

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, *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 HAWKINS, JACOB & CAROLINE, HOUSE

other names/site number HAWKINS-ROWE HOUSE

name of related multiple property listing N/A

Location

street & number 3764 STATE ROUTE 208

city or town CAMPBELL HALL

state NEW YORK code NY county ORANGE code 071 zip code 10916

☐	not for publication
☐	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

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 of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

☒	private
☐	public - Local
☐	public - State
☐	public - Federal

Category of Property

(Check only **one** box.)

☒	building(s)
☐	district
☐	site
☐	structure
☐	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
2	0	structures
0	0	objects
3	0	Total

Name of related multiple property listing

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

N/A

**Number of contributing resources previously listed
in the National Register**

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: CEMENT-ASBESTOS SHINGLE

roof: ASPHALT

other: GLASS, METAL, BRICK

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Narrative Description

Summary Paragraph

The Jacob and Caroline Hawkins House is a substantially intact example of Greek Revival-style rural domestic architecture located in the Campbell Hall area of the Town of Hamptonburgh, Orange County, New York. Erected ca. 1839 for the Hawkins family, the dwelling is a timber-frame construct consisting of a commodious two and one-half story main block, gable ended with three-bay façade and side entrance plan, and an attached rear story-and-a-half kitchen ell with accessible-at-grade basement, these two blocks having been erected above a stone foundation and rectangular plan with perpendicular roof ridges. Although not a temple-front example of the style, the Hawkins-Rowe House nevertheless features a robust Greek Revival-style decorative program, which on the exterior consists of two formal entrances with corresponding pilasters and entablatures; windows with fully articulated classical surrounds; a wraparound porch sustained by fluted Grecian Doric pilasters; and deep friezes with corresponding cornice returns on the gable ends. Inside the dwelling, the main block retains its original side hall, double-parlor floor plan and the majority of its historic plaster, wood and marble finishes. These include gray marble and wood mantelpieces, struck-plaster cornices and a round ceiling medallion, paneled pilasters and other original woodwork, and an open-stringer staircase with turned newel post and balusters characteristic of the mid-nineteenth century period. The attached ell also retains most of the features of its original basement kitchen, among them a cooking hearth and a bake oven with cast-iron door. Owned and maintained by the Orange County Historical Society as a rental property, it remains a notable specimen of its type and period with little in the way of alterations that hinder its interpretation as a period resource.

Narrative Description

Location, Setting & Site Orientation

The Jacob and Caroline Hawkins House is addressed as 3764 State Route 208. The house is located on the north side of Route 208, a short distance east of that road's intersection with Station Road West and west of its intersection with Forrester Road, where Route 208 veers sharply to the south. It presently occupies a 2.36-acre parcel of land, which is bounded to the west, north and east by agricultural fields, with tilled fields also being present to the south, across Route 208. Thus the larger setting consists of flat open expanses framed in the distance by woods, though the house parcel itself is studded with mature deciduous trees which differentiate it from the immediate surroundings and which provide some measure of shade in addition to screening from the road. The house was erected on a pronounced rise of land with its principal elevation oriented to the south, though tending slightly to the southwest; nevertheless, the house's four elevations will be described as south, west, north and east. The south-facing elevation serves as the principal one, while the east-facing elevation, with at-grade access to the well and a smoke house, functioned as the house's door yard, or what amounted to a work area with sheltered

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overhang corresponding with the ell. Access to the property is by means of a gravel-surface driveway that extends from the main road along the west side of the house. In addition to the house, the property contains two additional contributing components, a stone and brick masonry smoke house, and a well with small wood-frame and gabled cover.

Jacob & Caroline Hawkins House (contributing building), ca. 1839; Exterior Description

The Hawkins house's main block is three-bays wide across its south façade by two bays deep on the west elevation, with an additional two bays on the latter corresponding with the ell; the east elevation is seven bays deep, two of which correspond with the ell. The three-bay façade has a door adjacent to the southwest corner, two windows at first-story level, and three windows positioned in the vertical plane above, at second-story level. The entrance motif consists of two outer pilasters and two narrower inner pilasters which frame recessed multi-pane sidelights and a four-panel door, and which are spanned by a deep entablature; this motif is repeated for a second doorway located at the main block's northwest corner, on the west elevation. The two first-story and three second-story windows, as with all the main block's windows, are hung with six-over-six wood sash, and feature a consistent decorative treatment consisting of pilasters, a frieze, and a moulded cornice. At second-story level the window cornices are situated directly below a deep frieze with moulded architrave, with associated corner pilasters. The entire first-story is spanned by a porch with half-hipped roof that is continued around the entire west elevation, thereby shielding the two principal entrances. It has an unadorned frieze and is sustained by fluted Greek Doric columns. Stone bases support the columns beneath the wood deck, with sections of lattice panel positioned between to screen the foundation from view. Two sets of wood stairs with contemporary wood railing access the porch from grade. Although originally sided with clapboard, the house is currently sheathed with cement-asbestos shingles; the roof, originally a wood shingle surface, is now fitted with asphalt.

On the east elevation the wall planes of the main block and ell are flush with one another, as they are on the opposite elevation. The foundation wall of the main block consists of rough gray-blue and olive-toned bluestone ashlar, with brick keying around two small windows and a large door providing basement access. The foundation of the main block jogs inwards where it meets the ell, the basement wall of which is recessed from the remainder of the wall plane above, which creates a sheltered overhang; it has a brick wall with door and flanking six-over-six windows. At first-story level the ell has two windows matching the treatment of those on the adjacent façade, in addition to two small casement windows corresponding with the upper story. Both the first and second-story of the main block have four windows which also match those of the façade; they are spaced in symmetrical fashion and their position betrays the location of the fireplaces within. There is additionally a window corresponding with the attic. As with the opposite gable end, this elevation has corner pilasters, moulded frieze and cornice returns, and a

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moulded raking frieze and ogee-form cornice. Brick chimneys rise from both the front and rear roof pitches; a third one rises from the roof ridge of the ell near the north elevation.

The north elevation consists of the gable-end of the ell and a small portion of the rear upper wall of the main block, which is blind. It has a single window corresponding with the basement, a larger central and smaller offset window at first-story level, and two smaller windows at half-story level, all hung with six-over-six sash excepting the basement one, which has a four-light casement. Unlike the front block, the ell's exterior is largely devoid of ornamental embellishment, save for the window surrounds, which match those used on the main block.

The west elevation of the main block consists of an offset entrance and window at first-story level, two windows at second-story level and one located in the gable field, at attic level. The doorway matches the treatment of that on the principal elevation; the windows are consistent with those employed on the adjacent elevations. As for the ell, it has two smaller windows at basement level, one of which is fitted with vertical wood bars to allow air circulation; two at first-story level; and two small casement type windows corresponding with the half-story.

Interior Description

The main block's first floor was laid out on a side hall, double-parlor plan. The hallway contains the principal staircase against its east wall and is divided into a front and rear hall by a partition with doorway. The hallway can be entered from the south façade via the formal entrance, located next to the southwest corner, or via a secondary door on the west elevation, which is located adjacent to the northwest corner and which also provides communication with the rooms in the rear ell. Access to the front parlor is by means of a door in the front part of the hall, which contains the staircase, while the rear parlor is entered from the rear section of hall. The parlors were treated in large measure as a single open volume with a partial wall, or screen, situated between; the opening is large and was not conceived to accommodate doors to effect separation of these spaces when desired. The second floor contains two bedrooms on the east side of the plan with fireplaces set against the east wall, between which are two bathrooms—one accessible from the hallway and the other directly from the southeast bedroom—that presumably functioned at one time as closets. There is additionally a third bedroom on the south side of the hallway, located in the southwest corner of the plan. An enclosed staircase leading to the attic is located in the northeast bedroom, and there is a secondary stair to the first floor located in the northeast corner of the hallway. As for the ell, it contains an accessible-at-grade basement room that functioned historically as a kitchen and which can also be reached via staircase from the first floor; at first-floor level it contains a modern kitchen and a room which may have served historically as an informal dining room and which is referred to contemporaneously as the rear parlor; the upper level contains an east-west cross hall around which are disposed three smaller bedrooms.

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Historic finishes largely remain in place and portray mature Greek Revival style influence and that of period pattern books. The main block's hallway, front parlors and upstairs hallway have struck-plaster cornices; at first-floor level these are treated as deep classical entablatures, the lower edges of which bear on the friezes that correspond with window and door openings. The front door is of a four-paneled type and is framed by paneled pilasters with corresponding bases and capitals, the latter upon which the frieze bears. A second wider set of outer pilasters frame three-quarter length sidelights with paneled aprons below, the latter feature also employed below the hallway and parlor windows. Floors are laid with wide-board pine and walls and ceilings are plaster on lath; the front section of hall has a circular ceiling medallion from which an electric fixture is presently suspended. The main staircase is located against the west wall, rising from south to north. It is of an open-stringer type with corresponding paneled wall; the turned newel post and balusters exhibit characteristic period profiles. The door that separates the front and rear hall has a pilastered enframement and is hung with a six-paneled door with six equally sized rectangular panels, the principal type used throughout the house and one characteristic of the period; these have mortise locks, brown clay knobs and tulip-form escutcheons. There is additionally a moulded wood baseboard and wall stringer moulding that follows the rise of the stair.

The front and rear parlors feature the same fully developed door, window, and cornice treatments employed in the entrance hall, and each has a fireplace set within a projecting chimney breast flanked to either side by windows. The fireboxes are shallow and formed of brick and have mantels fashioned from grey marble. The mantels were chastely conceived with simple pilasters, an unmodulated frieze, and a mantel shelf with rounded corners; the hearth extension is grey slate. As with the hallway, the parlors have a deep entablature that is additionally carried across the partial screen that visually separates the rooms, the opening being framed on either side by paneled pilasters.

Windows have paneled aprons below and moulded baseboards remain in place.

The first-floor of the ell contains a room which has been thoroughly renovated to function as the house's kitchen with contemporary floor covering, wood cabinets, and appliances. The west side of the plan contains the rear parlor and can be entered directly from the main block's hallway. It has a fireplace against the rear wall which is set within a projecting chimney breast, the plaster finish of which has been removed, exposing the underlying brick to view. The firebox is offset within the breast, in order to accommodate the flue from the basement fireplace below. The firebox has brick cheeks, stone back, and a slate hearth extension. The mantel was crafted from wood and consists of unfluted half-round colonettes with plinths, bases and capitals, an unmodulated frieze, and an ogee-form cornice with mantel shelf above. A thimble located above the fireplace indicates where a stove pipe was once vented.

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The second floor hallway has wide-plank flooring, plaster wall and ceiling surfaces, struck-plaster cornice work and moulded wood baseboards. The doorways into the bedrooms have moulded and back-banded architraves and the inner edges of the casings are beaded; as for the doors, they are of the six-paneled type employed in the rooms below. The two bedrooms situated on the east side of the plan both have fireplaces which are trimmed with wood mantels consisting of pilasters, a deep frieze with moulded architrave, and a mantel shelf with rounded corners. The rooms located in the ell are far humbler in conception but nevertheless retain period treatments.

The attic of the main block is accessible and unfinished, allowing for the upper portion of the framing to be viewed. The top plates are raised above the level of the plank floor surface, thereby creating a low knee wall. The house was erected with a heavy timber frame, cut on the standardized square rule, with both hand-hewn and sawn framing components. The roof frame of the main block consists of sawn hemlock rafters which are nailed to a ridge board at their peak and which at their mid-span point bear on an outward-canted purlin plate; the purlin plate and top plate are hand-hewn, while the studding and bracing was sawn, as were the joists. The posts and braces which sustain the canted purlins are framed into principal framing members below.

The basement of the main block was left in an unfinished state and is characterized by exposed stone walls and the full expression of the sawn and hewn wood framing components that sustain the first-floor above. The basement of the ell, by contrast, was finished for habitation and functioned for a time as the house's kitchen, located on the east side of the plan, an area lighted by large windows and accessible from grade on the east elevation, where the sheltered overhang is located, with the well and smokehouse located nearby. Plaster rendering applied directly to the masonry remains on some areas of the foundation wall and most of the plaster on wood lath ceiling remains *in situ*, though it is visibly damaged in some areas; flooring consists of irregularly shaped bluestone pavers, which may well be the original floor surface. Against the north wall is a large brick masonry mass that accommodates a fireplace to one side of which is a bake oven and which forms the base for the chimney mass above. The firebox is of brick and stone construction and it retains its original simple wood mantelpiece, consisting of a rounded mantel shelf with moulding below, it being stained nearly black by smoke; the firebox opening is spanned by a course of brick sustained by a cast-iron bar. To the immediate north of the fireplace is the original bake oven, which has a hinged cast-iron door with arched recess below. The oven door bears the following casting information in raised lettering: "J.W. Wells & Co. No. 8."¹ A thimble in the masonry mass above the fireplace indicates the position where a stove pipe was once vented.

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Smokehouse (contributing building), ca. 1839

Small masonry construct erected above a rectangular plan with walls of rough-hewn bluestone ashlar and gable fields laid up in running bond with common brick. The west elevation is gable fronted and has a wood plank-and-batten door, which is recessed from the remainder of the wall plane. Asphalt shingles cover the roof.

Well (contributing structure), ca. 1839

Stone-lined well and small wood-framed cover with deteriorated vertical wood board exterior, gable roofed with asphalt shingles.

¹ The company of B.A. and J.W. Wells were operating in Greenfield, Massachusetts during the 1850s and 1860s as manufacturers of cooking and parlor stoves in addition to “a general assortment of Stove Furniture...” as noted in an 1857 advertisement. “New Firm: Tin and Stove Business,” *Greenfield Gazette*, 1857.

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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.

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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

ca. 1839

Significant Dates

ca. 1839

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown

Period of Significance (justification)

The cited period of significance, ca. 1839, corresponds with the date of construction of the Jacob and Caroline Hawkins House and two ancillary features, a smokehouse and well.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

The Jacob & Caroline Hawkins House, built ca. 1839, is an architecturally significant example of Greek Revival-style domestic architecture located in rural Orange County, New York. Erected for the family of Jacob Mills Hawkins and his second wife, Caroline Decker Hawkins, the nominated house is a highly intact and excellent representative example of the mature Greek Revival style in New York's mid-Hudson Valley. The dwelling, which in some regards was conceived along conventional lines—particularly as regards the main block's form, which adhered to longstanding regional precedents—nevertheless exhibits spatial and finish features which directly relate it to the Greek Revival, which was then approaching the height of its popularity as a singular national architectural style. Among the house's many notable features is its intact side hall, double-parlor plan, and these principal public spaces are suitably treated with deep struck plaster cornices, pilastered door and window enframements, six-panel doors and fireplaces with austere conceived gray marble mantelpieces. Second-story finishes are simpler, in contrast, but are nevertheless expressive of the style. The house also retains many features of an original and accessible-at-grade basement kitchen, as well as a stone smokehouse and stone-lined well. The house remains remarkably pure to the original late 1830s building campaign and its construction for the Hawkins family, given that no major historical updating campaigns were undertaken after its completion, and it remained in the possession of family heirs until being sold in the mid-1930s to the Rowe family. It is being nominated in association with NRHP Criterion C, in the area of Architecture, as an excellent representative example of the Greek Revival style as expressed in a rural Orange County, New York farmhouse.

Developmental history/additional historic context information

Historical Context

Hamptonburgh was established as a town within Orange County in 1830, at which time it was created from lands formerly contained within the adjacent towns of Blooming Grove, Goshen, New Windsor, Montgomery and Wallkill. The town's lands originally fell within the bounds of the Wawayanda Patent, which was granted in 1703 to twelve patentees and first settled by pioneers Christophen Denn and Daniel Cromline sometime after 1710.² Among the first settlers of what would later become the Town of Hamptonburgh, along with Denn and Cromline, were William Bull, a master stone mason, and his wife, Sarah Wells, who arrived in the patent ca. 1719. The name Hamptonburgh was apparently bestowed on the area by Bull, in honor of Wolverhampton, England, where he was born, and it came to mark the vicinity where he and his wife settled. There a log house was erected as a temporary dwelling, replaced around 1722 by the stone house that Bull erected and which remains there today as a touchstone

² Samuel W. Eager, *An Outline History of Orange County* (Newburgh: S.T. Callahan, 1846-47), 446.

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to the family's early settlement.³ That region of the Hudson Valley was little more than a vast wilderness at that early date; the nearest grist mill was located across the Hudson River, in Dutchess County, at Fishkill. As the region's settlement increased small communities developed, among them those known in the nineteenth century as Deckers, LaGrange, Heards, Purgatory, and Campbell Hall, the latter named for Colonel Campbell, a Scotchman and early settler.⁴ As noted in a later nineteenth century history of the county, "Agriculture is the chief business of the people of Hamptonburgh, and the town has a succession of fine farms, constituting a beautiful country, rich and productive."⁵ While the cultivation of cereal grains and sheep rearing were constant features of many Orange County farms in the early decades of the nineteenth century, the advent of reliable railroad service towards the mid-century point and the proximity to a burgeoning urban market marked a major shift to dairying and the production of fluid milk and butter; "All the grains common to this section can be produced in abundance," it was noted in 1881, "yet the milk business takes precedence of all others."⁶ Although the Hawkins-Rowe house was constructed in the era immediately preceding those important developments in the region's agricultural economy, agricultural census data for the Hawkins farm nevertheless indicates the transformative changes which attended area farming between 1850 and 1880.

The nominated house was erected for the family of Jacob Mills Hawkins (1807-1869), and it remained within that family's ownership until the mid-1930s, when it was sold to George C. and Matthew R. Rowe, local farmers. Hawkins, descended from an early Long Island family, was the son of Jonathan Hawkins (1780-1858) and Dorothy Mills Hawkins (1781-1859), and was born in nearby Montgomery, Orange County. During his lifetime Hawkins was twice married, first to Eleanor Randall Hawkins (1810-1835) and later to Caroline Decker Hawkins (1813-1888), the latter who resided in the nominated house and continued to do so following his passing until her own death. The 1850 federal census, recorded approximately a decade after the nominated house was constructed, illustrates what was then a large and prosperous Orange County rural household. Hawkins, his occupation noted as farmer, claimed \$12,000 in real estate. In addition to his wife, Caroline, the household included the couple's five young children. It additionally contained five non-family members, two women of unknown relation and three male Irish-born laborers who presumably worked the farm in association with the elder Hawkins. Five years later, at the time the 1855 New York census was compiled, the Hawkins family had grown to include seven children, and the household additionally included three Irish-born servants, one of whom worked as a farm laborer, and two of whom who could not read nor write. The frame house was at that time valued at \$3,000, considerably higher than

³ Eager, *Orange County*, 480.

⁴ Eager, *Orange County*, 482; 511-14.

⁵ E.M. Ruttenber and L.H. Clark, *History of Orange County, New York* (Philadelphia, PA: Everts & Peck, 1881), 658.

⁶ Ruttenber and Clark, *Orange County*, 658.

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the dwellings of the Hawkins family's immediate neighbors. In 1860 the Hawkins farm consisted of 177 acres of land valued at \$8,820, as recorded in the federal agricultural census recorded that year. Jacob Hawkins was among the largest sheep owners in the immediate area, with a flock of 50 head, from which the farm produced 120 pounds of wool; the farm's other livestock consisted of pigs, milk cows, horses, and oxen, the latter used as draught animals. Arable land on the farm was diversified and dedicated to the cultivation of wheat, rye, Indian corn, oats, potatoes and hay.

Jacob M. Hawkins died prematurely in 1869, the result of an accident while traveling between the family's Hamptonburgh farm and Newburgh. The details of his misfortune were conveyed in local newspapers:

...Jacob Mills Hawkins, a very respectable resident of Hamptonburgh, aged about 60 years, met with a serious accident on the 19th inst., near Little Britain Church, on his return from Newburgh. The tongue of his wagon became detached from the yoke and fell to the ground; the horses ran away, throwing Mr. Hawkins out. He was badly bruised generally, his left arm fractured and badly lacerated near the wrist. On Friday last, the sixth day after the accident, he was attacked with tetanus and on Saturday he died.⁷

With her husband's untimely passing following the carriage accident, Caroline Hawkins assumed the status as the head of the Hawkins household, which she managed in the short term with the assistance of her eight children and an English-born farm laborer, Miles Bohan; these details were portrayed in the 1870 federal census. Her son Jacob, then 23 years old, had assumed his father's duties in relation to the farming operation, working with Bohan; the remaining children, ranging in age from 30 to 14 years old, were presumably assisting in a range of domestic and farm-related capacities. In spite of the unexpected loss of Jacob Hawkins, the family was by all indications relatively well off, their real estate valued at \$18,000 with an additional \$2,500 in personal estate noted. In the 1870 federal agricultural census Caroline Hawkins was delineated as the owner/proprietor of the farm, which then consisted of 175 acres of improved and 5 acres of unimproved land. The farm's livestock consisted of a smaller flock of sheep—12 in total, an indication of the continuing decline of this industry during the mid-nineteenth century—and a larger number of milk cows—17—indicating the regional shift towards dairying, which became a preeminent agricultural concern in Orange County during this era. That year the Hawkins farm produced 1,200 pounds of butter; however, and unlike most all of its immediate neighbors, it was not then producing fluid milk for sale. The family's arable land was by then largely devoted to the cultivation of wheat, Indian corn, oats, potatoes and hay. Similar conditions prevailed in 1880, at which time Caroline Hawkins, by then a 65-year old widow, was residing in

⁷ "Fatal Accident," *The Evening Gazette* (Port Jervis, N.Y.), 1 July 1869; story originally published in the Newburgh *Telegraph*.

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the house with four of her children and a granddaughter. The younger Jacob Hawkins was continuing to tend the farm while his younger brother Wickham, who died the following year, was working as a telegraph operator.

Among the other sons of Jacob M. and Caroline D. Hawkins was George Hawkins (1853-1921), who around 1880 went westwards to settle in Lincoln, Kansas, where he was engaged in the hardware trade and later the real estate and insurance businesses; he was described at the time of his death in 1921 in the *Newburgh Daily News* as the son of Jacob Mills Hawkins and Caroline Decker, who were described as “well known in this locality.”⁸ Caroline Hawkins died in 1888; her son and husband’s namesake, Jacob Mills Hawkins Jr., died in 1905. They and other family members are interred at the Hamptonburgh Cemetery.

In 1903 the Hawkins house, along with what were then 117 acres of associated land, was identified on the H.A. Mueller map of Orange County as being part of the estate of F.C. Decker; although the identity of that individual has yet to be established, it would appear they were a relation of Caroline Decker Hawkins. The farm remained in the hands of Hawkins-Decker family heirs until 1935, when it was sold to brothers George C. and Matthew R. Rowe, whose parents were Moses and Estelle C. Rowe.⁹ At the time of the 1930 federal census George C. Rowe, then 47, was residing in the Maybrook area of the Town of Hamptonburgh in a household headed by his mother, Estelle; he was a farmer engaged in dairying. By the time of the 1940 federal census the two brothers were residing in Hamptonburgh in nearby residences; that occupied by Estelle and George Rowe was owned outright, while that occupied by Matthew Rowe, one dwelling away from his brothers, was rented. Both brothers noted their occupation at that time as dairy farming. As such it is presently presumed that the Rowe brothers had purchased the old Hawkins farm in part to avail themselves of its farmland; however, there remains little in the way of information relative to their use of the property, and it is not known how the house was used in this period, if at all.

The Hawkins house was later among a group of historic buildings in the towns of New Windsor and Hamptonburgh that came into the possession of New York State in relation to the development of Stewart Airport. These properties were acquired as a buffer zone around the airport’s developed core, first under the ownership of the Department of Transportation and subsequently by the Department of Environmental Conservation. Five of these buildings, including the nominated one, were saved from demolition in a 1972 agreement struck between the Orange County Historical Society and the Metropolitan Transit Authority, which oversaw the airport’s operations at

⁸ Montgomery news items, *Newburgh Daily News*, 26 March 1921.

⁹ Obituary of Estelle C. Rowe, *The Newburgh News*, 6 October 1944.

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that time.¹⁰ The house and 2.36 acres are now owned and maintained by the Orange County Historical Society, which took possession in 2002 and which uses it as a rental property.

The history of the Hawkins house and property from the early twentieth century forward is not well established. Between the later nineteenth century and 1903 approximately 60 acres of land had been sold off, and it is not presently known whether the acreage had been further reduced when purchased by the Rows during the 1930s. Although the house remains in an agricultural setting, it is nevertheless a contemporary one, consisting of tilled acreage devoted to corn; the farm buildings which once sustained the Hawkins's family's farm operations are no longer extant, leaving only the core of the farmstead with the house, well and smokehouse to portray their historic occupancy. Thus it is no longer possible to identify or understand the historic farm operated by the Hawkins family and as such the extant features are being nominated solely for their architectural significance.

Architectural Analysis: The Greek Revival Style & the Jacob and Caroline Hawkins House

The Greek Revival style was a pervasive national architectural idiom and the prevailing design mode in the second quarter of the nineteenth century. It in many ways formed a natural outgrowth of the preceding Federal style, which drew freely from Roman architecture, and it proved the culmination of America's first Classical Revival. Numerous factors underlay its popularity, among them sympathy for Greece during its 1820s war for independence against the Ottoman Empire and an increasing body of knowledge relative to Greek classical architecture, the latter the result of archaeological surveys undertaken in the eighteenth century. The style's popularity largely coincided with a period of growth and prosperity in the United States and a developing cultural consciousness which required suitable architectural symbols to satisfy. Many of America's first major Greek Revival buildings were erected in cities during the 1820s; by the early 1830s the influence of this new mode was being felt in rural areas, and it continued to find expression in some regions into the 1850s and beyond. Once adopted it was prolific and long lived.

The rural carpenter was largely dependent on builder's guides to learn the rudiments of the new style. Two books helped signal the onset of the Greek Revival period, those being Asher Benjamin's 1830 book *The Practical House Carpenter* and Edward Shaw's 1831 work *Civil Architecture*. Benjamin, a carpenter-builder turned architect, had long since established his position as the leading native author of builder's guides, initiated with his 1797 book *The Country Builder's Assistant*. As someone who had worked in the building trades, he was well acquainted with the peculiar needs of the rural builder and geared his work to that audience. Also of tremendous influence were two books by Minard Lafever, *The Modern Builder's Guide*, 1833, and *The Beauties of Modern Architecture*, 1835. These

¹⁰"Historical Homes to Get Help," *Times Herald-Record*, 15 December 2010.

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various sources provided builders—in rural and urban contexts alike— with the information they needed to work competently in the new idiom without the assistance of professional designers and included technical information along with plates illustrating the classical orders, house elevations and plans, and a wide range of details and motifs which were used freely and often times inventively. Unlike the Federal style, which featured a delicacy, complexity and attenuation of form derived from the Romans, the Greek Revival style was often times severe in effect and characterized by bold and broadly rendered detail.

The Greek Revival style manifested itself in any number of ways and was applied to dwellings both humble and grand. More ostentatious examples often featured freestanding porticos fronting the main section, an unmistakable reference to Greek classical antiquity. Lesser houses, while lacking porticos, were nevertheless embellished with conspicuous features referencing the Grecian taste. Recessed doorways with pilasters and rectangular transom lights, gables treated as temple pediments, deep frieze boards often punctuated by “eyebrow windows,” corner pilasters and hipped-roof porches with square piers or classical columns were all characteristic design devices. Interior woodwork became broader as the delicate moulding profiles typical of the Federal style gave way to boldly rendered trim that seemed blocky by comparison. Mantels, too, were handled in simpler terms, as was the paneling of doors and other features. The style was by no means limited to domestic architecture and was much employed for civic and religious purposes, as well as attested to by the countless meetinghouses and one-room schools that remain scattered throughout the rural hinterlands. It proved a style well suited to a wide range of expressive possibilities and needs.

The Greek Revival style found its first major expression in Orange County during the mid-1830s. Architectural historian Arthur Channing Downs Jr., in his biography of the stonecutter and architect Thornton Niven, provided a thorough account of the style’s introduction in Newburgh.¹¹ As noted by Downs, the first conspicuous expression of the style appears to have occurred in 1835, when St. George’s Episcopal Church added a bell tower of distinctly Greek Revival lines to its existing meetinghouse. Although Downs was unable to conclusively ascribe the design to a particular architect, surviving documentation suggests it can be attributed to the New York City architect Calvin Pollard. That year also witnessed the initiation of construction of Newburgh’s Dutch Reformed Church, designed by architect Alexander Jackson Davis in collaboration with Russell Warren, a monumental temple-front building drawn from specific archeological models and well rooted in the work Davis had previously undertaken while in

¹¹Arthur Channing Downs, Jr., *The Life and Work of the Honorary Thornton MacNess Niven* (Goshen, New York: Orange County Community of Museums and Galleries, 1972).

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partnership with architect Ithiel Town.¹² Well-connected to New York City via the Hudson River and the hamlet's considerable river-related enterprises, Newburgh was soon immersed in the new classical aesthetic which was by then leaving its imprint on the architecture of New York City and northward in Albany and Troy.

Niven was a preeminent figure in Orange County's architectural scene during the years of the Greek Revival style's popularity, and his work was important in disseminating the style to a regional audience. Quality Row, 1836-37, a group of five frame row houses on the north side of First Street, has been attributed to Niven. That clapboarded frame row is perhaps the best remaining example of its type in Newburgh, complete with interior and exterior details inspired by the publications of Minard Lafever.¹³ One of Newburgh's more recognizable Greek-inspired buildings, the former Orange County Courthouse, 1841-42, with its Doric-columned portico, was also designed by Niven, who operated a stone-yard and worked primarily as a stonecutter and builder before emerging as an architect of regional visibility. The popularization of the Greek Revival style in Newburgh and, eventually, outlying areas of the county was achieved in part through the efforts of local figures like Niven, following the example of Davis and Warren's Dutch Reformed Church—a project on which he worked as the principal stonecutter— and work fielded by other New York City-based architects. Along with the Dutch Reformed Church, an unidentified design by architect James H. Dakin and the likely involvement of Pollard in the St. George's steeple project indicates the growing influence of New York City architects in Newburgh by the mid-1830s; drawings by Dakin for a hotel project may well have been executed on Niven's behalf.¹⁴ Thus it appears Niven had interacted professionally with Davis, Warren and Dakin, all figures of considerable importance in the popularization of the Greek Revival style on the national stage.

The Greek Revival architecture erected in Newburgh beginning in the mid-1830s, corresponding with a period in which Newburgh remained among the county's principal population and business centers, helped to firmly establish the style on the larger regional stage and offered models for others to admire and emulate. The influence of large-scale and highly visible buildings erected there in the Grecian taste was augmented by the builder's guides of Benjamin, Lafever and Shaw, which made the characteristic design features of the new style broadly accessible. By the end of that decade the style's influence had become widespread and had extended into the rural hinterlands,

¹²During their affiliation Davis and Warren also fielded a domestic commission in Newburgh, 1836-37, for Christopher Reeve, a design carried forward by Davis following the end of his partnership with Warren.

¹³Downs, *Thornton MacNess Niven*, 24.

¹⁴Drawings maintained in the James H. Dakin Collection, New Orleans Public Library. On-line catalog, items 332, 333, 341, 342. Although referenced in the collection as "for T.M. Moore, Newburgh," a closer inspection of the drawings suggest that they may in fact be marked "for T.M. Niven."

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where, as with the nominated Hawkins-Rowe house, it formed an outward expression of the prosperity of regional agriculture.

Although it lacks a full freestanding classical order that typically marks more ambitious examples of the style, and notwithstanding its erection as the domestic centerpiece of a working farm, the Hawkins house remains a mature and well-developed expression of the Greek Revival style in Orange County. Modest in some regards yet chastely elegant in its treatments, it retains the ornamental and spatial features characteristic of the period and this mode. The house was not conceived in the upright-and-wing form that became commonplace in rural quarters by this time, but instead consists of a main block with service wing positioned discreetly behind. The front-block's form—two stories, gable ended, and with three-bay façade with offset entrance—is an older Orange County housing topology, and one which dates back at least to the 1720s, when the stone house of William and Sarah Wells Bull was constructed. The form is associated with Orange County's settlement by people of English extraction, as opposed to the story-and-a-half dwelling type common to Dutch and German-settled areas of the Hudson Valley. Some of the decorative features used on the house are commonly observed in other examples of the style in this region, among them the manner in which the exterior windows are dressed with flanking pilasters and spanned by entablatures. Some of the features, such as the paneled pilasters employed on the interior, indicate a working knowledge on the part of the builders with details and treatments outlined in period builder's guides.

The side hall plan with double parlors located astride—these communicating directly with one another and having fireplaces situated against the end wall opposite the hall—ranks among the spatial hallmarks of the Greek Revival style, employed for urban row house and country farmhouse alike. Thus the principal floor of the Hawkins house's front block shares the same spatial qualities as the dwellings erected as part of Quality Row in Newburgh just a few years prior and the urban row houses erected for New York City's burgeoning merchant class beginning in the 1820s. Both the entrance hall and parlors feature deep struck-plaster cornices and window and door openings boldly trimmed with paneled pilasters spanned by friezes, the parlors being heated by fireplaces dressed with trabeated gray marble mantels, austere in execution. The ceilings are of considerable scale, lending a sense of monumentality to these principal spaces.

Returning to the exterior, the house's somewhat conventional form and massing was enlivened by decorative features such as deep friezes with corresponding pilasters, fully articulated window surrounds, recessed entrances, and, in lieu of a freestanding order, a wraparound porch sustained by Greek Doric posts. It is through these

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ornamental devices that the exterior of the dwelling achieves its decidedly classical disposition and associations with what was then a widespread national idiom.

9. Major Bibliographical References

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

Downs, Arthur Channing, Jr. *The Life and Work of the Honorary Thornton MacNess Niven*. Goshen, New York: Orange County Community of Museums and Galleries, 1972.

Eager, Samuel W. *An Outline History of Orange County*. Newburgh: S.T. Callahan, 1846-47.

Ruttenber, E.M. and L.H. Clark, *History of Orange County, New York*. Philadelphia, PA: 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 2.19 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 566135 4591559
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

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

The boundary for the enclosed NRHP nomination is depicted on the enclosed mapping and was drawn at a scale of 1: 24,000, 1: 12,000 and 1: 4,000. All maps are entitled "Hawkins, Jacob and Caroline, House, Campbell Hall, Orange Co., NY."

Boundary Justification (Explain why the boundaries were selected.)

The nomination boundary, consisting of 2.19 acres of land, represents the remaining domestic core of what was a 175-acre farm in 1875, and which had been reduced to 117 acres by 1903. The nominated acreage corresponds with the 1972 purchase which saved the house from demolition and brought it into the possession of the Orange County Historical Society. The remaining historically associated acreage has since been developed or otherwise devoted to contemporary agricultural activities.

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11. Form Prepared By

name/title William E. Krattinger

organization NYS Division for Historic Preservation

date February 2019

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, N.Y.S. Division for Historic Preservation, July 2016

TIFF file format, original digital files maintained at N.Y.S. Division for Historic Preservation, Waterford N.Y. 12188

- 001 EXTERIOR, main block south and west elevations, view looking to northeast, wing partially visible to left
- 002 EXTERIOR, north and west elevation of wing, west elevation of main block, view looking south
- 003 EXTERIOR, east elevations of wing and main block, view to southwest
- 004 INTERIOR, stair hall, first floor, view towards south entrance door
- 005 INTERIOR, principal staircase, first floor
- 006 INTERIOR, view from front to rear parlor, first floor, showing wood and plaster finishes
- 007 INTERIOR, view from front to rear parlor, first floor, showing chimney breast in rear parlor and other features
- 008 INTERIOR, marble mantelpiece, rear parlor, first floor
- 009 INTERIOR, struck-plaster cornice, rear parlor, first floor
- 010 INTERIOR, chimney breast, hearth and mantel, rear wing, first story
- 011 INTERIOR, door into bed chamber, hallway, second floor
- 012 INTERIOR, struck-plaster cornice, hallway, second floor
- 013 INTERIOR, hearth and mantel, basement kitchen
- 014 INTERIOR, bake oven door, basement kitchen
- 015 INTERIOR, roof frame, main block
- 016 EXTERIOR, smoke house

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.).

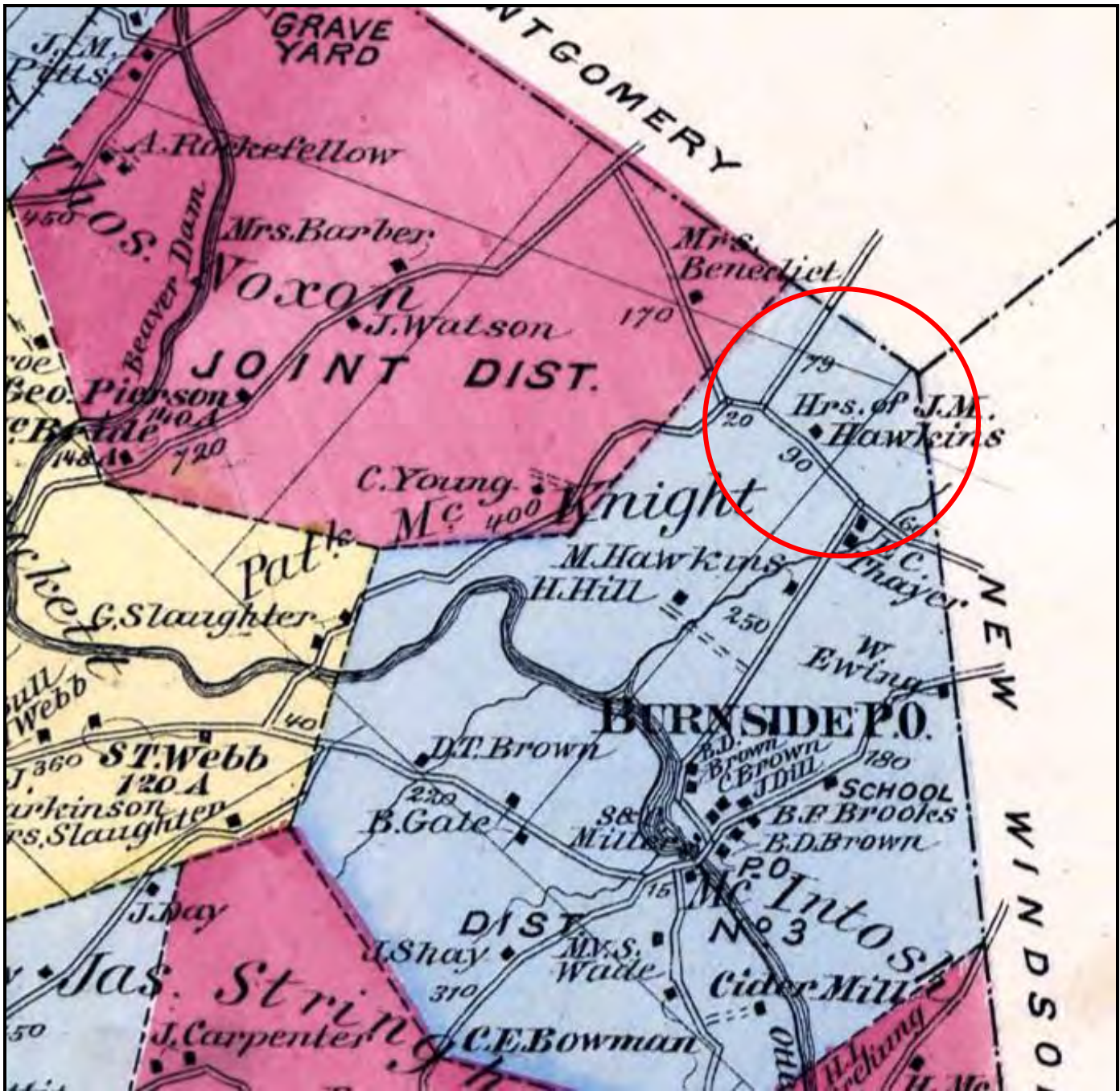
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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ABOVE, property as depicted on 1875 atlas map by Andreas, Baskin & Burr.

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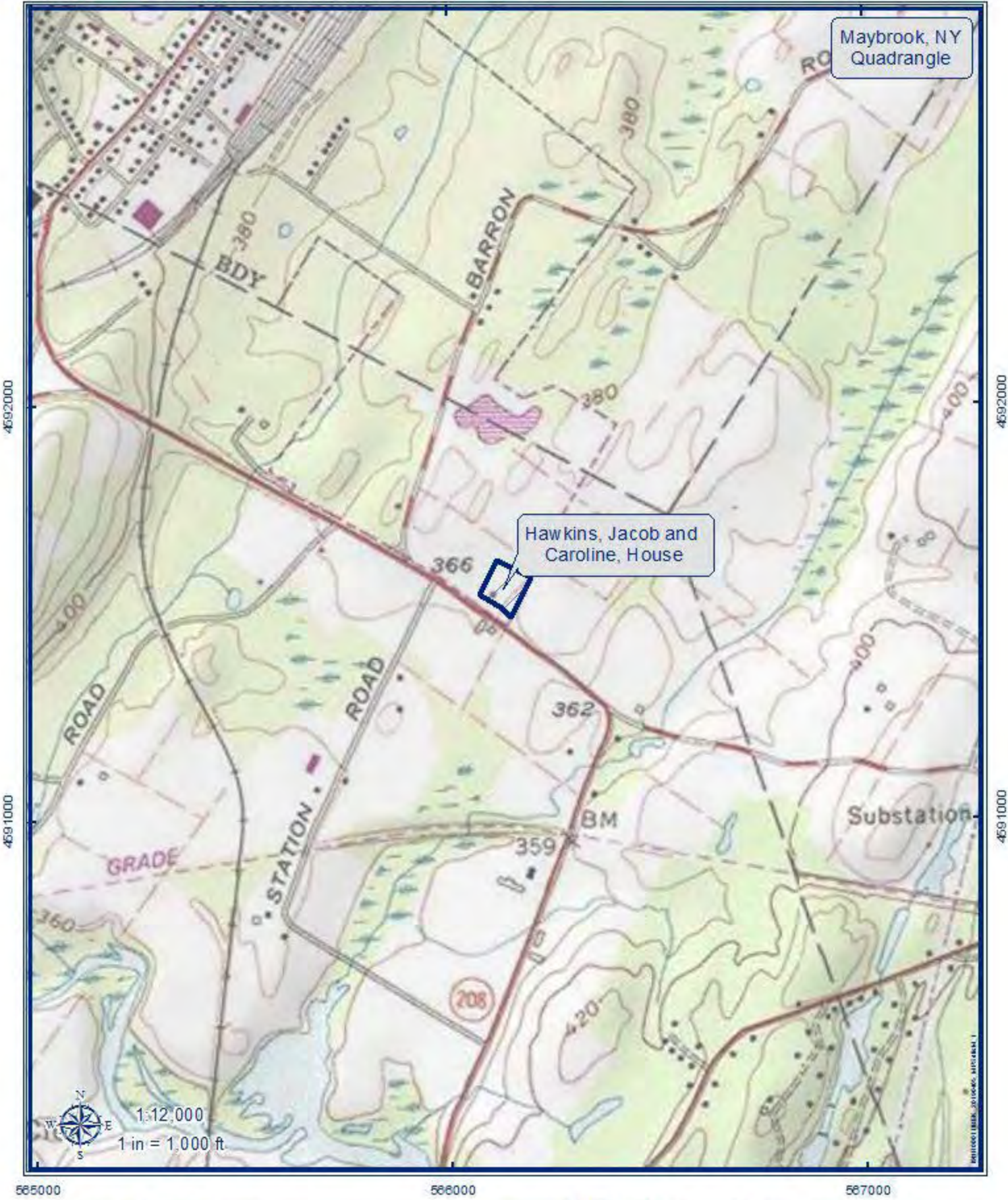
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ABOVE, property as depicted on 1903 H.A. Mueller atlas map; BELOW, aerial view showing house and associated parcel







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

0 312.5 625 1,250 Feet



Hawkins, Jacob and
Caroline,
House



Parks, Recreation
and Historic Preservation



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

0 105 210 420 Feet



Hawkins, Jacob
and Caroline,
House



Parks, Recreation
and Historic Preservation





























J. W. WELLS & CO.
N. B.





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination	
Property Name:	Hawkins, Jacob & Caroline, House	
Multiple Name:		
State & County:	NEW YORK, Orange	

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
5/7/2019	5/28/2019	6/12/2019	6/21/2019	6/24/2019

Reference number:	SG100004088
Nominator:	SHPO
Reason For Review:	

 X Accept Return Reject 6/21/2019 Date

Abstract/Summary Comments:	
Recommendation/ Criteria	

Reviewer	<u>Alexis Abernathy</u>	Discipline	<u>Historian</u>
Telephone	<u>(202)354-2236</u>	Date	<u> </u>

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

ERIK KULLESEID
Acting Commissioner



1 May 2019

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 two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Jacob and Caroline Hawkins House, Campbell Hall, Orange County
Winged Foot Golf Club, Mamaroneck, Westchester County (one owner, no objection)

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