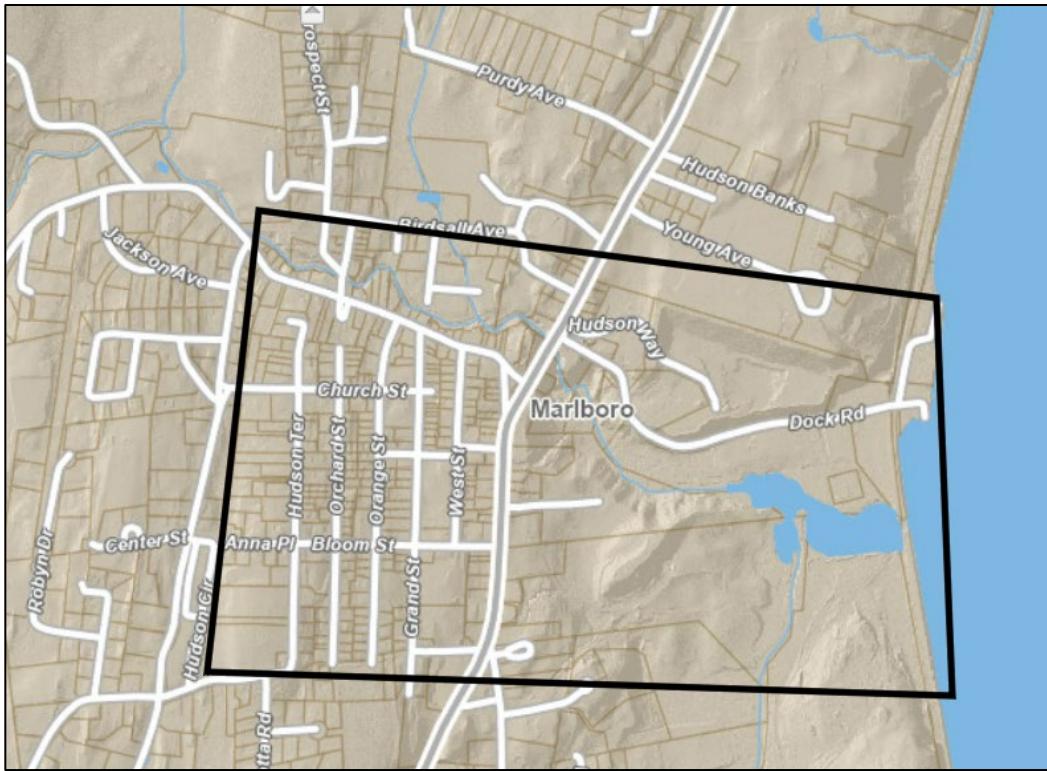
Draft boundaries for a Marlboro Hamlet Historic District.

Draft boundaries for an Old Post Road Historic District.

Draft boundaries for a Milton Historic District.

Draft boundaries for a North Road Historic District.