

United States Department of the Interior
National Park Service

56-1245



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, *How 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 CASH-DRAPER HOUSE

other names/site number JOSHUA DRAPER HOUSE

name of related multiple property listing N/A

Location

street & number 59 WICKHAM AVENUE

city or town MIDDLETOWN

state NEW YORK code NY county ORANGE code 071 zip code 10940

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X 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 X 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 X local

Michael P. Lynch Deputy SHPO 5/2/2017
Signature of certifying official/Title Date

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:

X 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] 6/26/17
Signature of the Keeper Date of Action

CASH-DRAPER HOUSE
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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.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	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

Current Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

MID-19TH CENTURY: Greek Revival

Materials
 (Enter categories from instructions.)

foundation: STONE

walls: WOOD CLAPBOARD

roof: ASPHALT

other: GLASS, METAL, BRICK

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Narrative Description

Summary Paragraph

The Cash-Draper House is a one-and-one-half story timber frame dwelling of Greek Revival-style characteristics erected ca. 1842. Located at a prominent location in the City of Middletown, Orange County, New York, it is distinguished by virtue of a freestanding portico with five Doric columns, this feature being oriented to the southeast towards Wickham Avenue, a major local thoroughfare. Built above a rectangular plan with a low-pitched gable roof and its principal entrance corresponding with one of its longer eave-front elevations, the interior consists of rooms disposed to either side of a central hallway, with double parlors being situated on the southeast side of the hall, corresponding with the monumental portico and communicating with the porch of this feature by means of glazed French doors. Exterior and interior finishes largely portray the Greek Revival-style; there are additionally modest upgrades rendered ca. 1870 and ca. 1910 which represent later eras in the house's historic occupancy. The exterior largely presents as it did in the nineteenth century, with wood siding, multi-pane windows and moulded decorative trim; in addition to the monumental portico there are additionally porches corresponding with entrances on the remaining elevations. As for the interior, the Cash-Draper House retains the bulk of its original and subsequent historic-period finishes, inclusive of plaster work, wood flooring, and moulded wood trim. While speculative, there is evidence to suggest the possibility that the building's Greek Revival-style features represent two distinct and separate episodes, with some work having been introduced subsequent to the original ca. 1842 building campaign; this possibility remains purely speculative. In addition to the main house, the nominated property contains a timber-frame carriage barn which also appears to date to ca. 1842. These two features form this nomination's contributing architectural resources and both are contained on a small L-shaped parcel of land.

Narrative Description

Location & Setting

The Cash-Draper House is located at 59 Wickham Avenue in the City of Middletown, Orange County, New York. The dwelling, once located on a largely open parcel of land with its accompanying carriage barn, is now situated on a much smaller L-shaped parcel with a second domestic property situated to the immediate east and a large ecclesiastical edifice of recent age to the west. Access to the property is by means of a driveway that extends to the northwest from Wickham Avenue and which also services the domestic property to the east, which along with its corresponding garage was built ca. 1945. Although now boxed in to some extent by adjacent post-nineteenth century development, the nominated house nevertheless maintains its elevated position about the adjacent roadway, which lends additional prominence to its freestanding portico, the signature feature of the exterior composition. The house is situated in the center of a tear-drop shaped circulation feature that connects with the driveway near the house's east corner and allows for vehicles to navigate around it. There is a flagstone walkway that allows for access to the property from the sidewalk aligning Wickham Avenue, accessed by means of a flight of concrete steps. The carriage barn is located to the northeast of the house and at a slightly higher elevation than the accompanying house. Landscaping consists of an expanse of manicured lawn, a number of mature deciduous trees, and ornamental plantings around the perimeter of the house, including two large yews which flank the stairs leading up to the portico's floor. With the exception of the large religious facility to the west, which fronts on Courtland Street between Wickham Avenue and Highland Avenue, the immediate setting is largely residential in nature and consists in large measure of houses built in the latter nineteenth and early to mid-twentieth century, the nominated house being by most all indications among the earliest in this particular neighborhood of Middletown.

Exterior

The house is four bays wide on its southeast elevation (the principal elevation with pentastyle portico); five bays wide on its southwest elevation; four bays wide on its northwest elevation (rear); and five bays wide on its northeast elevation. The southeast and southwest elevations are the principal ones and exhibit a higher level of formality, in terms of their finish and arrangement of fenestration, than the other two. Only the

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southeast elevation, with its freestanding portico and four equally spaced bays, is rigidly symmetrical so far as the arrangement of fenestration; the southwest elevation is roughly symmetrical, and the opposite northeast elevation appears to have been prior to modifications of windows which correspond with the kitchen inside.

The southeast façade is fronted by the portico, which rises above a brick foundation. This foundation is laid up in Flemish bond and sections of the wall are perforated, these openings having been formed by omitting the header bricks in an area six brick courses high and 17 header bricks long so as to create a decorative motif of rectangular shape. A flight of wood steps with wood hand-railing accesses the portico floor, which is situated a few feet above grade. The fluted wood Doric columns rise from the wood floor of the portico upwards to sustain an entablature of chaste character, which has a simple architrave embellished with a single denticulated moulding, a deep and plain frieze, and broadly rendered cornice mouldings. The tympanum is not embellished and is flush-boarded. Although rendered in wood and without scrupulous adherence to a particular antique model, the portico is effectively handled and presents as a massive and weighty feature distinguishable in some ways from the remainder of the dwelling.

Beneath the portico and corresponding with the two parlors within are four French doors; each door unit has eight narrow rectangular-shaped glazed panels arranged vertically and is treated as a folding leaf. These door openings have eared surrounds, a moulded hood, and flanking louvered shutters. Centered above them, but largely concealed behind the entablature, are four square-shaped windows with two-over-two sash which bring natural light into the corresponding rooms upstairs. These windows also are shuttered, as are all of the remaining window openings.

The southwest elevation features a central entrance at first-story level consisting of a six-paneled door (behind a modern storm door), narrow three-pane sidelights, and a large rectangular shaped three-light transom; the entrance is recessed and flanked by large pilasters and there are paneled aprons below the sidelights. Flanking it are two large windows fitted with six-over-six wood sash and having eared surrounds and moulded hoods. The door and flanking windows are shielded beneath a porch of Italianate-style characteristics which has a hipped roof, wood floor and steps, chamfered posts with capitals, a bracketed frieze, and scroll-sawn railing. The architrave and frieze of the portico are carried around from the southeast façade and extend the full width of this elevation, and the same is true on the opposite elevation. The frieze is punctuated on this side of the house by five small rectangular shaped windows situated directly above the denticulated architrave moulding; these openings are fitted with four-light casements which roughly correspond with the positions of the windows below. A modern gutter is affixed to the cornice on this elevation and two brick chimneys rise from the roof on this side of the ridge.

Among those features which suggest the house may have two distinct periods of Greek Revival-style work is the northernmost window opening, which was closed off later in order to accommodate a closet in the dining room. It has an eared and peaked surround that doesn't seem to comport with the moulded crown that has since been removed (but which remains on adjacent windows). This opening is now fitted with unpainted clapboard and presumably once was covered by louvered shutters so as to conceal the fact that it is now blind. The window on the opposite side of this elevation, adjacent to the portico, matches those flanking the door so far as window sash and trim.

The northeast elevation features two windows at first-story level, corresponding with the parlor on that side of the house—these have six-over-six wood sash, decorative surrounds as described and flanking shutters—in addition to an entrance with transom and smaller window to the right of the door. As for the frieze, it is punctuated in the same manner as on the opposite elevation, with five small windows fitted with four-light sash. A single brick chimney rises from this side of the roof ridge; the other, corresponding with the southeast parlor, has been brought down below roof line. The entrance is shielded beneath a porch that

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matches the characteristics of that on the opposite elevation; however, this feature fails to appear on the 1887 Sanborn fire insurance map and only first appears in 1920. Strangely, that on the rear northwest elevation, which seemingly matches the other two, is not depicted on the 1920 map, all the more unusual given that the porch on the southwest elevation appears to date to ca. 1870, when other changes were rendered to the house.

The northwest, rear elevation is the most utilitarian of the four. The architrave and frieze were not returned around this elevation given its inconspicuous position relative to public frontage. There are three windows and an offset door at first-story level, the door being located within a small projecting vestibule feature and beneath a porch. Three windows correspond with the upper floor and these are fitted with somewhat unusual two-over-four sash. Also present on this elevation are windows which bring light into the unfinished basement.

Interior

The plan of the Cash-Draper house consists of an unfinished basement with two levels of finished space above. The first floor is divided into four principal rooms which are accessed from a center hallway, which also provides communication with the upper level by means of an enclosed staircase. The upper floor consists of four bedrooms and a bathroom, these arranged around a hallway which runs perpendicular to that at first-floor level. Interior circulation is effected by means of the central hallway, which does not run the full depth of the house, and which is entered from the principal entrance on the southwest elevation; the door corresponding with the opposite northeast entrance is separated from the hallway by a partition and instead opens into a small vestibule with doors on either side. A total of four doorways correspond with the central hallway, these entering into the four principal rooms that constitute the first-floor plan: the southeast and southwest parlors, the dining room (northwest room) and the kitchen (northeast room); there is additionally a fifth door-less opening on the northwest wall that corresponds with the staircase to the upper floor (the staircase to the basement is situated beneath this in characteristic stacked fashion and accessed by means of a short cross-hall between the dining room and kitchen on the northwest side of the plan). The southeast and southwest parlors are separated by a wall that accommodates sliding pocket doors, and both rooms have two French doors which open onto the portico.

The double parlors feature a number of original Greek Revival-style treatments, most perplexing of which are the engaged wall pilasters with moulded capitals, which constitute a high-style feature typically only seen on the better class of contemporary dwellings. These pilasters lack a corresponding section of frieze, which was either never executed or, seemingly less likely, removed. At the time the house was purchased by the current owner there was a small crown moulding which has since been replaced by a larger denticulated crown moulding, though this feature nevertheless still "floats" above the tops of the capitals and does not engage with them, just as the earlier crown moulding had. Centered between each of the side windows in both parlors are projecting chimney breasts which accommodate small fireplaces with Greek Revival-style trabeated mantels fashioned from dark gray slate. Walls and ceilings are plaster on lath. As for the floors, they are fitted with wood flooring, including both the original medium width boards (in front of the fireplaces) and later hardwood strip flooring. These two rooms are separated by a partition that was originally fitted with six-panel pocket doors grain painted in imitation of mahogany. Although these doors had been removed they were found in the barn by the current owner and are in the process of being returned to their original position. The doors from the hallway are also of a six-panel Greek Revival-style type with broad back-banded architraves also characteristic of the style; they have white ceramic knobs and tulip-form escutcheons. These rooms are supplied with abundant natural light by virtue of the French doors and large windows with six-over-six sash. The door openings are fitted with paired inward swing doors, each leaf of which is hinged in the center so as to fold in half and rest in the jamb.

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The hallway is distinguished by hardwood parquet flooring, struck plaster cornice work, and a circular ceiling medallion. In addition to the doors into the corresponding first-floor rooms there is also an arched aperture which accommodates the staircase, the arch being elliptical in profile and springing from small decorative corbels. The staircase is fully enclosed on both sides and rises to the upstairs landing, where the stair well is open on two sides but aligned with a handrail and turned balusters and newel post, the turnings being of characteristic Italianate profile. Returning to the first-floor hallway, there is a wall opposite the entrance just beyond the doorways into the kitchen and southeast parlor. The front door is flanked by the three-quarter length sidelights, which rise above paneled aprons (as they do outside), and above it is the large transom, which is separated from the door and sidelights below by a broad moulded architrave. Above and to the left of the door is a nineteenth century doorbell of the so-called shopkeeper's doorbell type, consisting of a bell affixed to a spiral-form spring.

The dining room, located in the northwest room, features both Greek Revival-style finishes and those representing later nineteenth century modifications. The centerpiece of this room is the fireplace with slate mantelpiece that is centered against the southwest wall on a projecting chimney breast. Crafted from slate it is characteristic of the 1870s in terms of material, form and ornament; it has a rounded firebox opening, keystone motif and moulded shelf, and the keystone and spandrel panels feature incised detailing. To the left of the fireplace is a window and to the right a closet, which reused an earlier Greek Revival-style six-paneled door. On the wall opposite the fireplace is a large built-in cabinet consists of shelves with paneled cabinet doors below. Walls and ceilings are plaster on lath and flooring is of the hardwood strip type. The present wood crown moulding is a recent installation by the present owner.

The kitchen, the last of the four principal rooms at first-floor level, now largely reflects contemporary needs and conditions. Among its intact features are its plaster ceilings and walls, medium-width pine floorboards (now covered but intact), and a large brick chimney breast that accommodated a cooking range. The wall adjacent to the staircase is occupied by cabinet and counter space, and there is additionally counter space on the opposite wall. A door leads to the small vestibule in which is contained the northeast exterior door, and there is additionally a passage between the kitchen and dining room that access the rear exterior door and additionally the stairs to the basement.

Upstairs there are four bedrooms aligned to either side of the hallway, which runs perpendicular to that at first-floor level, in addition to a bathroom. The hallway retains plaster on lath walls and ceilings, moulded wood baseboards and door architraves, and six-paneled doors into the individual rooms. The rake of the roof is expressed in these rooms, resultant from the level of the top plate and the building's half-story form. Natural light is brought into these rooms by the frieze-band windows which punctuate the northeast and southwest elevations.

Carriage barn (ca. 1842; contributing building)

The carriage barn is a timber-frame gable front building with a small shed-roofed projection extending from its southeast elevation. The main section has a stone foundation while the bump-out has a stone and brick foundation. The barn has a medium pitched roof, cornice returns on its principal west-facing elevation, and wood clapboard siding and narrow corner-boards. There is a large entrance opening fitted with paired doors on its principal elevation, the doors being crafted from narrow vertical boards, above which is a window hung with six-over-three sash and which brings natural light into the loft area; there is also a window punctuating the south wall which is hung with six-over-six sash. The frame consists of four heavy braced bents with dropped tie beams—the posts, beams and plates are hewn— while the roof is sustained by a series of sawn common rafters. The clapboard is nailed to heavy vertical boards which are visible inside.

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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

Period of Significance

ca. 1842- ca. 1910

Significant Dates

ca. 1842; ca. 1870; ca. 1910

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.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Moore, John Kirby; carpenter-builder [attribution]

Period of Significance (justification)

The cited period of significance, ca. 1842- ca. 1910, reflects the building's significance under NRHP Criterion C and thus encompasses all those physical features which are deemed significant in an architectural context. This range includes the original ca. 1842 construction campaign in addition to changes rendered ca. 1870 and ca. 1910.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

The Cash-Draper House is an excellent representation of Greek Revival-style domestic architecture located in the City of Middletown, Orange County, New York. Built by all indications ca. 1842 for John Morris Cash, a farmer, the house has an unusual pentastyle Doric portico which graces its principal southeast elevation, the signature exterior feature of what is otherwise a rectangular-plan story-and-a-half frame construct with a center hall plan with double parlors to one side. J.M. Cash had purchased this acreage on the Montgomery Turnpike—now Wickham Avenue—from the Wickham family in 1842 but by 1846 had sold the nominated property to Gabriel N. Sweezy. During portions of the 1850s and 1860s it was owned by David Coleman, who expanded the acreage from its original extent, and between 1865 and 1882 the property was associated with Dr. Joshua Draper and later yet by members of the Thayer family. The nominated house is a prominent and noteworthy example of the Greek Revival style in the City of Middletown, distinguished by its temple-front exterior and inside by virtue of its double-parlor plan, these two rooms communicating with the floor of the portico by means of French doors and with each other by large pocket doors, which allowed them to function as a single entertaining space. The house has previously been attributed to be the work of John Kirby Moore, a local carpenter-builder who was active in this part of Orange County in the antebellum period, though this attribution is by all indications without supporting documentation. Although the house received subsequent historic-era modifications, mostly notably Italianate-style changes made in the 1870s and other changes ca. 1910, the dwelling nevertheless retains many of the principal character-defining features from the Greek Revival period, both inside and out, and it remains an important legacy from an earlier epoch in the city's physical development. It is being nominated in association with NRHP Criterion C, in the area of Architecture, as a largely intact representation of Greek Revival-style domestic architecture with subsequent historic-period upgrades. The Cash-Draper House remains an important antebellum building erected on what was then the outskirts of Middletown, which in the early 1840s was on the verge of considerable physical transformation with the arrival of the Erie Railroad.

Historical Context & Ownership Chronology

During the pre-Revolutionary War period settlement and growth of that area of Orange County that includes present-day Middletown—which in the words of one historian was relatively undistinguished in terms of “natural advantages of location”—was sporadic.¹ While undertaking survey work in this area in 1742 Charles Clinton noted the following about this region's physical character and that portion of the Minisink Angle patent lands: “the chief fault yt [sic] can be found with all ye tract is the stoneyness of it.”² This “angle” was a boundary adjustment made by the proprietors of the Minisink Patent of 1704 and in essence an attempt to expand their patent holdings. During the eighteenth century scattered farmsteads were established in and around what would grow to become the Middletown area; however, settlers there were largely unprotected and confrontations with local Native Americans were not uncommon, particularly during the French & Indian War. Following the end of the Revolution settlement finally proceeded unchecked. Among the first major milestones in the growth and development of the settlement of Middletown was the formation of the Congregational Church, recounted here in a 1930s account:

The settlement was not then known as Middletown. It had no name at all until the first church was organized in 1785. This church was the only church between Goshen and the “Plains Church” at Mt. Hope, which also was organized in 1785. It [the First Congregational] stood halfway between them, which is probably why the cluster of homes about it received the name of Middletown...³

¹ *Middletown: A Retrospect of the Years* (1938), 5.

² Clinton as quoted in *Middletown: Its Representative Men and Points of Interest* (New York: Mercantile Publishing Co., 1893), 5.

³ *Ibid.*, 7.

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This site of the Congregational Church was bounded by the Minisink Road, which in later years became East Main Street. Nearby to the church were a small number of houses, a school house, two general stores, and a blacksmith shop. A hat factory and a tannery were soon established as this modest settlement's first industrial enterprises.⁴ The development of overland transportation arteries in the post-Revolutionary period, initiated with the construction of new turnpikes and the improvement of existing roads, helped bring prosperity to small Orange County communities like Goshen, Newburgh, Montgomery, and to a lesser extent Middletown. The establishment of the Cohecton Turnpike established Newburgh as a major Hudson River port and facilitated the transportation of goods from the interior of Orange County. In 1809 the Minisink-Montgomery turnpike was built through Middletown, thereby linking it to the Delaware River and the Hudson River via the Cohecton road. Middletown thus became a way-station on the road to the river and services were established to meet this new and growing demand.

However, the major stimulation in the growth and physical development of Middletown came with the arrival of the Erie Railroad, which was drawn to Middletown on account of the savvy of some of its leading businessmen, who helped finance construction of the line that had been initially proposed to bypass their village. Between 1843 and 1848 Middletown drew much of the freight business that had previously gone to Newburgh via the Cohecton road, thereby making it the preeminent shipping center in the county by virtue of being the terminus of the Erie Railroad. During this period Newburgh witnessed a sharp decline in its economic influence as the railroad undermined the vitality of the river freight business that had thrived following the establishment of the Cohecton Turnpike. After 1848 the Erie Railroad extended beyond Middletown to Port Jervis and beyond to Binghamton, in New York's Southern Tier; though no longer the terminus, the village's location on the railroad assured future development and economic stimulation and set the stage for Middletown's incorporation as a city in 1888.

The nominated house and associated acreage were once part of the expansive land holdings of the Wickham family. Samuel Wickham came to Orange County from Freehold, Suffolk County, and settled near Goshen in 1740; he was the first of that family to settle in Orange County. Prior to the Revolution Samuel Wickham, along with David Moore, purchased lot 35 of the Minisink Angle, constituting the majority of acreage that is now the City of Middletown. There his children, Samuel Jr., Israel and Jerusha, established homesteads.⁵ Samuel Jr. was the father of Israel H. Wickham, who along with William W. Reeve and John T. Ludlum, acting as commissioners to partition the lands of Temperance Ann Wickham, approved the sale of 205 acres of land formerly belonging to Jesse Hall Wickham (d. 1841), another son of Samuel Wickham Jr; this sale had been previously made to John Morris Cash in April 1842.⁶ Cash was born in 1802, the son of Reuben Cash (1766-1828) and Millicent Howell Cash (1775-1838), at his parent's farmstead on Rutgers Creek, which had been erected by his grandfather, Daniel Cash, in 1778. He married Frances Amelia Gardner in 1839 in Slate Hill, Orange County, and the couple had four children, none of which survived beyond infancy. It is presently believed that John Cash saw to the erection of the nominated house shortly after his 1842 acquisition of the property. However, the couple resided there only briefly, selling the property to Gabriel Sweezy in 1846, the purchase consisting of six and one-half acres at a cost of \$2,500. John Cash died shortly thereafter; his wife subsequently remarried. Cash's brother, Dr. Meritt H. Cash, is credited with providing the funding, as directed for in his will, for the erection of the Battle of Minisink Monument that is located in nearby Goshen and which was dedicated in 1862.⁷

⁴ Ibid

⁵ E.M. Ruttenber and L.H. Clark, eds., *History of Orange County, New York* (Philadelphia: Everts & Peck, 1881), 668.

⁶ "59-61 Wickham Avenue, John M. Cash House," property overview courtesy of Peter Laskaris, City of Middletown historian.

⁷ Biographical notes courtesy of Peter Laskaris.

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Gabriel N. Sweezy, like J.M. Cash, maintained ownership of the house only briefly, leaving in 1849 for Yuba County, California, where he died in 1870. In 1850 the property was sold by Benjamin Dunning, serving as a referee, to William Secor for \$1,600. Secor did not keep the house and instead sold it the following year to Stephen Sayer for \$2,200, inclusive of the original six and one-half acres along with an additional two acres which had been purchased from Isaac Hoyt. Sayer's tenancy was also somewhat brief, though his tenure is nevertheless indicated on an 1851 map of Middletown as "Farm of S. Sayer." In 1852 he sold the eight and one-half acre property to David Coleman, and the following year sold him additional acreage, these lands constituting a farmstead and the property's high-water mark in terms of total acreage. Coleman's tenancy would extend into the mid-1860s.⁸ At the time of the 1855 New York State census, Coleman was residing in the house, then valued at \$2,000, with his wife and daughter; in the 1857-58 *Middletown Directory* he was listed as a farmer residing on the Montgomery Turnpike [Wickham Avenue].⁹ A glimpse into the undeveloped nature of this part of Middletown in the mid-1850s is apparent in looking at some of the properties located in the vicinity of the Coleman farm, many of which were noted as "shanties" valued at \$100 or \$200 and resided in by laborers, a number of them Irish-born. A few decades later this locale would develop into a fashionable residential enclave replete with large freestanding houses.

In 1865 the nominated property was purchased by Dr. Joshua Draper, who would reside there until building a new larger house immediately to the west, on what was then the same property, and which has since been demolished. A native of Greene County, New York, Draper practiced medicine there, in Ashland, and came to Middletown around 1853. Shortly thereafter he established a hat factory in association with Horatio Wilcox; in the 1857-58 directory he was noted as "hat manufacturer (Wilcox & Draper)," and he also served as the president of the Middletown Savings Bank. At the time of the 1870 census Draper noted his occupation as hat manufacturer and claimed a substantial \$25,000 in real estate. As noted in an obituary his business and financial interests were destroyed by the Panic of 1873, which "...carried him under, and he went west, bought an Arizona ranch, and retired."¹⁰ An 1882 account entitled "Gone to the Far West" indicated that Draper and his family left Middletown "...on train Three for Prescott, Arizona. Mr. Draper has been identified with the interests of Middletown for the past 30 years."¹¹

In 1882 the property was sold by H.R. Wilcox, acting as assignee of Dr. Joshua Draper, to William W. Taylor; at this time it presumably included the nominated house as well as the larger house, no longer extant (the larger Draper house was located where the church complex now is situated, to the immediate west of the nominated property), that had been erected by Dr. Draper and which appears on period maps. The Taylors owned the house until 1906, and "Myra Taylor"—Maria A. Taylor—was indicated as owner on the 1903 map of Middletown. By this time the property had been greatly reduced in acreage from its mid-nineteenth century farm extent, the adjacent lands having been sold off and built up with new houses; this process was apparently underway by the latter 1850s, at which time David Coleman sold land to James B. Toulon upon which the latter erected a large Italian villa. In 1906 the nominated property was sold to E.L. Tichenor, the owner of a large stationary and job printing business in Middletown. It was in more recent years owned by members of the Thayer family, from whom the present owner acquired it.

By the 1940s what had in the mid-nineteenth century been a small working farm located adjacent to the Montgomery Turnpike on Middletown's outskirts had become a small residential property largely boxed in by adjacent houses; the property and setting today in large measure reflect the conditions portrayed on the 1946

⁸ Laskaris, "59-61 Wickham Avenue."

⁹ John W. Hasbrouck, *Middletown Directory* (Middletown: J.W. Hasbrouck, 1857), 30.

¹⁰ Obituary, undated newspaper fragment.

¹¹ "Gone to the Far West," *The Evening Journal* [Port Jervis], 18 August 1882.

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Sanborn fire insurance map of this part of Middletown, excepting that the large house built by Joshua Draper immediately west of the house is no longer extant; a contemporary religious facility instead occupies that position.

Ownership Chronology Overview to 1906

Before 1842	Jesse Wickham
1842-1846	John Morris Cash
1846-1850	Gabriel N. Sweezy
1850-1851	William Secor
1851-52	Stephen Sayer
1852-1865	David Coleman
1865-1882	Dr. Joshua Draper
1882-1906	William W. Taylor
1906-	E.L. Tichenor

Architectural Analysis

Numerous factors influenced the desire of Americans to build in what is now known as the Greek Revival style, among them a sense of national optimism during the period in question. However, no single factor was likely as compelling in the popularity of the style as America's admiration for Greece during that nation's struggle for independence against the Ottoman Empire in the 1820s, which spurred considerable interest in ancient Greek culture. Also important was an increasing body of specific information regarding ancient Greek temples and their architectural vocabulary, first illustrated in eighteenth century European folios such as Stuart & Revett's *Antiquities of Athens*; the information contained therein was later distilled into useable details and proportional systems and disseminated to the American folk level by way of period builder's guides, notably those authored by Asher Benjamin and Minard Lafever in the 1830s. In the larger context of changing styles and shifting architectural fashions, the new "Grecian" taste emerged from the previously popular Federal style, which incorporated both Roman and later yet Greek motifs in its design vocabulary and was derived from the English Adam style of the eighteenth century. The Greek Revival style proved the culmination of an American classical revival rooted in the eighteenth century and was displaced by the Picturesque design modes popularized by Andrew Jackson Downing and others in the years leading up to the Civil War.

American architecture increasingly displayed the influence of classical Greek architectural precedent as the 1820s unfolded. High style interpretations of the style in New York City by skilled practitioners such as Alexander J. Davis, Lafever, and James Dakin were soon complemented by the work of urban and rural builders who worked from builder's guides to learn the rudiments of this new style. In instances such as Newburgh's Dutch Reformed Church, 1835-37, the style was brought directly into the Hudson Valley by a city-based designer, in that case Davis, for a prominent public building, thereby helping to directly influence regional taste. In rural areas where new fashions were at times greeted with suspicion in the face of established traditions, the Greek Revival style was soon embraced and absorbed into the local vernacular. In the Hudson Valley the style continued to be used for some applications, notably for religious design, well into the 1850s before finally succumbing to the newer Picturesque fashions. Among those events which signaled the onset of the Greek Revival style in rural areas was the publication of Asher Benjamin's *Practical House Carpenter* in 1830, which provided a clear break from the Roman classicism which formed the foundation of the Federal style and Benjamin's earlier books.

The Greek Revival style offered a wide range of expressive possibilities, a circumstance readily evident in domestic design, and its influence was both longstanding and pervasive. The nominated house, while modest

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in many ways, nevertheless boasts a full freestanding Doric order, thereby marking it as a more fully developed and sophisticated example of this idiom. It is nevertheless modest in other regards, namely its frame construction and story-and-a-half form, and the seemingly unfinished nature of the parlors, which were executed with wall pilasters but apparently without corresponding sections of frieze. Many interior features are characteristic of the style, such as the broadly rendered moulding profiles, doors with six equally scaled and symmetrically arranged panels, and the simple and bold fireplace mantels.

The combination of a freestanding portico with the principal entrance on an adjacent elevation is somewhat unusual but not entirely unknown to the domestic architecture of the second quarter of the nineteenth century. The more typical arrangement would have the formal entrance corresponding with the portico elevation, oftentimes the door being in one of the outer bays in concert with a side hall, double-parlor plan within. The spatial concept of double parlors astride a hallway, these two rooms being capable of being opened *en suite* by means of pocket doors or otherwise closed off from one another, had been broadly adopted in urban areas for row house construction by this time and ranks foremost among the floor plans used in association with Greek Revival-style domestic architecture. While atypical, the arrangement of double parlors with either French doors or floor-length windows providing communication with the portico floor, and primary access to the house's interior by means of a door on an adjacent elevation opening into an entrance hall, is a configuration not without regional precedents. A notable example was the house built for Thomas McKissock in Newburgh, ca. 1837, which used a double-parlor plan of this type in concert with a portico with square anta piers, the principal formal entrance to the interior being via the side elevation and not the street-front one with portico.¹² Similar, too, was the addition made in 1834 to the house known as "Vesper Cliff" in Tioga County, New York, to plans drawn by architect A.J. Davis (S/NRHP listed, 2005). This work consisted of a large porticoed addition which accommodated double parlors that opened up onto the portico by means of French doors; formal access to the house was nevertheless via a door on the adjacent elevation.

While there is a possibility that the house's Greek Revival-style features are the product of multiple building campaigns—and if so presumably dating between the ca. 1842 construction date and perhaps the end of Gabriel Sweezy's ownership, in 1850—no definitive conclusion can yet be offered in that regard. Such a scenario would presumably have the Doric portico being a feature added subsequently, a possibility that would be borne out in some manner in the building's framing.

The Cash-Draper House carries a longstanding local attribution to the builder John Kirby Moore, though this is by all indications unsubstantiated in the documentary record. Born in 1811 to parents James L. Moore (1756-1837) and Moore's second wife, Mary Kirby (1774-1861), at the time of the 1840 federal census Moore was residing in Wallkill, Orange County. He is credited locally with constructing the nominated house as well as other residences in Middletown on East Street and Orchard Street, both of which also boasted full freestanding classical orders. The Orchard Street house, at one time the home of Dr. David C. Winfield, was razed in 2012. The East Street dwelling remains extant and is of the upright and flanker type configuration, the main block distinguished by a freestanding Doric portico sustained by three columns. Moore left Orange County in the 1850s for California, where he died in 1900; his remains were returned to Middletown for interment at Hillside Cemetery.¹³

So far as the modifications made to the house are concerned, it is presently thought that the Italianate-style upgrades were executed during the occupancy of Dr. Joshua Draper and put in place ca. 1870; the early twentieth century changes appear to correspond with the E.L. Tichenor ownership period.

¹²Arthur Channing Downs Jr., *The Architecture and Life of the Hon. Thornton M. Niven (1806-1895)*, (Goshen, N.Y.: Orange County Community of Museums & Galleries, 1972), 27-28.

¹³Biographical account of John K. Moore courtesy of Peter Laskaris.

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Developmental history/additional historic context information

N/A

9. Major Bibliographical References

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

Downs, Jr., Arthur Channing, *The Architecture and Life of the Hon. Thornton M. Niven (1806-1895)*. Goshen, New York: Orange County Community of Museums & Galleries, 1972.

Middletown: A Retrospect of the Years (1938).

Middletown: Its Representative Men and Points of Interest. New York: Mercantile Publishing Co., 1893.

Ruttenber, E.M. and L.H. Clark, eds., *History of Orange County, New York*. Philadelphia: Everts & Peck, 1881.

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

Acreage of Property .45 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u>	<u>548444</u>	<u>4588894</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary for this NRHP nomination is depicted on the enclosed mapping, which was drawn at a scale of 1:24,000, 1:12,000, and 1:3,000. All maps are entitled "Cash-Draper House, Middletown, Orange Co., NY."

Boundary Justification (Explain why the boundaries were selected.)

The boundary corresponds with the current legal tax parcel for the nominated property, which is approximately one-half acre in extent, and which includes the house and carriage barn. This is all that remains of what was once a much larger land holding in the mid-nineteenth century, the remaining associated historic acreage having been sold off and developed in the interim. Only that land historically related to the property in question 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 January 2017
street & number Peebles Island State Park PO Box 189 telephone _____
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, November 2016; TIFF format, original digital files maintained at NYS DHP, Waterford NY 12188.

- 001 EXTERIOR, view looking north showing southeast façade with portico and southwest side elevation
- 002 EXTERIOR, view showing pentastyle portico
- 003 EXTERIOR, view looking to northeast showing southwest side elevation and main entrance
- 004 EXTERIOR, view looking from northeast corner along northeast elevation
- 005 EXTERIOR, detail view of principal entrance, southwest elevation
- 006 EXTERIOR, view looking northeast towards carriage barn
- 007 INTERIOR, view looking from hallway into southwest parlor
- 008 INTERIOR, view looking from hallway up stair to upper landing
- 009 INTERIOR, dining room, view showing ca. 1870 slate mantel and projecting chimney breast
- 010 INTERIOR, southwest parlor, view showing Greek Revival-style fireplace and later tile work
- 011 INTERIOR, southwest parlor, view showing wall pilasters and later (non-historic) crown moulding
- 012 INTERIOR, detail view of original faux wood-grained pocket doors which divided the parlors

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Emily Robin
street & number 250 West 94th Street telephone _____
city or town New York state New York zip code 10025

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, undated historic images of the Cash-Draper House

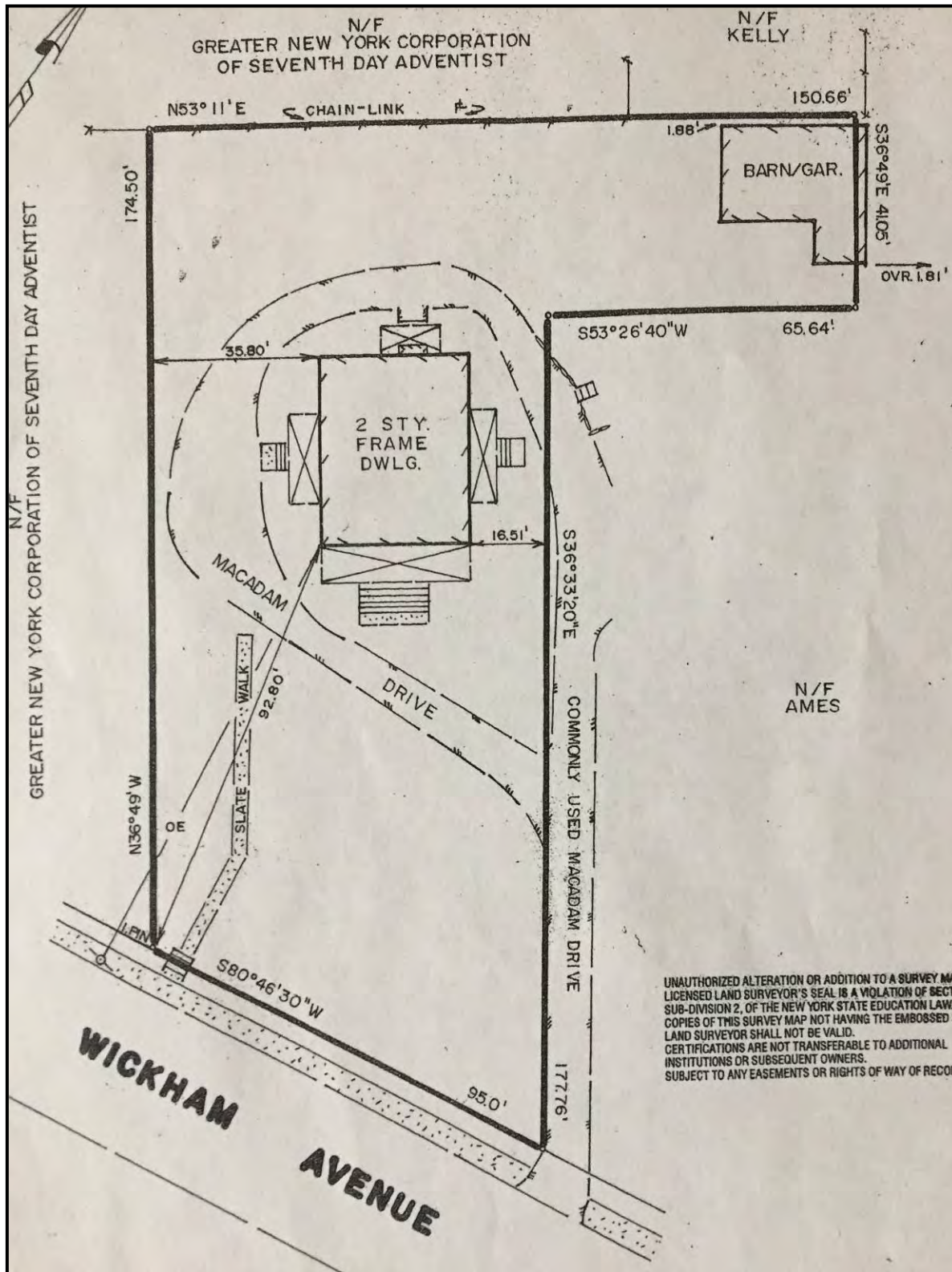


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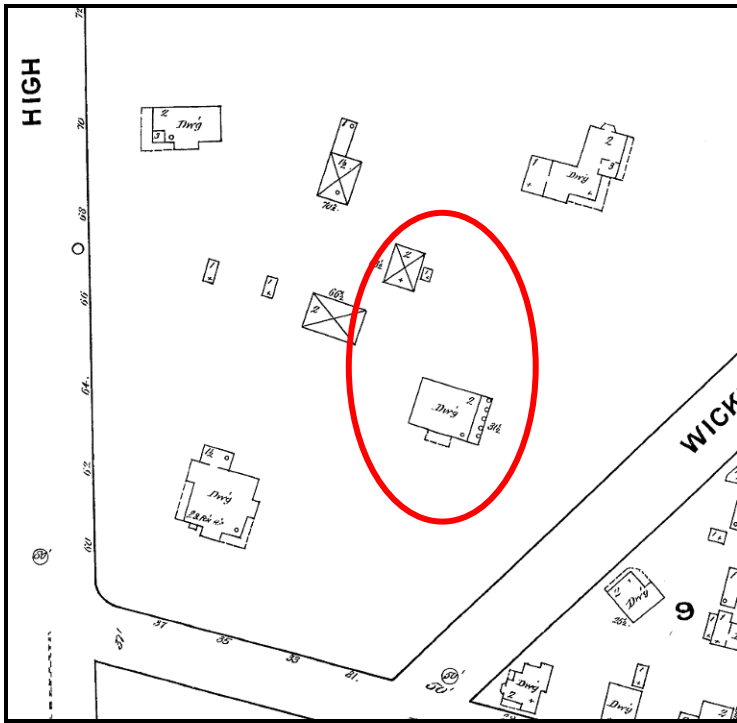


CASH-DRAPER HOUSE

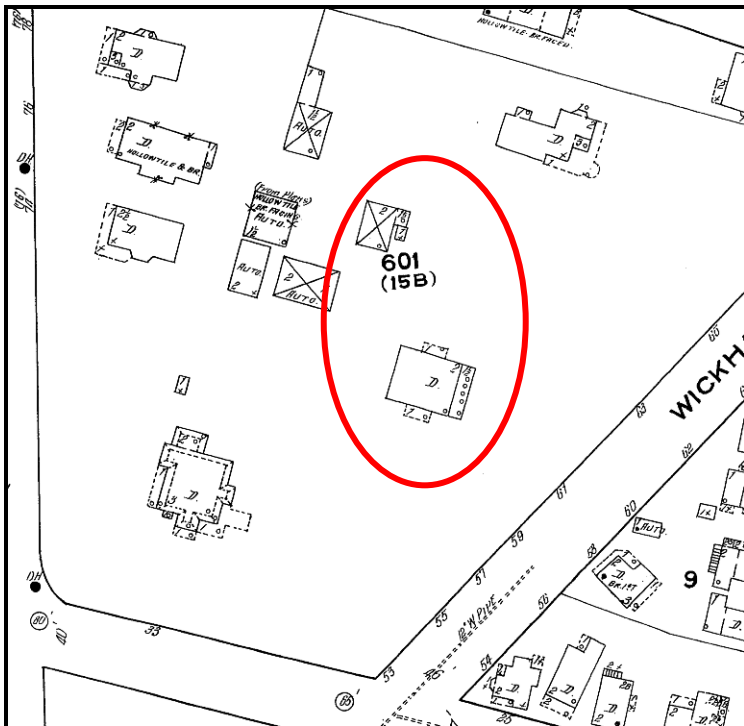
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ABOVE, house and carriage barn in 1887 (Sanborn fire insurance map); BELOW, 1920



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ABOVE, 1903; BELOW, 1875 (in the view below the nominatined house is the smaller of the two shown within the red circle—the larger one with irregular footprint is the later Draper house which has since been demolished).



CASH-DRAPER HOUSE

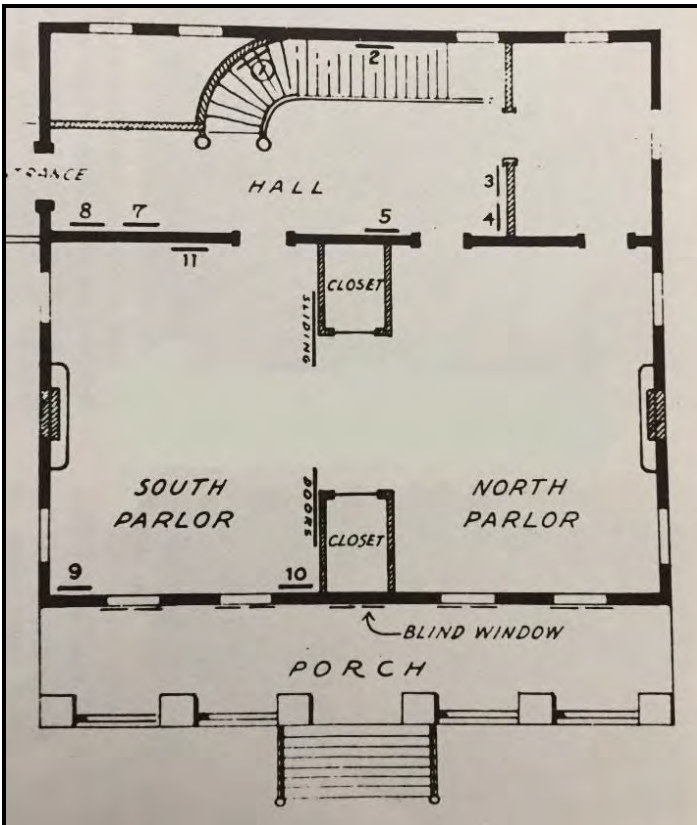
Name of Property

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ABOVE & BELOW, Thomas McKissock House, Newburgh, New York ca. 1837 (demolished)

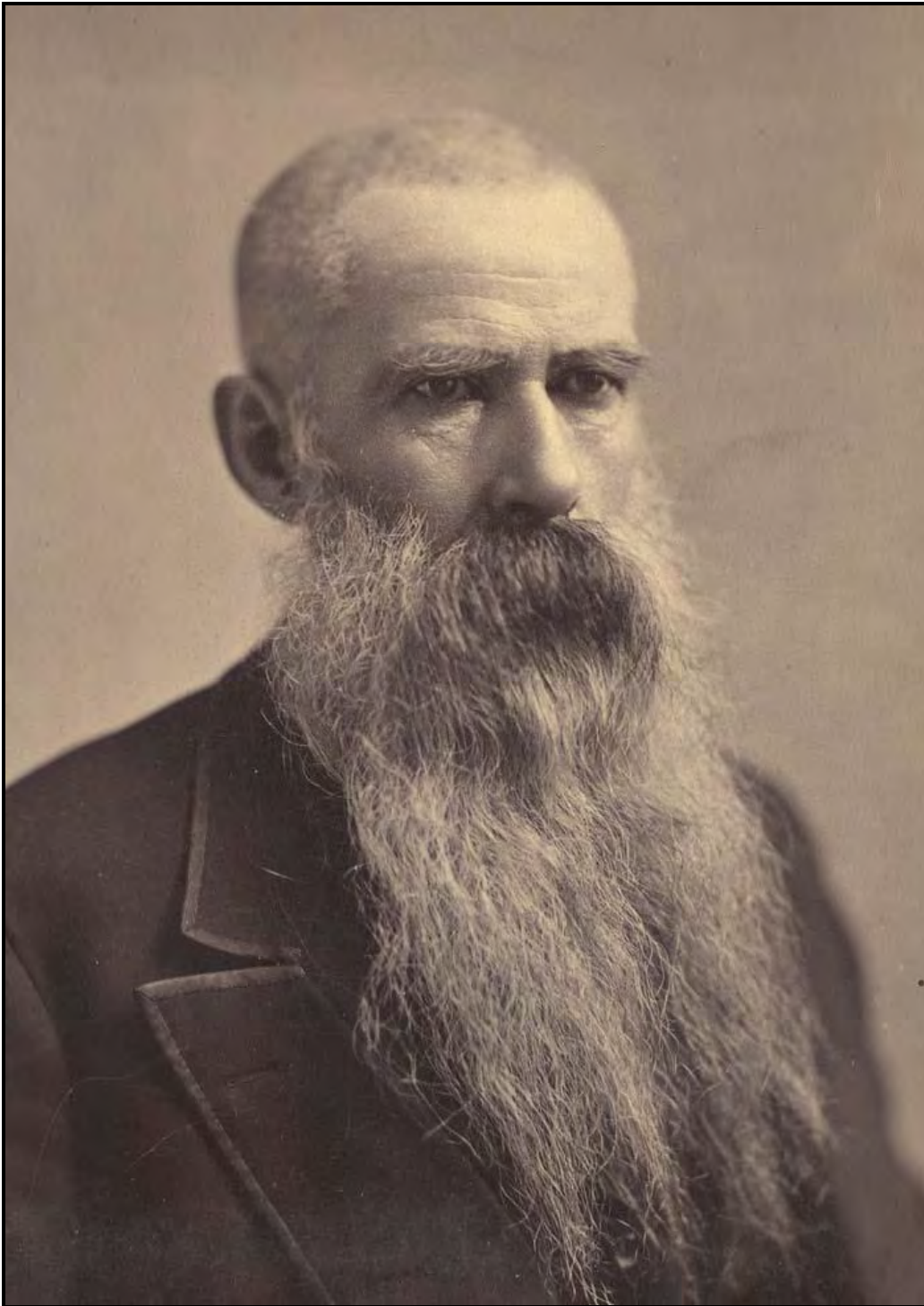


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ABOVE, Dr. Joshua Draper, portrait ca. 1880



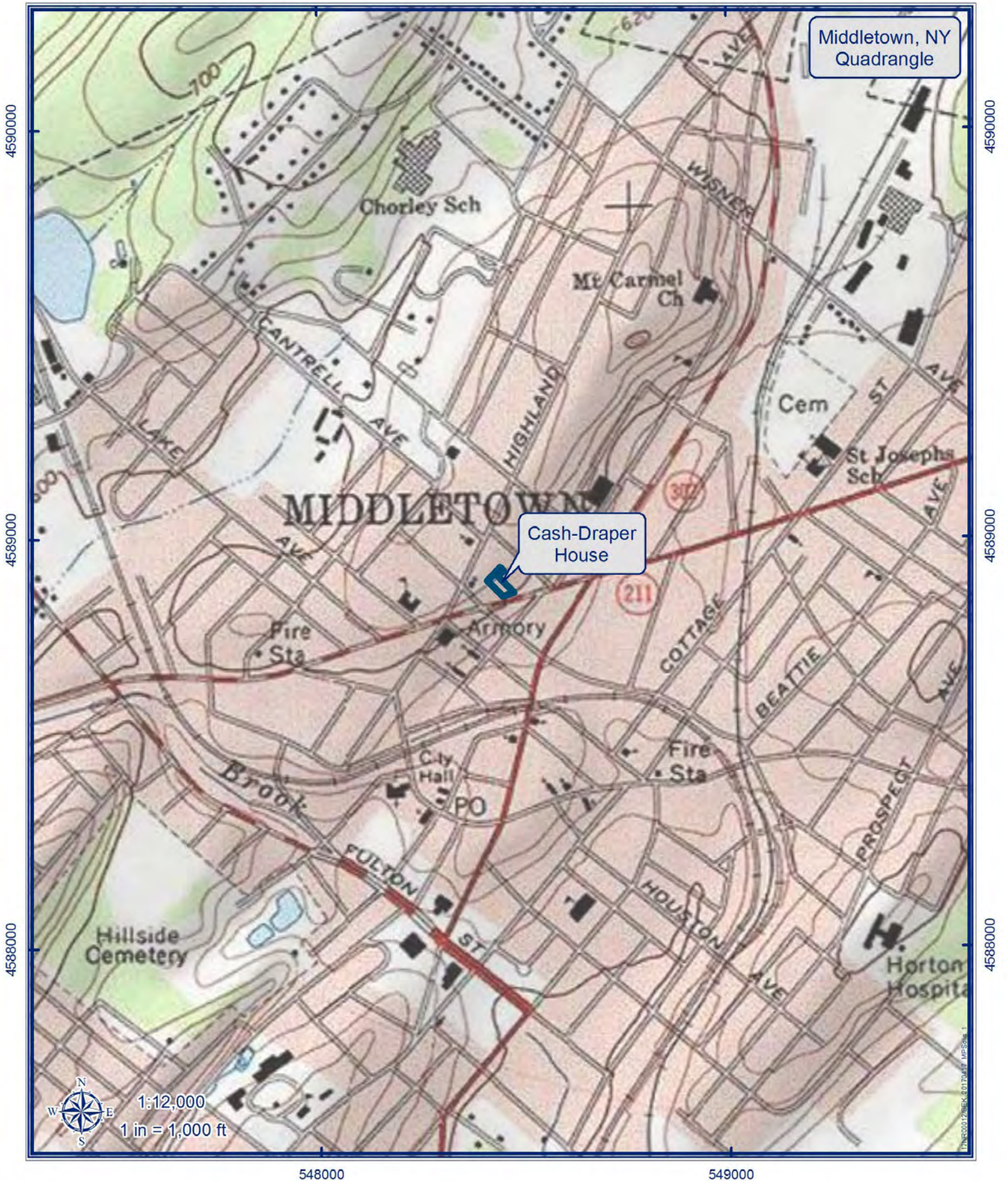
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Cash Draper House



Parks, Recreation
and Historic Preservation



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



Cash Draper House



Parks, Recreation
and Historic Preservation



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



Cash Draper House



Parks, Recreation
and Historic Preservation



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



Cash Draper House



Parks, Recreation
and Historic Preservation



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



Cash Draper House



Parks, Recreation
and Historic Preservation

























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: 5/12/2017 Date of Pending List: Date of 16th Day: Date of 45th Day: 6/26/2017 Date of Weekly List: 7/27/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 6/26/2017 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.

Peter Laskaris
Middletown Historian
146 West Main Street
Middletown, NY 10940

February 24, 2017

Mr. Michael F. Lynch, P.E., AIA
Director, Division for Historic Preservation

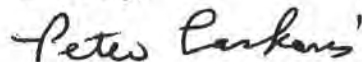
Dear Mr. Lynch,

I am writing to express my support for the nomination of the Cash House, 59 Wickham Avenue, Middletown, New York, to the National and State Registers of Historic Places as you mentioned in your letter to me dated February 21, 2017.

This is one of Middletown's older homes and is one of a few survivors of this style. It was probably built in 1842 for John Morris Cash (1802-1846) by carpenter/architect John Kirby Moore (1811-1900). Dr. Joshua Draper was a later owner who owned the property from 1865 to 1882 and contributed to Middletown's industrial base. I am very pleased with this nomination.

Thank you.

Sincerely,



Peter Laskaris, Ph. D.,
Middletown Historian

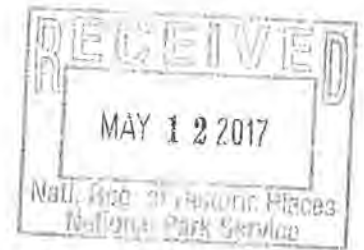




**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



5 May 2017

Alexis Abernathy
National Park Service
National Register of Historic Places
1849 C Street NW
Washington DC 20240

Re: National Register Nomination

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:

Miller Block and Townhouse, Chemung County
Biggs Memorial Hospital Complex, Tompkins County
Cash-Draper House, Orange County
Heintzelman Library, Warren County
Rest Haven, Orange County

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

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office