

2304

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin 1600 to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "Not Applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name DUNIX
other names/site number N/A
name of related multiple property listing N/A

Location

street & number 593 CORNWALLVILLE ROAD not for publication
city or town CORNWALLVILLE vicinity
state NEW YORK code NY county GREENE code 039 zip code 12418

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Roy Daniel Muly 3-7-2018
Signature of certifying official/Title Date
DSMPD

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
- determined not eligible for the National Register removed from the National Register
- other (explain): _____

[Signature] 4/20/18
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
5	0	buildings
1	0	sites
2	0	structures
2	0	objects
10	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling, secondary structure
 AGRICULTURE/SUBSISTENCE: animal facility,
 agricultural outbuilding
 RECREATION & CULTURE: golf course

Current Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS:
 Classical Revival
 LATE 19th & EARLY 20th CENTURY AMERICAN
 MOVEMENTS: Bungalow/Craftsman

Materials
 (Enter categories from instructions.)

foundation: STONE, CONCRETE
 walls: CLAPBOARD, SHINGLE
 roof: ASPHALT
 other: GLASS, METAL, CERAMIC TILE

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Narrative Description

Summary Paragraph

Dunix, the former summer house and property of the Matthews family, is located in the Town of Durham, Greene County, in New York State's northern Catskill Mountain region. The nominated resource, the built features of which include a rambling and architecturally distinctive main house, two large mixed-use service buildings which are linked by means of a shallow arched breezeway, and a number of other historic ancillary buildings and landscape features, survives with a high level of physical integrity to the early twentieth century period and the occupancy of the Matthews family, which was responsible for the property's evolution from a modest vernacular farmstead into a summer country retreat. The Matthews house, which exhibits an idiosyncratic architectural vocabulary resultant in part from its construction over multiple building campaigns during the Matthews's occupancy and which presently exhibits features derived from Neoclassical and Arts & Crafts sources, is in essence a highly creative reinvention of an existing farmhouse dating to the mid-nineteenth century which the family had purchased. Of particular note relative to the house's interior is its remarkable dining room, its signature space, which features extensive quarter-sawn white oak wall paneling and associated carved woodwork and other features which are attributed to the hand of German-born artist and sculptor, Karl L.H. Muller (ca. 1820-1887), who designed an elaborate Gothic Revival-style monument for the grave of the Matthews's family patriarch, "The Soda Fountain King" John Matthews, at Green-wood Cemetery in Brooklyn, New York. The nominated property is noteworthy for its singular collection of distinctive and at times whimsical buildings, as in addition to the house it boasts two connected service buildings, one of which has an engaged lighthouse-like feature projecting from its east gable elevation, a highly ornate privy, and a stone and frame water tower which provided running water to the dwelling prior to the introduction of electricity; among its smaller landscape features are a stone wall and a cast-stone bench and corresponding sundial. The nominated property consists of upwards of 20 acres of associated land, the same amount as was present during the historic period; the open expanse of land on the property's north side, planted as an apple orchard in the nineteenth century, was remade into a golf course in 1900, during the Matthews's tenancy. A total of 10 contributing resources are included within the nomination boundary; there are no non-contributing features.

Narrative Description

Location & Setting

The nominated property is located on the west side of Cornwallville Road, north of that road's intersection with Hervey Sunside/Goff Road and south of its intersection with Strong Road, in the Town of Durham, Greene County, New York. The street address for the nominated property is 593 Cornwallville Road. Cornwallville Road continues northward from the vicinity of the nominated property towards the hamlet of Cornwallville, while to the

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south it terminates at State Route 23, a major regional transportation artery; to the south of Route 23 rises the Blackhead Range of the Catskill Mountains. The three principal buildings which constitute the property, which consists of a combination of open land and deciduous woods, are situated so that the house fronts almost directly on the road with the two service buildings being disposed behind it, and slightly uphill. A driveway leads in a straight alignment from Cornwallville Road past the north side of the house before terminating in front of the outbuildings; two dome-like stone features, or cairns, flank the driveway at that point where it passes through a fieldstone wall which borders the roadside. There is a large open field to the northwest of the house and barns, which once was given over to a golf course constructed by the Matthews family in 1900 for their personal use, while to the south of the dwelling is a meandering brook which traverses the south side of the property before passing underneath Cornwallville Road by means of a stone-faced pipe culvert. The nominated property is framed to the west by deciduous woods which rise from an elevated ridge, while to the south of the house is a cluster of mature locust trees, among other tree species. At one time the Matthews's property commanded an open view shed to the north and northeast, as indicated in period photographs; however, this expansive view has been diminished in more recent times by unchecked natural growth.

Resource Overview

Principal among Dunix's built resources are the main house, a mid-nineteenth century vernacular dwelling of late Greek Revival-style characteristics which was considerably modified and aggrandized to reflect its present eclectic and somewhat rambling form and appearance (ca. 1855/1895/1910 & later, contributing building); two service buildings, linked by a covered breezeway, which accommodated servant's quarters, an ice storage room, a family recreation area known as the casino, woodworking and mechanic's shops, and a rear lean-to containing stables (ca. 1870 & later; two contributing buildings); and a water tower (ca. 1885/contributing structure), in addition to other smaller ancillary structures. Photographs of the house taken during various junctures of its history indicate that its physical evolution occurred over a number of building campaigns, culminating ca. 1910 in the stylistically eclectic dwelling which remains today.

Dunix/Matthews House (ca. 1855/ca. 1880/1895/1910 & later, contributing building)

This distinctive wood-frame dwelling presents as a complexly massed and rambling edifice which is largely resultant from its multiple-phase development. It is oriented so that its principal elevation faces eastward, tending to the northeast, so as to front on Cornwallville Road. The house consists of a number of larger gable-roofed blocks the individual description of which is hindered by the complex manner in which these sections engage with one another and with flat, shed and half-hexagonal roofed projections. There are one, one-and-one-half, two, and two-and-one-half story sections, and in many areas projecting and receding volumes are juxtaposed with one

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another. The exterior has wood clapboard and shingle siding; asphalt shingling covers the roof, and the foundation is stone. Both exterior stone and brick chimneys were employed.

The principal east elevation presents in some measure as a Craftsman-type construct with a broad porch aligning most of it, this feature forming a continuation of the pitched roof; it is sustained by five stout Tuscan-order columns fashioned from wood, between which are aligned sections of rectilinear wood railing. A fieldstone foundation serves as a base for this porch, the grade decreasing from north to south so as to reveal more of the stone wall at its southern extreme. Moving north to south, fenestration on this elevation at first-story level consists of a cutaway bay hung with a single window with Arts & Crafts type sash; three floor-length bays fitted with inward-swinging French doors; a window fitted with one-over-one sash and an entrance hung with a paneled wood door; and windows corresponding with a projecting rounded bay, corresponding with the dining room inside, these having a two-part arrangement with diamond-pane casements above which are rectangular-shaped transoms fitted with units of translucent bullseye glass. The construction of the porch necessitated the accommodation of two existing windows at half-story level; these have corresponding gables and are fitted with square-shaped diamond pane wood casements. There is additionally a larger gabled feature which rises above and behind these smaller windows, near the roof ridge—its position indicates the intersection of two of the house's principal blocks—which accommodates paired casement windows and which is shingle-clad and has a decorative gable truss of Queen Anne-style inspiration. There is additionally a large shed-roofed dormer to the south, which has a corresponding section on the opposite elevation, and which is fitted with a rectangular-shaped window hung with Arts & Crafts style sash. Rounding out the fenestration on this elevation is a small circular window, discreetly positioned and which brings natural light into an upstairs bathroom. This elevation is largely sheathed with clapboard, excepting the patterned shingles used on the projecting bay feature and the large gable which straddles the roofline.

The south elevation is highlighted by four monumental Tuscan order columns with recessed porches at first and second-story level, and additionally includes the rounded end of the dining room. Also visible above the porch is a portion of the original farmhouse's end gable, including a section of raking cornice and a cornice return; it has been modified with the addition of a larger window, which is fitted with paired sliding casements with diamond-pane sash, and with the introduction of a projecting shingled feature at the gable's apex. Stone stairs lead upward from grade to the front porch immediately east of the rounded bay and allow for access to paired French doors which lead inside. The rounded bay and its corresponding east wall were built above a stone foundation; a brick chimney is centered on the rounded end of the dining room and services a fireplace within. Behind the classical columns at first-story level are two windows which are hung with two-over-two sash and which flank a glazed-and-paneled entrance door. A flight of open wood stairs leads to the second-story porch, which is aligned with

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rectilinear wood railing, and which additionally has a glazed-and-paneled entrance astride of which is a window hung with diamond-pane sash; a second window of this type is present where a frame enclosure engages with two of the four columns, immediately east of the recessed portion of the porch. Above the columns is a steep gable, in essence the pediment which corresponds with the four columns; it is not treated in straightforward Neoclassical terms but instead features a two-sided oriel window fitted with four windows each of which has diamond-pane sash. At the southwest corner of this elevation is a projecting volume which is sustained below by wood antae piers; there is a wide-window band below it, at first-story level, and centered within it at second-story level is a window fitted with a diamond-pane casement.

The west, or rear elevation, is the most utilitarian of the building's four sides. Visible on this elevation is a continuous north-to-south roof ridge which corresponds with one of the house's principal blocks. The northernmost half of this elevation is largely given over to a cross-gabled section the roof ridge of which intersects with the principal roof ridge; it has two engaged one-story projections at first-story level, the northernmost of these being three sided (the other is shed-roofed), three windows fitted with one-over-one sash at second-story level, and a window band consisting of small paired casements at half-story level, near the gable's apex, and above which is a projecting shingled feature. Projecting forward from the southernmost half of this elevation is a flat-roofed two story section which has a band of three casement windows at first-story level and two windows with one-over-one sash at second-story level; a large flat-roofed dormer is located above the flat roofed section and its roof engages with the principal north-to-south roof ridge. North of the first-story window band is a large exterior brick chimney, which corresponds with the shed-roofed section, the latter which engages with the west wall of the large cross-gable and the north wall of the projecting two-story section to the south. The brick chimney serviced a cooking range in the kitchen.

The north elevation features the interplay of two end-gabled masses, that corresponding with the front one-and-one-half story block, with its corresponding Craftsman-type porch treatment, and the taller two-and-one-half story block that rises behind it, and which has a continuous roof ridge aligning the full width of the building as viewed from the rear. The gable end of the front block's principal character-defining feature is a large rustic fieldstone chimney, which tapers as it moves upwards so as to allow for windows to either side at half-story level, these being hung with diamond-pane sash; it then rises through the cornice and corbels inwards at its top. Cutaway bays are present to either side of the chimney at first-story level and these accommodate narrow windows fitted with Arts & Crafts type sash, which flank the fireplace in a small niche inside. As for the end gable of the taller rear block, it features an exterior brick chimney which rises to second story level and from there through a projecting section corresponding with half-story level before reemerging at the roof ridge. Windows fitted with one-over-one sash flank the chimney at first and second-story level, and there is a projecting two-sided oriel window with narrow

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windows corresponding with the half story. A bulkhead door on this elevation provides access from grade to the basement.

The interior of Dunix, which is represented on a number of period floor plans, consists of what were public and private rooms on the first floor. The principal public ones—the living room and dining room—occupy the front part of the plan at first-floor level; behind the living room, on the north side of the plan, were a larger and smaller bedroom and bath, while extending from the dining room on the south side of the plan were a pantry and kitchen. At second floor level the plan included four bedrooms in addition to hallway, two bathrooms, a sewing room and a playroom. Two of the bedrooms occupy the eastern part of the plan while the other two occupy the northern part. The playroom corresponds with the projecting block at the building's southwest corner and can be accessed by means of the exterior stair on the south elevation. Finishes clearly depict the house's evolution over multiple periods and construction campaigns and would seem to include some which date to the original house as it existed prior to the Matthew's ownership. Some of the finish work represents conventional Late Victorian treatments of Neoclassical inspiration, which are contrasted with later, distinctively Arts & Crafts treatments culminating in the house's remarkable dining room.

The living room is a long rectangular space which features direct communication with the front porch as well as the dining room, principal staircase and bedroom. It has plaster walls and its ceiling is spanned by cased and moulded beams; floors are laid with oak strip flooring. The north end of this room accommodates a fireplace niche which has corresponding benches; the fireplace itself is of rustic stone construction with a segmentally arched firebox opening, and the hearth is laid with stone as well. On the opposite side of the room, in the southwest corner, is a four-paneled door which leads into the dining room, adjacent to which is an open stringer staircase that provides vertical communication with the second floor. The four-panel door, its corresponding moulded architrave, and the staircase inclusive of the nosings and the stringer paneling suggest these features date to the house's original, pre-Matthews family manifestation; however, the stair was reworked in some manner, given the shallow landing that is now incorporated into it at its base, and the Tuscan order column and rectilinear balusters which align it also represent Matthews-period modifications. The opposite face of the four-panel door, that facing into dining room, was grain-painted in imitation of quarter-sawn oak in order to match the treatments in that room.

The dining room is Dunix's premier interior space, notwithstanding the fact that this room is intimately scaled and smaller than the living room; it is rectangular in shape with one rounded end, that which accommodates the fireplace. Floors are laid with oak strip flooring and arranged on an angle so as to not intersect with the walls at a right angle. The walls are finished with quarter-sawn white oak paneling, along with corresponding pilasters and cornices, into which is incorporated, on the north wall adjacent to the door from the living room, an elaborate

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carved oak cabinet with surface-mounted hardware and two cabinet doors fitted with units of translucent bullseye glass. Although this space has a low ceiling as one enters from the living room, beyond that point the full volume of the room opens up to expose the roof framing, which consists of two wood queen-post trusses with corbeled feet and chamfered components, and cased rafters and ridge beam; the ceiling finish is narrow wood boards with hand-painted foliate and heraldic decoration. The fireplace, which serves as the focal point of the room, is of stone, ceramic tile and wood construction; it has a low square-shaped firebox opening which is bordered by blue and white tile, the latter which was also used for the hearth extension. The firebox is of cast-iron construction and is fronted by two cast andirons. The outer jambs of the fireplace were constructed with rough-hewn stone with red-tinted mortar and give way to carved consoles which sustain a massive oak lintel; the consoles have anthropomorphic and foliate carvings, while the lintel is carved with the inscription "DO AS YOU PLEASE," this inscription flanked by anthropomorphic blocks. Above the lintel is a pyramidal hood which conveys smoke from the fireplace to the exterior chimney. It has a smooth plaster finish upon which are painted griffins, foliate motifs, and a central cornucopia motif; above this is the hand-painted date of 1895. Built-in benches flank the fireplace. Looking back towards the living room, the transition between the flat and open ceiling is marked by the expressed ends of the six cased timbers which span the flat ceilinged portion, above which is a painted panel with inscription, it being framed by the two queen posts of the adjacent roof truss. This room is provided with abundant but filtered natural light from the casement windows and translucent bullseye glass transoms.

Behind the dining room, to the east, is a room which functioned historically as a pantry, and which has direct communication with the exterior by means of a door which leads outward onto the south porch. This room has medium-width flooring, bead-board walls, a coved cornice and a flat plaster ceiling; the doors and windows are trimmed with heavily moulded architraves. A large closet is located along the north wall, while a door on the west wall leads into the kitchen, which has a service staircase leading to the second floor. On the opposite side of the plan, west of the living room, there are a larger and smaller room that at one time served as bed rooms, in addition to a bathroom. The larger of the two rooms, that which opens directly into the living room, has oak strip flooring and smooth plaster walls and ceilings; windows and doors are trimmed with moulded architraves. In the northwest corner of this larger room is situated a corner fireplace, which has a stone hearth extension and a ceramic tile skirt which frames the square firebox opening, the firebox being lined with a cast-iron insert. The wood mantel is executed in a distinctly Neoclassical vein with a five-part frieze sustained by unfluted Tuscan colonettes.

Upstairs the bedrooms feature relatively standardized features such as oak strip flooring, plaster walls and ceilings, moulded woodwork inclusive of baseboards and door and window architraves, and four-panel doors. The northernmost bed room on the west side of the plan has a fireplace with stone hearth extension and brick firebox

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which is fronted by a brass skirt. The mantel is of a characteristic early twentieth century Neoclassical type and features a broad moulded architrave with roundel corner blocks flanking the firebox opening, above which is a frieze which is enriched with bead-and-reel moulding, festoon panels, and consoles and urns which sustain a mantel shelf, above which is an over-mantel mirror and terminal cornice. It is one of two mantels of this general type located on the second floor.

Casino, Servant's Quarters, Shops & Horse Stable (ca. 1870 & later; two contributing buildings)

This two-building complex consists of a long, two-story, gable roofed building with its roof ridge aligned on a roughly east to west axis— this being the southernmost of the two— and a two-story, end-gabled building of more square plan which has its roof ridge aligned on a roughly north to south axis, and which has a long lean-to extending from its rear. These two freestanding buildings are attached by means of a shallow gabled breezeway with an arched portal. The southernmost building, which provided domestic space for servants in addition to space for ice storage and a woodworking and mechanic's shop, has wood clapboard siding, asymmetrical fenestration along its south elevation (including six windows at second story level fitted with six-over-six wood sash), and an unusual engaged feature on its east gable end which suggest a lighthouse; this feature, which has wood-shingled walls, a bell-cast wood shingled roof and circular windows. Inside are shop and storage spaces in addition to bedrooms on the upper level which are finished with beaded-board walls and moulded woodwork. The northern building features a symmetrical façade composition with a large central entrance at first-story level and flanking windows hung with diamond-pane sash over one-light sash, the position and treatment of these two windows being repeated at second-story level. There is additionally a window of this type on the south elevation at second-story level, above which is a four-light diamond-shaped window, this configuration being repeated on the opposite gable end, though there the second-story window is offset. The entrance, which leads into the recreation area known by the Matthews family as the casino, is fitted with large double-leaf doors which are shielded beneath a large half-hipped hood. Walls are fitted with clapboard, the roof is covered with asphalt shingling (the same as on the south building) and a louvered cupola rises from the roof ridge; decorative globe finials are present on the roof ridge of both buildings. From the rear of the north building extends a long lean-to which accommodated horse stables; on the north wall are five square windows corresponding with the stables within, above which is a loading door for the hay mow and an additional diamond-shaped window. This building provided additional domestic quarters inside for servants, as the accommodations for the Matthews's male and female servants were separated by gender between the two buildings.

Water tower (ca. 1900; contributing building)

The water tower was erected above a square plan and has a poured concrete base with stone facing and a wood-frame superstructure. The stone base batters inwards and was faced with rough-hewn stone with one large round-

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arched aperture being centered on each of its four elevations, three of which are fitted with wood windows with vertical muntins. There is a flared skirt clad with fish-scale shingles where the masonry gives way to the frame superstructure and from that point the tower tapers inward as it rises to its apex, where a small gable is present. Above the shingled skirt on each of the four elevations there is an expanse of clapboard within which is centered a tall hexagonal window fitted with diamond-pane sash. The clapboard then gives way to wood shingles which rise to the tower's apex, with circular windows being present on each of the facets near the top. Inside, the building retains much of its original mechanical equipment in addition to sinks with related plumbing which presumably functioned for a time as a laundry facility.

Privy (ca. 1870; contributing building)

The privy is a small wood-frame building with board-and-batten siding and a gable roof clad with metal shingles. The interior is accessed by means of a wood door with louvered upper section, and natural light is provided by means of etched glass panels with stylized avian and plant motifs which form a clerestory of sorts. The privy is conspicuous for its decorative treatments, which in addition the etched glass include exposed purlin tails, perforated brackets, perforated vertical sheathing, and saw-tooth detailing, these details being of Stick style inspiration. A wren house is mounted on the front of the privy, above the door, and a similar feature, considerably deteriorated, straddles the roof ridge.

Bench & Sundial (two contributing objects)

North of the house and adjacent to the open space that once accommodated a golf course is situated a deteriorated cast stone bench, consisting of three sections and having griffin-form ends and leaf-and-dart enrichment. Its seating faces a sundial which rests upon a mortared stone base.

Stonewall & Gateposts (ca. 1855 & later; contributing structure)

The stone wall is located between the east elevation of the house and Cornwallville Road; the cairn-like gateposts flank the driveway where it bisects the stone wall.

Stone Trough (ca. 1900; contributing structure)

This stone feature is located behind the principal outbuildings.

Golf course (ca. 1900; contributing site)

The former golf course is presently an open expanse of land situated immediately north of the house and service buildings. It is believed that this landscape has not seen any alterations since the time it was developed in 1900; however, it does not presently exhibit any visible outward features of this former use, save for the associated landscape itself.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ART

Period of Significance

ca. 1855- ca. 1910

Significant Dates

ca. 1855/ca. 1880/ca. 1895; ca. 1910

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Muller, Karl L.H.; dining room

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The cited period of significance, ca. 1855 to ca. 1910, begins with the construction of the farmhouse which the Matthews family purchased and ultimately transformed into Dunix and terminates ca. 1910, at which time the last major period of renovation on the house occurred.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

Dunix, the Catskill Mountain retreat of the Matthews family, whose fortune was derived from pioneering soda fountain apparatus developed by the family's American patriarch, "The Soda Fountain King" John Matthews (1808-1870), is an architecturally significant resource located in the Town of Durham, Greene County. This property, originally a modest farmstead, was purchased and subsequently transformed by the Matthews family into a summer retreat with the construction of new buildings and the reshaping and aggrandizement, over the course of many building campaigns, of the original farmhouse. Documentary photographs indicate that the house as presently constituted evolved over the course of no fewer than four separate building campaigns which came to introduce Queen Anne, Neoclassical and Arts & Crafts features to the original vernacular house. This fanciful and idiosyncratic work of domestic architecture features a number of noteworthy features, but none so compelling as its dining room, which features elaborate Arts & Crafts treatments including the extensive use of quarter-sawn oak paneling and carved work and elaborate hand-painted decoration. This work is attributed to the German-born artist and sculptor, Karl L.H. Muller (ca. 1820-1887), who married into the Matthews family and who also designed John Matthews's well-known grave marker at Green-wood cemetery in Brooklyn, New York. The house, which retains a high level of integrity to the historic period as evidenced by its physical fabric and documentary images, is complemented by a number of additional buildings, among them one which served in part as a recreation building, or casino, for the Matthews family, a freestanding water tower, a highly ornate privy, and other smaller landscape features. Taken collectively these resources offer a detailed look at the manner in which the Matthews family reshaped this rural Catskills farm property from its humble origins as a working farm in a country retreat of seemingly unique and at time whimsical architectural character. The Matthews family's occupancy was initiated with its ownership by the patriarch John Matthews's son, George Matthews (1834-1885), and later yet by his son, John Henry Matthews (1859-1930). The property is being nominated under NRHP Criterion C, in the area of Architecture, for the remarkable collection of buildings which were constructed or otherwise modified by the Matthews's family in the late nineteenth and early twentieth century. It is additionally being nominated in the area of Art, given the elaborate carving and decorative work of the dining room, which was executed by the notable nineteenth century German-born artist, Karl L.H. Muller.

Town of Durham Historic Overview

The nominated property is located in the Town of Durham, Greene County, which was once part of the District of Cossackie, Albany County, a tax district established in 1772. Cossackie was subsequently formed into a town, a portion of which was partitioned off in 1788 to create the new towns of Cossackie and Freehold. Greene County was organized in 1800, with Freehold among its towns at that time; following the 1803 partitioning off of the towns of Cairo and Greenville, the name Durham was adopted for the remaining territory, a portion of which was

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subsequently annexed by Schoharie County.¹ Permanent settlement of Durham, which during the 1770s remained an unbroken wilderness bounded on the south by the Catskill Mountains, began in earnest after the hostilities of the American Revolution had ceased. The earliest settlements within the Town of Durham were made at Oak Hill—at that time known by the name DeWittsburgh, probably first settled in the early 1770s—and on Meetinghouse Hill, which until 1805 continued to be known by the name New Durham.² Settlement of this region was largely made by Connecticut natives who adopted the name Durham in recognition of the community they left behind, though these New Englanders were joined by others, among them Dutch families from previously settled parts of the Hudson Valley.

The Cornwallville area of Durham was first settled by Capt. Daniel Cornwall, a Connecticut native and veteran of the American Revolution who arrived there in 1788. Cornwall was joined soon thereafter by others, and by their efforts a small crossroads community sprang up. In 1821 a Methodist Episcopal Church was established in the hamlet; the details of its creation were conveyed by William S. Borthwick in a centennial history of the organization:

Many of the settlers of New Durham... belonged to the Congregational Church of Connecticut, and among the first things they did was to build a log meetinghouse and to provide for regular meetings on the Sabbath... Quite a number of the settlers about New Durham were Methodists, and they bought the church frame of the East Durham people and set it up on the hill near the Presbyterian Meeting House... As the forests were cleared away, Meeting House Hill became very bleak and bare, and a majority of its members lived in Cornwallville, hence in 1821 they moved the church building there... The land on which this church is built included part of the present Cemetery here, which has been used as such since about 1825.³

The physical complexion of the hamlet of Cornwallville, as it appeared in the immediate post-Civil War period, is depicted on the 1867 map included in the F.W. Beers atlas of Greene County. It was a largely residential hamlet in nature, with modest houses aligned along both sides of the principal thoroughfare. The community sustained only the most basic services, among them a blacksmith's shop, a wagon shop, a cooper's shop, and a store and post office, which served both the needs of the hamlet's residents and those who resided in the outlying farm area. There was additionally a district school house—District School No. 4—in addition to the Methodist church, for many years a central institution in Cornwallville.

As the nineteenth century progressed the agricultural fortunes of the region began to decline, which resulted in a gradual but consistent decrease in population. The Town of Durham's peak population of approximately 3,000 individuals in 1830 declined considerably by the turn of the twentieth century, at which time it had been reduced to about 1,200 people. It was during this time that a tourism-based economy began to develop and

¹ J.B. Beers, *History of Greene County, New York* (New York: J.B. Beers & Co., 1884), 256-57.

² *Ibid.*, 260-61.

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emerge as a reliable source of income for area families. As early as the 1820s the Catskill Mountain region had developed its first tourist industries, among them the Catskill Mountain House, with its celebrated views and affluent clientele, but in time the industry would come to include both large-scale hotels and smaller-scale operations which allowed farmers to supplement their income during the tourist season by taking in boarders. The establishment of reliable railroad service to the region helped to spur this facet of the economy, and although Durham lacked passenger rail service, stage coaches conveyed visitors to destinations within the town. East Windham's Summit House was the largest boarding house in the town, having been originally built in the late 1840s, and by the mid-1880s could accommodate 90 guests. Other large East Windham tourist institutions included the Grand View (1872) and the Butts House (1879). By the early 1900s regional tourism had expanded significantly, and would only increase with the advent of the automobile age.

The Matthews Family & the Development of Dunix

The property which was ultimately transformed into Dunix during the tenure of the Matthews family was in 1856 occupied by the Wetmore family and in 1867 by the Smith family, as indicated by nineteenth century atlas mapping.⁴ During the mid-nineteenth century George Matthews, son of soda fountain pioneer John Matthews and one of two brothers who carried on the family's business legacy following their father's death in 1870, began visiting the Catskill Mountain region, and it is he who acquired the nominated property, which remained within the family into the twentieth century. It was later used extensively by his son, John Henry Matthews, whose visits there sometimes stretched out over multiple months.⁵ It was the Matthews family which gave the property its unusual name, Dunix, which is thought to in essence mean "do nothing," and it appears as such in period sources such as contemporary social registers.⁶ That name also appears sporadically in period newspapers, such as one account which indicated a visit by the family to "Camp Dunix," which in that instance was mistakenly identified as being in the Adirondack Mountains.⁷

George Matthews's father, John Matthews (1808-1870), was born in England and gained renown in the United States as "The Soda Fountain King." The elder Matthews, an inventor who experimented with the design of carbonation-generating devices in England, developed and marketed water carbonating equipment in America and earned his nickname with his innovative design for a fountain apparatus which could be

³ William S. Borthwick, *Historical Sketch of the Cornwallville Methodist Church, 1821-1921* (1921).

⁴ Samuel Geil, *Map of Greene County, N.Y., from actual surveys* (Philadelphia, PA: E.A. Balch, 1856); F.W. Beers, *Atlas of Greene County, New York* (New York, NY: F.W. Beers, A.D. Ellis and C.C. Soule, 1867).

⁵ *Windham Journal* (Windham NY), 9 October 1902; "John H. Matthews and family, having spent two months at their country home the "Dunix," returned to New York last week.

⁶ *Summer Social Register, New York* 1917, 191.

⁷ "Incidents in Society," *The New York Press*, 17 August 1899; "Mr. and Mrs. John H. Mathews [sic] are entertaining a large house party at Camp Dunix, in the Adirondacks.

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mounted on a pharmacist's counter, a method of dispensing carbonated drinks not previously known and one which gained extensive popularity subsequently. During the 1830s John Matthews established his business interests on Gold Street in Manhattan, and there he developed a simple system consisting of a cast-iron box lined with lead in which carbonic acid gas was formed through the chemical reaction of sulfuric acid on marble dust. After passing through water for purification, the gas was transferred into a tank partially filled with cool water, which was then rocked by hand until the water became impregnated with the gas and was suitably bubbly. The process concluded with the addition of salts which allowed for the imitation of the popular mineral waters of the day.⁸ Matthews's use of marble dust was a consequential innovation and in one instance he acquired all the marble scraps which were a byproduct of the construction of St. Patrick's Cathedral in Manhattan; by one account he was able to produce 25 million gallons of soda water before that particular supply of marble dust was exhausted.⁹ By 1865 Matthews had retired and his manufacturing facility, by then located on First Avenue in Manhattan, was producing the soda fountain equipment he had pioneered, which by that time was installed in more than 500 establishments in New York City. Although new competitors would enter the field as the nineteenth century progressed, at the time of his retirement he remained the largest manufacturer in the soda fountain industry and was referred to contemporarily in New York's *Evening Mail* as "the Neptune of the trade."¹⁰ John Matthews died in 1870 and his remains were interred in Green-wood Cemetery in Brooklyn, New York, where his grave is marked by an elaborate Gothic Revival monument which was designed by artist Karl L.H. Muller, who was Matthews's son-in-law. The grave marker includes sculpted depictions of landmark events in Matthews's life, among them experimenting with carbonic gas, leaving England as a 21-year old, and inventing devices for the production of soda water.¹¹ The monument designed by Muller was noted in *The Sun* in 1875 as "the most visited of all the Greenwood monuments" and "The most curious, attractive and costly monument of the thousand that fill [the cemetery]."¹²

Carrying on the thriving business after John Matthews's death were his two sons, John Jr. (1832-1883) and George (1834-1885), the latter who was the first to develop the nominated property as a Catskill region summer retreat. Both men were identified in 1892 in *The Daily Standard-Union* as among those Brooklyn residents who were millionaires, their considerable personal fortunes having been made "in the manufacture

⁸ Donald Yates, "John Matthews, Father of the Soda Fountain," *Bottles and Extras* (Summer 2006), 72.

⁹ Ibid

¹⁰ Chauncey M. Depew, *One Hundred Years of American Commerce*, vol. 2 (New York, NY: D.O. Haynes & Co., 1895), 472.

¹¹ "John Matthews (1808-1870)," overview of grave marker at Green-wood cemetery website ([//www.green-wood.com/2010/john-matthews/](http://www.green-wood.com/2010/john-matthews/)).

¹² "John Matthews's Grave," *The Sun* (New York, NY), 11 September 1875.

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of soda water apparatus, patented.”¹³ Their father had provided a solid foundation for their success, as by 1877 the company held claim to over 100 patents and had sold approximately 20,000 soda fountains. George Matthews died in 1885, his brother having predeceased him in 1883. The unfortunate circumstances of his passing were conveyed after his death in the *Brooklyn Union*:

George Matthews, of the firm of John Matthews, soda water fountain manufacturers in New York, died on Sunday of pneumonia, at his residence, in Lexington avenue, New York. At the time of his being taken ill, on Thursday, his son, George Matthews, Jr., was dangerously ill with pneumonia, and on Saturday his wife was stricken with it. While yet unaware of her husband's death Mrs. Matthews died yesterday. Mr. Matthews was 51 years old. The firm has been established fifty-two years. The husband and wife will be interred to-morrow P.M. in their family plot at Greenwood. The family monument with its extraordinary carvings and quaint architectural attractions, is one of the curiosities of the cemetery.¹⁴

George Matthews Jr. (1856-1926), son of George Matthews and his wife, Elizabeth Mosely Matthews, was born in New York City. In 1884 he wed Grace Birmingham and the couple had six children: Eulalie, George, Gwendolin, Yvonne, Doris and Stormont. Matthews Jr. was the third generation of the family involved with the company his grandfather had established in 1832, as he served as president of John Matthews, Inc. of New York City, Matthews Soda Water Company of Chicago, and the Bellevue Realty Company of New York City. He was joined by his brother, John Henry Matthews (1859-1930), who was a son of George Matthews and a different wife, Sophia E. Matthews. John Henry Matthews married Grace Ferguson in 1881 and they had three children, Madelon, Jack and Natalie. Ownership of Dunix was transferred to Madelon Matthews, who wed Robert McCreery, from her father in July 1919, as recorded in county real estate transactions, and it remained in her ownership until sold in August 1932. In more recent times it was owned by Herman and Ruth Passe, the owners prior to the current owners.

While at Dunix the Matthews family enjoyed characteristic country pursuits, among them touring the area's various scenic destinations and hamlets, among them nearby Windham, fishing and boating, and horseback riding, as captured in period journals and other documentary sources which the present owners are now transcribing. The "casino," located in the service building complex, served as a place of recreation and entertainment for the family and its guests.

Karl L.H. Muller

Karl L.H. Muller (ca. 1820-1887) was born in Coblenz, Germany, the son of a goldsmith, and he gained artistic training at the academy in Coblenz and later in Paris under the direction of Francois Rude. He came to America in 1850 and gained attention in New York City for his figural group, "The Minstrel's Curse,"

¹³"Millionaires," *The Daily Standard-Union* (Brooklyn, NY), 16 May 1892.

¹⁴Obituary, *The Brooklyn Union*, 18 February 1885.

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which he had executed in Paris and which was subsequently exhibited at the National Academy of Design and at the Crystal Palace in 1853. Muller first became associated with the Matthews family around 1857, at which time he was engaged by John Matthews to help design and carve elaborate soda fountain apparatus. Muller was subsequently affiliated with the Union Porcelain Works, its factory located in Greenpoint, Brooklyn, which operated from the 1860s into the 1920s, and which was directed for a time by Thomas C. Smith, who hired Muller in advance of the nation's centennial celebration to be the firm's principal designer of porcelain pieces such as vases and plates. His "Century Vase," which was exhibited at the Centennial Exposition in Philadelphia in 1876, remains foremost among those works which can be attributed to his hand; it featured any number of distinctly American motifs, among them bison, a profile of George Washington, and scenes commemorating the Colonial era. It was apparently Smith's desire, carried forth under Muller's capable hand, "to create an American style in ceramics, distinct from contemporary European models."¹⁵

Muller's connection with the Matthews family did not end with his initial work on soda foundation apparatus, as Muller wed John Matthews's daughter, Marianne, and as such was the brother-in-law of Dunix's first owner, George Matthews. In addition to fashioning the elaborate memorial that marks the grave of the family patriarch, John Matthews, and the family's plot at Green-wood cemetery, Muller is also credited with designing commemorative coins for Matthews and the business interest he established. While the precise circumstances of his work on Dunix's dining room are still being researched, his association with that project is confirmed in Matthews family accounts, and it appears the work was executed under Muller's oversight but installed there subsequently, in 1895, following his 1887 death.

Architectural Analysis

Dunix defies easy and precise classification in the context of prevailing nineteenth and early twentieth century American architectural styles given the complex manner in which it evolved during various periods. In an overarching sense, it conveys an informal and at times fanciful character, not unusual considering that Dunix served as a place of retreat from the rigors and obligations of the Matthews's considerable business interests. The house grew in an informal and seemingly organic way, and there is little if any indication to suggest that its various periods of development and expansion were part of a larger phased plan. It was and remains charming and exceedingly informal, both in plan and finish, but not entirely lacking some measure of architectural sophistication. Although Dunix's physical evolution continued into the early twentieth century, as an example of country house architecture it is more akin to examples built during the 1870s and 1880s,

¹⁵"Union Porcelain Works," *In Pursuit of Beauty: Americans and the Aesthetic Movement* (New York, NY: Metropolitan Museum of

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given its “multiplicity of verandas and porches and dormers, its studied quaintness and asymmetry, its cozy corners and curious joinery.”¹⁶ To date the names of other professionals and family members involved in its planning and development, outside of Karl L.H. Muller, remain unknown, as do the precise dates of construction or alteration of buildings and landscape features.

Four perspective views of the Matthews house, undated but taken from the same vantage point in different years, offer a compelling glimpse of the house’s physical evolution during the Matthews’s tenancy. The earliest of these, probably dating to the 1880s, depicts a one-and-one-half story farmhouse of Greek Revival-style lines, along with a shallow single-story wing from which extends a rear lean-to; a broad Late Victorian-era verandah with lathe-turned posts and rectilinear railing aligns the front of the main block and is carried around to the wing, and two sets of stairs communicate with the porch and also the pantry adjacent to the kitchen. Chimneys are visible at the south end of the main block and wing, and also one located along the rear elevation, indicating the position of stoves within. Just visible in this image, but captured in another which shows that part of the house’s exterior more clearly, is jig-sawn wood ornament used to embellish door and window frames. Dunix at this time was little more than a vernacular farm dwelling which had been modified with the introduction of new decorative exterior features centering on the verandah and simple applied and mass-produced ornament.

The next image in this progressive sequence shows a relatively drastic reworking of the house, though the main block, verandah and to a lesser extent the wing remain visible. Although the corbelled brick chimney straddling the ridge of the south elevation of the main block remains, it was by this time partially screened behind a decorative projecting gable motif with corresponding ball finial, and similar gabled features mark the location of dormers added to the principal elevation of the main block to bring light into the half story. Most conspicuous is the addition of a large intersecting cross-gabled block that rises well above the roofline of the main block, and at a right angle to it, and which is embellished with a decorative gable truss and ball finial. The rear lean-to had by this time been modified with the addition of two windows west of the existing door, and it was now contained underneath the broad sloping roof of the new, higher intersecting block. Sloping downward and rising above it are two dormers with globe finials. The paired staircases remain as depicted in the previous image. The building at this juncture largely presented as a vernacular Queen Anne-style construct, so far as its complex interplay of masses, decorative features and varied clapboard and shingle siding treatments. It is presumed this photograph dates to the early 1890s.

Art/Rizzoli, 1986), 475-76.

¹⁶Clive Aslet, *The American Country House* (New Haven, CT: Yale University Press, 1990), 29.

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The third image, which post-dates 1895, shows in essence the same configuration but following the addition of the rounded dining room bay. Much of the building is obscured behind natural growth, but nevertheless visible is the added section, which is all but encased by ivy, indicating that it had been in place for some time. This view provides a better look at the two dormers which punctuated the south roofline at that time, and which in their multi-pane sash, decorative sunburst gable trusses and ball finials are clearly suggestive of Queen Anne style precedents.

The last in the series of four images depicts an incredible transformation, as the house's previous incarnation and Queen Anne style features gave way to a considerable remodeling in a distinctly Neoclassical vein. The south-pitch of the intersecting block's roofline and corresponding dormers was subsumed by a two-and-one-half-story addition centering on a monumental Tuscan order portico which provided two tiers of porches. Also evident is the reworking of the Late Victorian era verandah into its present incarnation, with stout Tuscan columns which echo those employed on the adjacent south elevation, and the reworking of the dining room fireplace's chimney, which was raised well above roofline and from its original height. This view, which probably dates to the 1910s, largely depicts the house as it appears today, as does a second view from the same time which depicts the east elevation. This series of images confirms both the house's present physical integrity while at the same time confirming the dramatic series of building campaigns which created this seemingly unique work of domestic architecture.

Dunix's dining room is also a singular space and one which captures many essential philosophies of the Arts & Crafts movement, and in particular the eschewing of machine fabrication in favor of traditional craft methods. This room is a veritable essay in hand-craftsmanship, as manifested in its various hand carved, fashioned and painted details, its leaded-glass casement windows with bullseye transoms, and the exposed roof framing, all of which indicate the work of skilled and aesthetically sensitive artisans. The fireplace, which contrasts masonry, wood, cast iron and ceramic tile elements, is the focal point of the composition and an outstanding encapsulation of the Arts & Crafts aesthetic. A number of documentary images dating to the historic Matthews period show this room when it was still populated by its full complement of furnishings and decorations, which only heightened the effect of its architectural treatments.

In addition to the house, the nominated property includes ancillary features such as the water tower, privy, and also the two-building complex which served a number of purposes and thus made the estate partially decentralized, so far as the removal of certain domestic functions from the main house. This included sequestered male and female servant's quarters—four rooms each in both of the two main outbuildings—

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and also the entertaining area known by the Matthews family as the casino, in addition to shop and stable space.

Conclusion

Dunix is an outstanding example of a small country retreat developed by an affluent family in the Catskill Mountains region between the later nineteenth and early twentieth century. The house, which evolved over any number of building campaigns, remains remarkably intact and largely as it was known by the Matthews family, as do the other remaining historic-period features. Of particular note is the house's dining room, its preeminent domestic space, the design of which is credited to notable German-born artist Karl L.H. Muller.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)
N/A

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

- Aslet, Clive. *The American Country House*. New Haven, CT: Yale University Press, 1990.
- Beers, J.B. *History of Greene County, New York*. New York: J.B. Beers & Co., 1884.
- Borthwick, W.S. *Historical Sketch of the Cornwallville Methodist Church, 1821-1921*. 1921.
- Depew, Chauncey M. *One Hundred Years of American Commerce*, vol. 2. New York, NY: D.O. Haynes & Co., 1895.
- In Pursuit of Beauty: Americans and the Aesthetic Movement*. New York, NY: Metropolitan Museum of Art/Rizzoli, 1986.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 17.7 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>570766</u> Easting	<u>4688743</u> Northing	4	<u>18</u> Zone	<u>570694</u> Easting	<u>4688341</u> Northing
2	<u>18</u> Zone	<u>570853</u> Easting	<u>4688687</u> Northing	5	<u>18</u> Zone	<u>570368</u> Easting	<u>4688341</u> Northing
3	<u>18</u> Zone	<u>570714</u> Easting	<u>4688380</u> Northing	6	<u>18</u> Zone	<u>570425</u> Easting	<u>4688723</u> Northing

Verbal Boundary Description

The boundary for this NRHP nomination is shown on the enclosed tax mapping, which was drawn at a scale of 1: 24,000, 1: 12,000 and 1: 4,000. All maps are entitled "Dunix, Cornwallville, Greene Co., NY."

Boundary Justification

The boundary reflects historic circumstances and was drawn accordingly. All of the land included within the nomination boundary, consisting of 17.7 acres of land, is historically associated with the Dunix's historic development and the cited period of significance, ca. 1855-1910. No additional or "buffer" land has been included within the boundary.

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11. Form Prepared By

name/title William E. Krattinger

organization NYS Division for Historic Preservation

date November 2017

street & number PO Box 189, Peebles Island State Park

telephone (518) 268-2167

city or town Waterford

State NY

zip code 12188

e-mail William.Krattinger@parks.ny.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Photographs by William E. Krattinger, May 2017, TIFF file format

Original digital files maintained at NYS Division for Historic Preservation, Waterford, NY 12188

- 001 EXTERIOR, view looking west towards house's principal (east) elevation; note stone wall and gatepost in foreground
- 002 EXTERIOR, view perspective view depicting the north elevation
- 003 EXTERIOR, view looking eastwards towards house's rear (west) elevation; note privy and water tower
- 004 EXTERIOR, view showing south elevation
- 005 INTERIOR, first floor, view showing north side of plan and ceiling treatment, fireplace and windows
- 006 INTERIOR, first floor, view from north side of plan towards staircase and dining room
- 007 INTERIOR, first floor, detail view of staircase
- 008 INTERIOR, first floor, view showing fireplace in dining room
- 009 INTERIOR, first floor, view showing cabinetry in dining room
- 010 INTERIOR, first floor, detail view of dining room transom glass
- 011 INTERIOR, second floor, view showing hallway window and classical screen
- 012 GENERAL, view showing relationship between house and service buildings
- 013 EXTERIOR, view towards service building complex with privy in foreground
- 014 EXTERIOR, view of service building complex
- 015 INTERIOR, south service building, second story room showing wall finish and windows
- 016 EXTERIOR, water tower; the building depicted in rear is a movable sheep barn
- 017 INTERIOR, water tower
- 018 GENERAL, bench and sundial; the area behind was that which served as a golf course

Property Owner:

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). **Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

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ABOVE & BELOW, historic views showing two early phases of development preceding current manifestation of Dunix



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ABOVE, historic view of house after the addition of the dining room; BELOW, same view after further additions



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ABOVE, historic image of dining room

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ABOVE, historic view of dining room, looking south towards fireplace

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ABOVE & BELOW, family photographs showing members of the Matthews family at Dunix



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ABOVE, John Matthews's Green-wood Cemetery grave marker by Karl L.H. Muller

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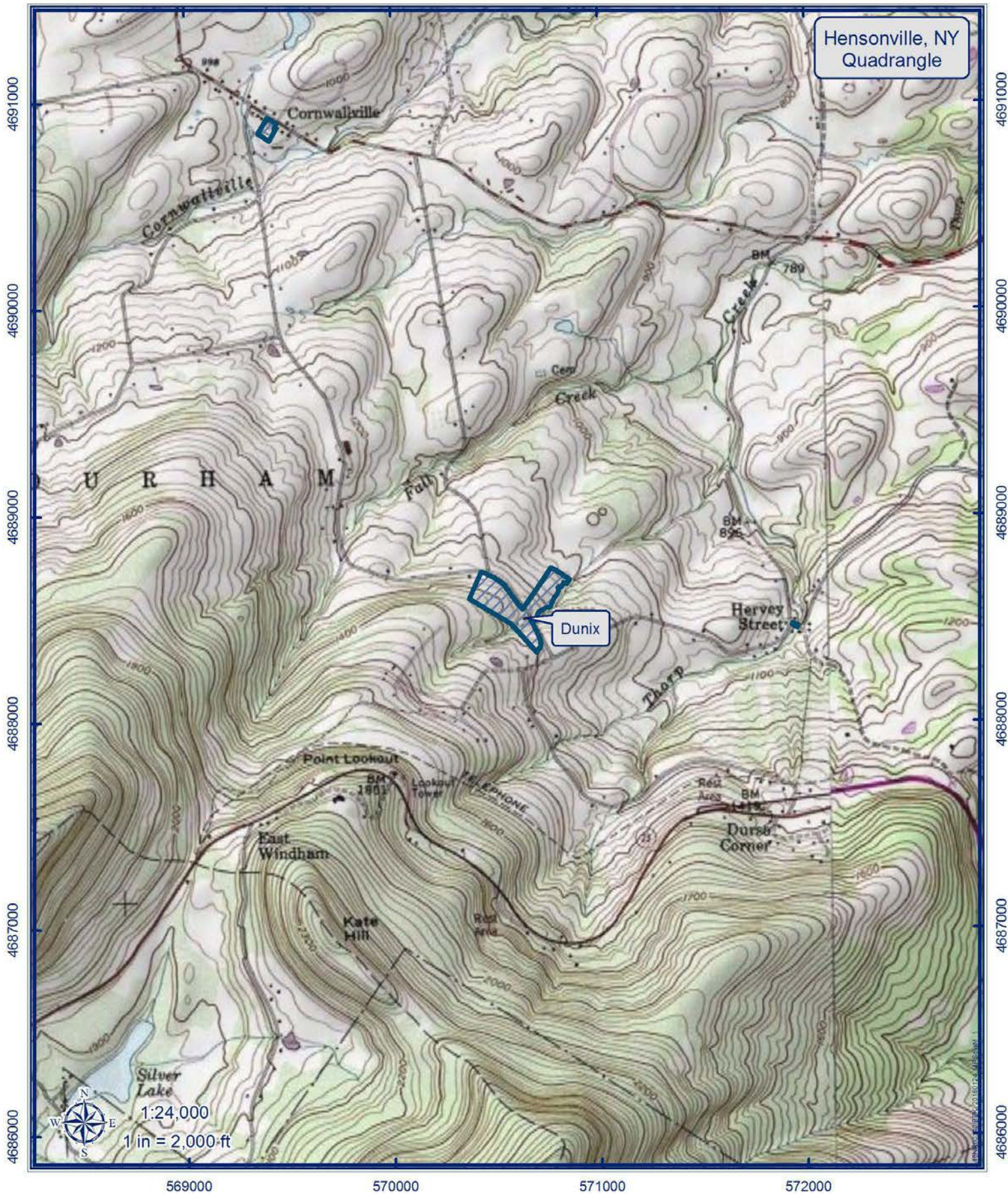
Name of Property

GREENE CO., N.Y.

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ABOVE, "Matthews' Soda Water Apparatus," 1876, by Karl L.H. Muller.



Hensonville, NY
Quadrangle

Dunix

1:24,000
1 in = 2,000 ft

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 750 1,500 3,000 Feet



Parks, Recreation
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4690000

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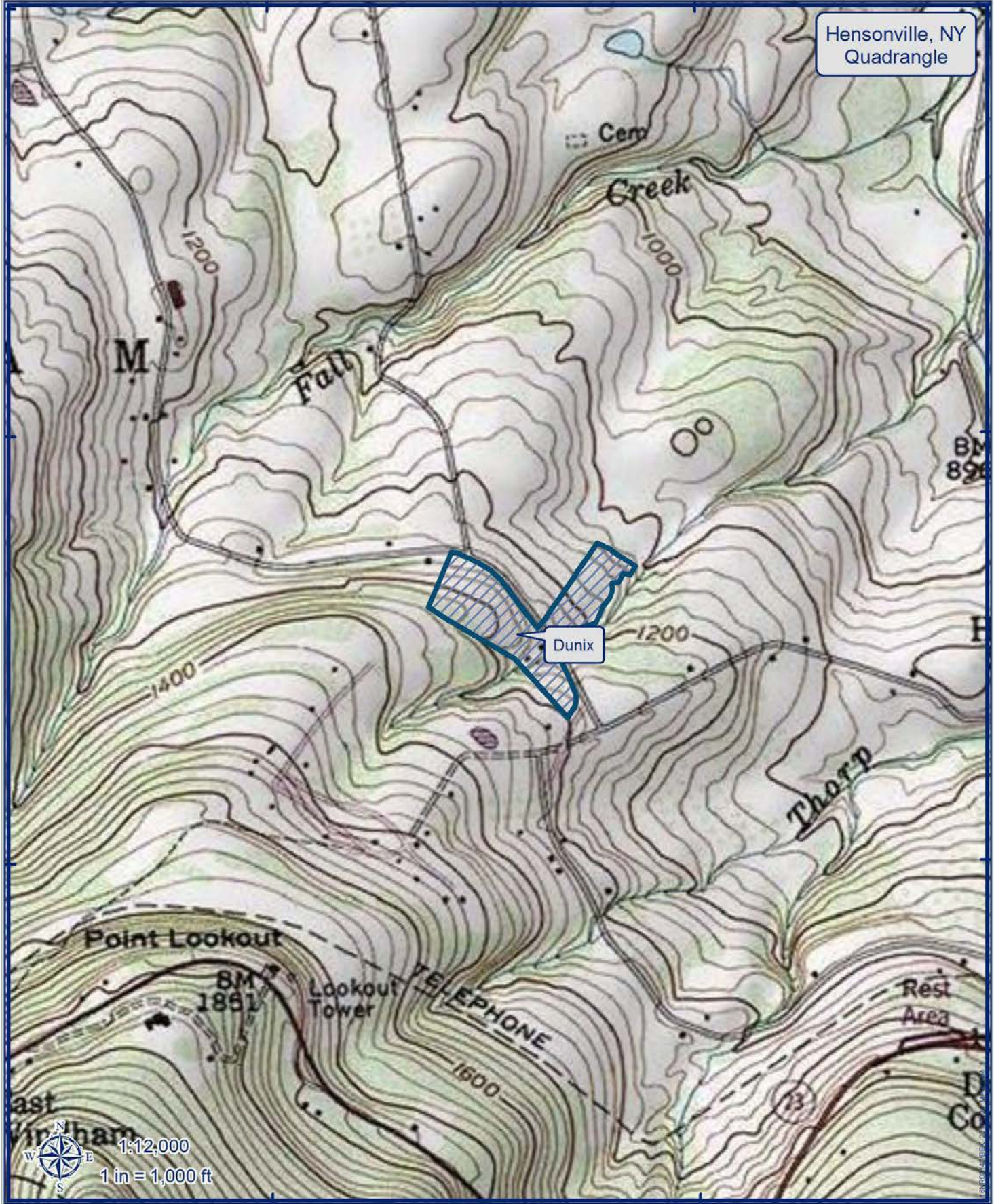
4689000

4689000

4688000

4688000

Hensonville, NY
Quadrangle



1:12,000
1 in = 1,000 ft

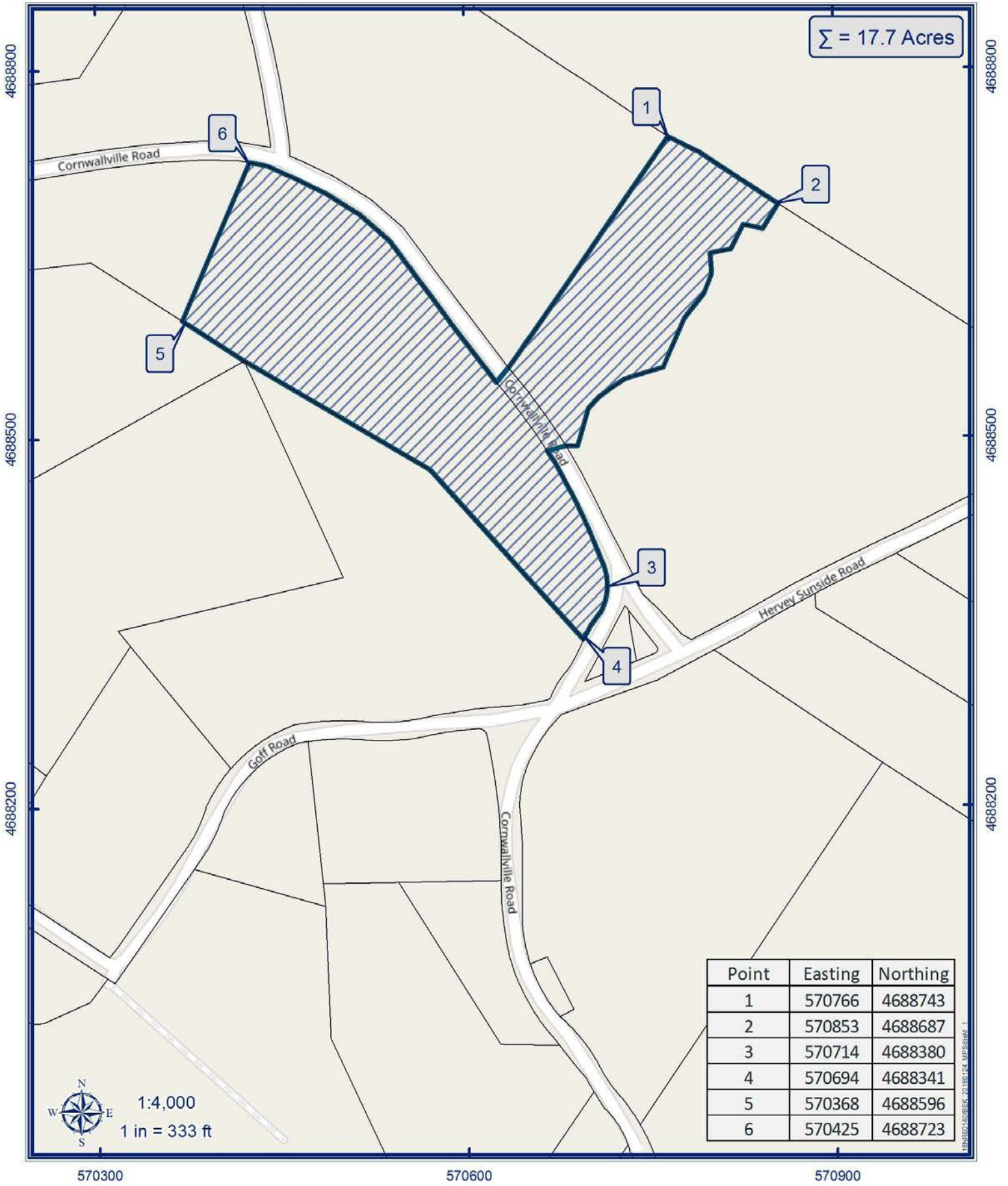
570000

571000

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Parks, Recreation
and Historic Preservation

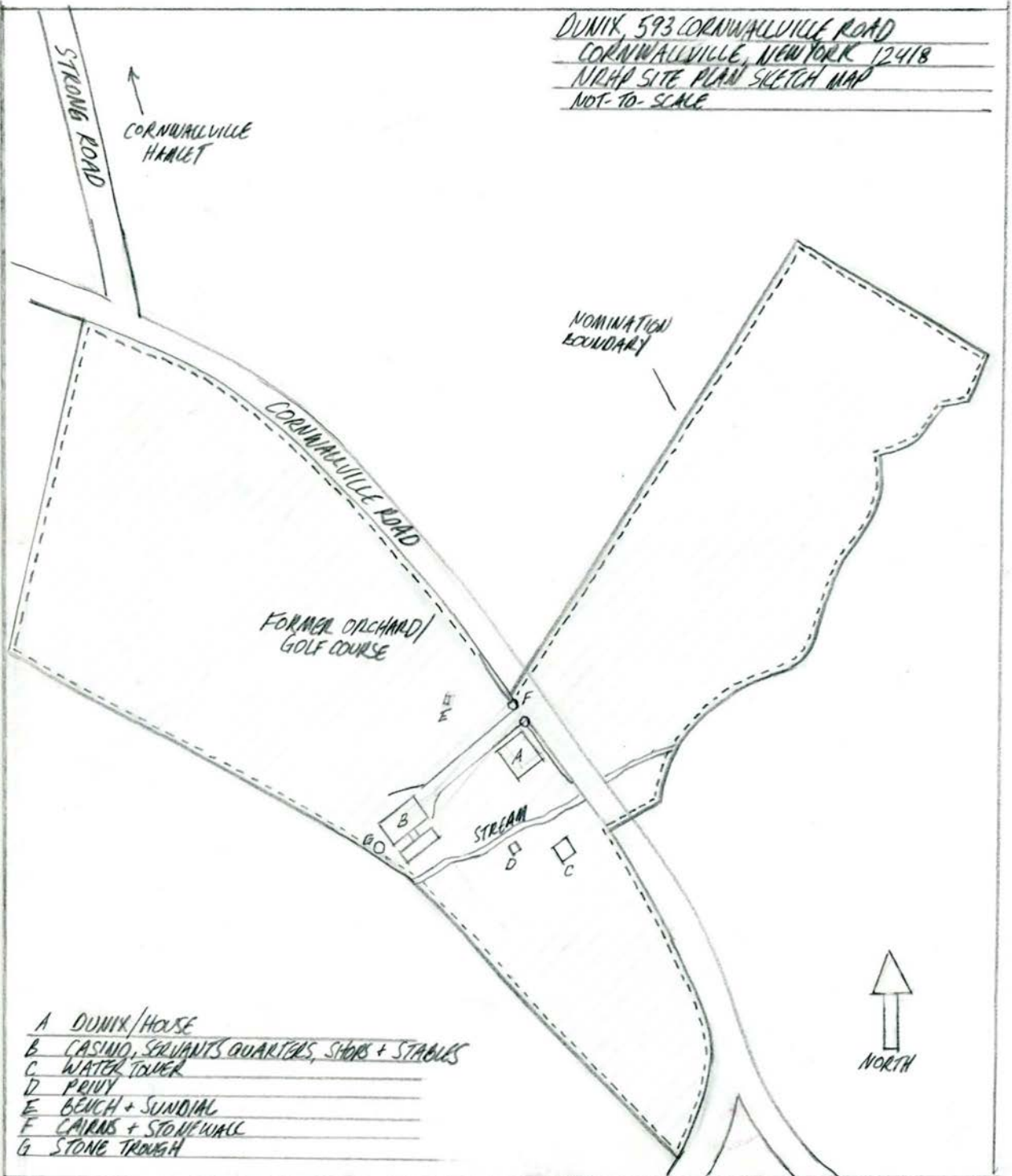


Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Parks, Recreation
and Historic Preservation

DUNIK, 593 CORNWALLVILLE ROAD
CORNWALLVILLE, NEW YORK 12418
NRHP SITE PLAN SKETCH MAP
NOT-TO-SCALE



- A DUNIK/HOUSE
- B CASINO, SERVANTS QUARTERS, SHOPS + STABLES
- C WATER TOWER
- D PRIVY
- E BENCH + SUNDIAL
- F CAIRNS + STONE WALL
- G STONE TROUGH







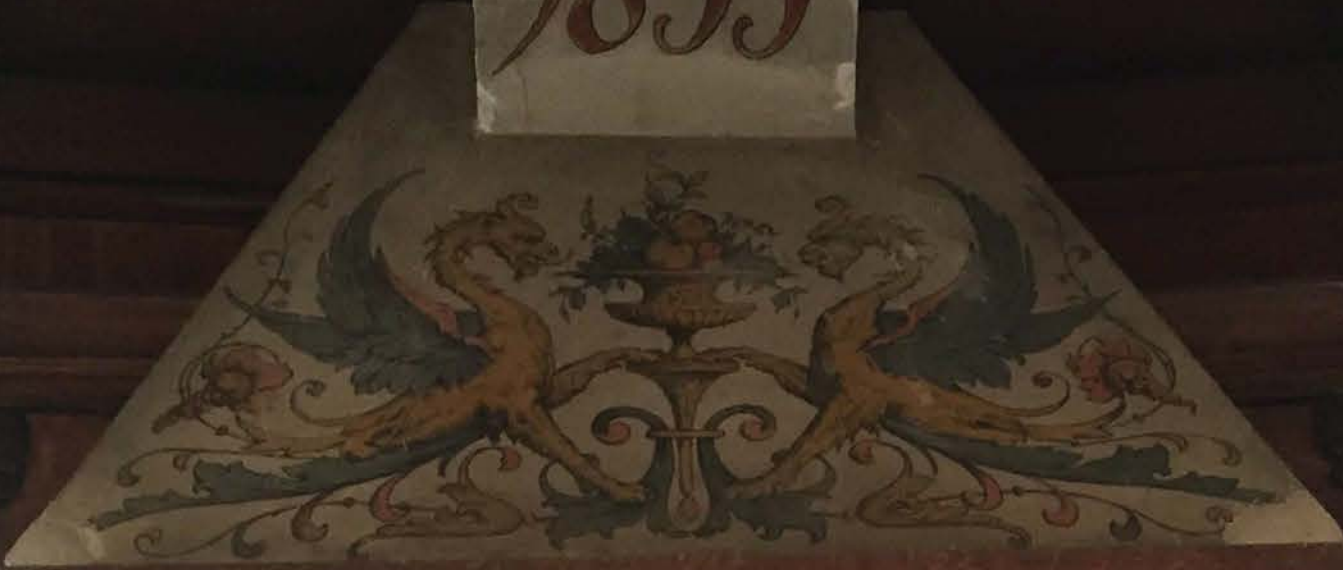








1895



WASH. BOY PLEASE





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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 3/14/2018 Date of Pending List: 4/11/2018 Date of 16th Day: 4/26/2018 Date of 45th Day: 4/30/2018 Date of Weekly List: 5/4/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 4/30/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



9 March 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Mount Hope Cemetery, Monroe County
Whitehall Fire Station, Washington County
Vernooy-Bevier Stone House and Barns, Ulster County
Dunix, Greene County
Colonial Flats and Annex, Erie County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office