

56-2083

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 John H. and Sarah Trumbull House

other names/site number _____

name of related multiple property listing N/A

Location

street & number 80 Marius Street

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

city or town Kingston

vicinity

state NY

code NY

county Ulster

code 111

zip code 12401

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

Ron Daniel Maly
Signature of certifying official/Title

12/14/17
Date

DSHPO
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]
Signature of the Keeper

2-2-18
Date of Action

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

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	
1		buildings
		sites
		structures
		objects
1	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

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

DOMESTIC / Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN / Gothic Revival

foundation: Stone

walls: Clapboard

roof: Slate

other: _____

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The John H. and Sarah Trumbull house is located at 80 Marius Street within the City of Kingston in Ulster County. Due to its evolution as two separate villages, Rondout, located near the Rondout Creek's intersection with the Hudson River, and Kingston, located further inland and upland, the City of Kingston has two distinct cores connected by Broadway. Washington Avenue, just west of Kingston's Stockade, effectively forms the edge of the downtown core; to its west, ridges and hills slowed development. Marius Street extends southwest from Washington Avenue, running uphill and bending south.

The Trumbull House sits back from the east side of road about 60 feet and is situated on 1.2 acres of forested land with a driveway on the left side of the house. A four-foot rough stone retaining wall separates the street from the front lawn, which projects 30 feet from the foundation. The property is built on an abandoned limestone quarry amidst scenic rock outcroppings, and the house sits on a rocky rise about 10 feet above street level. The house is surrounded by trees, several of which existed before the house was built. These include a large hemlock on the left and a beautiful copper beech on the right. An abandoned concrete pad, likely the remnants of garage or shed, is located far behind the house, in the woods; it is not visible from the house.

Narrative Description

The John H. and Sarah Trumbull House is a two-and-a-half story, roughly four-bay by four-bay frame house resting on a stone foundation. The first story is covered in horizontal clapboard siding, and the second story is covered in vertical board-and-batten siding ending in a point at the base of the second floor. Wide bay windows and towers project from each elevation; each is highlighted by vertical boards and X-pattern details. A one-story, ca. 1910 sun porch addition extends along the south elevation and a two-story, ca. 1910 bathroom addition was constructed on the west elevation when the building was converted to the Old Ladies Home of Ulster County. The house has a steep, slate gable roof; each of the bay window sections is capped by a tower roof. Two front-gabled dormer windows project from the gable roof and one projects from the tower. Two brick chimneys are visible over the roofline.

On the façade (east elevation), a one-story, shed-roofed porch runs along the northernmost two bays. A contemporary replacement based on historic plans and photographs, the porch is supported by square posts and features pointed arch and scrollwork details. The entrance, a double door with a transom, is located in the second bay from the north; it is flanked to the north by two three-pane French doors capped by a transom. The second story of this section is lit by a one-over-one and a two-over-two sash window, and two front-gabled dormers project from its roofline. A two-story tower articulated like a bay window comprises the two southernmost bays of the original mass. The tower is lit by two-over-two windows; the central section has larger windows and one large X-shaped molding between the first and second story, while the side sections have narrower windows and two smaller, stacked X-shaped moldings. The tower is capped by an octagonal pointed roof with a front-gabled dormer with four-pane French doors. The one-story sunroom addition features three-pane French doors with transoms and has a shallow hipped roof.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

The north elevation features a two-story tower similar to the façade on the eastern side of the elevation. Its windows and X-pattern detailing remain the same, except the first floor window in the western side of the bay is replaced with a door leading to a small side porch (contemporary, in the location of an original porch). The roof of the tower is lit by a front-gabled dormer. The westernmost section of the elevation is lit by two-over-two windows on the first and second floor.

The west elevation features a two-story tower with a pyramidal roof which extends from the southern side of the elevation. A two-story, shed-roofed ca. 1910 bathroom addition extends from the northern side of the tower. A contemporary one-over-one and picture window light the first floor, a historic door opening is located on the second floor, and a dormer with an eight-over-one window projects from the tower.

On the south elevation, the one-story ca. 1910 sun porch extends from the first floor on a slightly raised stone foundation to accommodate for a slight change in grade. A doorway and four sets of three-pane French doors with two-pane transoms are located in the addition. On the second floor, two two-over-one windows and a doorway opening are visible. Three dormers of different sizes project from the roofline. The two narrower dormers are lit with French doors or narrow windows, while the wider dormer is filled by two six-over-six sash.

While many of the locations of dormers are original, some have clearly been enlarged. The original drawing of the house has the roof augmented with small dormers scarcely more than steeply gabled skylights. The earliest known photograph of the house, taken before the large addition was made in the early 20th century, confirms that the original construction of the house followed Crooks' plans. Rafter framing changes indicate that large gabled windows were added likely at the same time as the addition to accommodate bedrooms in the attic.

On the interior, the house is divided into two primary floors and an attic. The first floor has a ten-foot ceiling and is divided into a central, L-shaped hallway, parlor, dining room, kitchen, pantry, bathroom, and sun porch. Throughout, the house retains original flooring, trim, radiators, plaster walls and struck plaster crown moldings. The stairway runs from the primary door on the façade, turning to the stairway tucked into the northwest corner of the building. The staircase retains its original newel, balusters, and trim and extends up to the attic floor. The parlor and dining room both retain their original octagonal plans and dipped slate mantelpieces. Fragments of wallpaper found on walls in the parlor and dining room suggest large pattern scenic, the color being primarily a light, mossy green. The ceilings of the rooms were plastered and papered. A plaster crown molding joins the walls to the ceiling. Somewhat later a tin ceiling was hung on top of the plaster. The kitchen and pantries have been modified over time and retain minimal historic details. The ca. 1910 bathroom retains an early twentieth century bathtub and sink. While damage to the sun porch required a new wooden floor and ceiling, it retains its large open space.

The house has two chimneys, one of which draws from the parlor and main bedroom fireplaces and the second drawing from the dining room, the kitchen and the two bedrooms above. They are narrow fireplaces likely intended for coal. At some time later, steam radiators were installed with a coal fired boiler. Gas pipes in the walls suggest that gas lights were part of the original construction.

The second floor has a nine-foot ceiling and is divided into a central L-shaped hallway, bathroom, and four bedrooms, two of which retain their original plans. All retain original flooring, trim, and baseboards. The two

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

large, octagonal bedrooms retain their original, simple wooden mantelpieces with a pilaster design. The attic originally had one small, finished servant's room while the remainder served as storage space. The servant's room, which retains its original plastered lath, remains evident. During the building's use as a boarding house, this space was divided into several additional rooms.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

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

1876 – ca. 1910

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Arthur Crooks

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance begins in 1876, when the house was designed and built for John H. and Sarah Trumbull, and extends through ca. 1910 to incorporate the additions made after Sarah's death by the Old Ladies Home of Ulster County.

Criteria Considerations (explanation, if necessary)

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The John H. and Sarah Trumbull House, built in 1876, is significant under Criterion C at the local level as a distinctive example of picturesque residential design by architect Arthur Crooks. Trained by Richard Upjohn, Crooks had a successful New York City practice and had recently completed Kingston's Gothic Revival city hall (1873-75). John H. and Sarah Trumbull commissioned Crooks to design an impressive house on the edge of town. His design blends the Gothic Revival and Stick Styles, and he carefully situated the house amid rock outcroppings. Crooks was known primarily for his ecclesiastical architecture, and the Trumbull House is one of the few residential designs. In December 1876, Crooks's design for the house was published in *American Builder*, which described it as "a very pretty frame house."¹ John and Sarah Trumbull were active in Kingston's social and civic community and had social and familial ties to national political leaders. After John Trumbull's death in 1881, Sarah continued to live at the house and planned for it to be used as the Old Ladies Home of Ulster County after her death. The Old Ladies Home was short-lived, and the property was used as a boarding house for much of the twentieth century.

In 1981, experimental composer and installation artist Maryanne Amacher purchased the property. Amacher primarily created large site-specific auditory installations and was the first composer to systematically explore the musical use of the psychoacoustic phenomenon of auditory distortion. She lived in the house until her death in 2009. Amacher is best known for her compositions completed during the 1960s and 1970s. While she continued to produce major pieces until her death, more time and critical study of these works is necessary to assess whether it would be appropriate to additionally nominate the house under Criterion B for its association with her residency and later compositions.

Early History of Kingston

Extending from the west side of the Hudson River, the navigable Rondout Creek created a natural, protected harbor that attracted early settlers in the region. By the mid-17th century, a settlement surrounded by a stockade was established on a bluff northwest of the river; well-protected and situated, the inland settlement Kingston attracted settlement in and around its walls. In 1777, it briefly served as New York State's first capital during the Revolutionary War, when convening the senate was considered too dangerous in Albany or New York City. The New York State Constitution was written during this time. However, the city was burned by the British later that year. This upheaval was followed by political and economic stabilization by the early 19th century. As the century wore on, Kingston and Rondout, her sister port settlement on the Rondout Creek, grew into thriving communities. By the mid-19th century, boosted by new traffic and increased economic activity from the D&H Canal, Rondout's population outstripped Kingston's.²

While Kingston had grown beyond the boundaries of its original stockade by the mid-19th century, the community remained condensed around this central core. The area south of the central stockade district was primarily agricultural, with family farms strung together by a loose network of roads and lanes. On the edge of town, the Golden Hill Female Institute owned a large, forested property; the Trumbull House would later be

¹ *American Builder*, December 1876.

² Nathan Bartlett Sylvester, *History of Ulster County, New York* (Philadelphia: Everts and Peck, 1880), 179; Bob Steuding, *Rondout – A Hudson River Port* (Fleischmanns, NY: Purple Mountain Press, 1995), 55-59.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

built on a portion of this land.³ The house and gentleman farm of Marius Schoonmaker, a descendant of one of the founders of Kingston, was situated between the stockade and the institute. His “beautiful spacious mansion with ample grounds in the outskirts of the city” later became the Sahler Sanitarium and then, by 1950, Sahler Park. Valentin Burgevin, a landscape gardener, owned property north of Schoonmaker’s farm. He built his first greenhouse there in 1852; by the turn of the century he had 16 greenhouses built on 6 acres of manicured gardens.⁴

During the last quarter of the nineteenth century, Kingston’s growth accelerated. In 1872, Kingston and Rondout merged into one municipality, the City of Kingston. Broadway, the primary road connecting the two centers, became a more important corridor, especially after the completion of the Walkill Valley Railroad (1873) and West Shore Railroad (1882) to this central portion of the city. New industries sprang up in the previously open areas along the railroads, and new streets and neighborhoods popped up to serve the growing community. Washington Avenue, located on the west side of Kingston, was laid out during the 1860s as the route of a horse trolley connecting uptown and the Rondout. By 1875, it had been upgraded to an avenue that contained the Kingston City Electric Railroad.

The formerly agricultural areas south and west of the stockade were primed for new residential development. *Picturesque Ulster*, published in segments between 1896 and 1905, describes the neighborhood:

The section of the city on which Mr. Burgevin’s grounds are situated, as before stated, is the newly developed portion of Kingston, that until recently was unimproved so that many of the old country roads and lanes still remain, such as Noone’s Lane and the western end of Linderman Avenue, shady winding ways much in vogue with the young people of Kingston who are contemplating matrimony.⁵

One of those lanes would most certainly have been Love Lane, which later became the north end of Marius Street.

The Trumbulls

By 1870, John H. and Sarah Trumbull had moved to Kingston and were living in a house on Green Kill Avenue, a few blocks south of Burgevin’s landscape business, just a block from Love Lane.⁶ John and Sarah were distant cousins, both descendants of the early Puritan settlers from Connecticut. Among his ancestors, John counted John Trumbull, the governor of Connecticut from 1769-1784, and the governor’s son, Jonathan, was George Washington’s aide during the Revolutionary War. Sarah Trumbull’s family line extends from similar origins in Connecticut. Her father was Benjamin Trumbull and her mother was Elizabeth Mather, descendant of the New England Puritan Minister Cotton Mather. One of her brothers was Lyman Trumbull, a United States senator from Illinois, colleague of Abraham Lincoln, and co-author of the Thirteenth Amendment, which prohibited slavery.⁷

³ Oliver J. Tillson, “Map of Ulster County, New York” (Kingston: R.A. Chipp & F.S. Wynkoop, 1854).

⁴ Ulster County Publicity Committee, *Historic Ulster County* (Kingston, NY: Ulster County Publicity Committee, 1975), 671.

⁵ R. Lionel De Lisser, *Picturesque Ulster: A Pictorial Work on the County of Ulster, in the State of New York, containing over one thousand original illustrations* (Kingston, NY: Styles & Bruyn Publishing Company, 1896), 20-22.

⁶ J.H. Lant, “Kingston, Ellenville and Saugerties directory, 1871-2” (Kingston, NY: J.H. Lant, 1873).

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

However, John and Sarah seem to have lived more modest lives. Sarah was born ca. 1820 in Connecticut to Benjamin Trumbull Jr. and his wife.⁸ The couple had eight children, all of whom moved west in search of farmland. Several established farms in Jackson County, Michigan. In 1850, Sarah and her sister Julia, both unmarried, were living with their 80-year-old father, Benjamin, as part of their brother John S. Trumbull's household.⁹ Around the same time, John H. Trumbull, a cousin, traveled to Michigan from his home in Brooklyn. On July 15, 1850, he and Sarah were married.¹⁰ In the intervening twenty years, likely during the late 1850s, the couple moved to Kingston.

Before 1870, John and Sarah purchased land on the edge of Kingston that had been previously owned by the Golden Hill Female Seminary. The rocky, sloping land was well-suited for the establishment of a modest orchard, which took up much of the property, and its proximity to the village facilitated both local sale and transport to larger markets. It is unclear whether the couple lived in a modest building at Golden Hill or somewhere in the village. According to the 1870 census, the household included John H. Trumbull, age 58, farmer; Sarah A. Trumbull, age 50; and Justice Granby, age 19, a white servant from North Carolina. John Trumbull owned land valued at \$12,000 and estate valued at \$10,000. Granby presumably assisted the Trumbulls with managing the orchard. Later that decade, John Trumbull's nephew, Ralph Isham, also assisted with the orchard for a year.¹¹

By 1874, enough wealthy, middle-class families had begun building homes on the scenic ridges on the western side of the city for the *Kingston Daily Freeman* to take notice.

Visitors to the upper portion of the city have been in the habit of expressing great surprise that the numerous, beautiful, elevated ridges and points on the southern and western side of the city were not more frequently occupied by tasteful and elegant dwellings. Certainly there are no more sightly locations in any part of the town than these swells and hill afford, all of which command fine prospects, and are easy of access from depots and centres of business... But the tide seems to be turning, and already persons of wealth and taste are quietly buying these slopes and elevation with the view of occupying them at no distant day. Mr. Luke Noone has not long since bought the Flat Rocks and has recently completed one of the best residences in the city, and his brother-in-law, we understand, proposed to erect near it another house as good, or better. Washington avenue, though recently opened, already boasts of several handsome residences, such as that of Mr. Van Aiken, Mr. Remer, E. Lewis and Donovan, near the latter of which is Golden Hill, owned by John Trumbull and Ingle Side, owned by Mrs. C Weeks...¹²

While the Trumbulls' property was known by name, it remained primarily agricultural land rather than an estate. However, as impressive homes began to appear around their land, John and Sarah decided to follow the trend. Within a year of the publication of this article, they commissioned architect Arthur Crooks to design a fashionable new home that would suit their property's picturesque landscape.

⁷ Col. Charles V. DeLand, *DeLand's History of Jackson County, Michigan* (B.F. Bowen, 1903), 700

⁸ While she is counted in census records prior to 1850, Benjamin Trumbull Jr.'s wife is not individually noted. As she is not listed in the 1850 census record, it may have been, in part, her death which inspired the family to move west to Michigan. Due to the frequent use of the first name Benjamin and Jonathan or John, the Trumbull genealogy is very complicated, and no mention of her name has been found in available records.

⁹ Federal Census, Michigan, 1850.

¹⁰ Marriage certificate, John H. and Sarah Trumbull, July 15, 1850.

¹¹ "Death of Ralph Isham," *Kingston Daily Freeman*, May 20, 1874; Federal Census, New York, 1870.

¹² "The West Side Looking Up," *Kingston Daily Freeman*, October 24, 1874.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

Arthur Crooks

Born in England in 1838, Arthur Crooks began studying architecture as a young man. While little is known of his early training, he was employed in the firm of Richard Charles Sutton in Nottingham, England, by his late teens. Sutton was himself a young architect; he opened his own office in 1857 at the age of 23. Sutton had worked in the office of Samuel Sanders Teulon, a Gothic Revival architect known for ornate elaborations and colored brickwork, prodigious even by standards of the style.¹³ Nearly 21 years old, Crooks came to New York in 1863 and was hired by Richard Upjohn as a draftsman three days after he landed from England. Upjohn, a Gothic Revivalist and English expatriate, later recalled that "he remained in our employ for upwards of eight years continuously. In Mr. Crooks we always found an able and willing assistant."¹⁴

While Crooks' obituary stated that he served in the Union Army during the Civil War, there is no evidence that he was deployed to any battlefield. Crooks was enlisted in the Fifth Regiment of the New York State National Guard, a mostly German 5th Regiment nicknamed the Jefferson Guard, where he held the post of quartermaster. Details of the many social functions, parades and meetings of the regiment are reported in the *New York Times* on the city and suburban news pages.¹⁵

After spending time in the employ of Sutton and Upjohn, Arthur Crooks had become well-versed in the popular Gothic Revival style. John Ruskin (1819-1900), large in the pantheon of cultural thinking in England in the mid-to-late 19th century, was a devoted promoter of the Gothic Revival. Ruskin celebrated hand-craftsmanship, a connection to the natural world, and a truthfulness to materials and saw Gothic architecture as representative of an underlying attitude regarding human interaction with the world. In his influential three volume work, the *Stones of Venice*, which was published between 1851 and 1853, he outlines the principles of the Gothic style both as a spirit and as a manifestation:

I believe then, that the characteristics of Gothic are the following, placed in order of their importance:

1. Savageness
2. Changefulness
3. Naturalism
4. Grottesqueness
5. Rigidity
6. Redundance

These characters are here expressed as belonging to the building; as belonging to the builder they would be expressed thus: 1. Savageness or Rudeness. 2. Love of Change. 3. Love of Nature. 4. Disturbed Imagination, 5. Obstinacy. 6. Generosity. And I repeat that the withdrawal of any one, or any two will not at once destroy the Gothic character of a building, but the removal of a majority of them will.¹⁶

While Ruskin would have argued that many parallels existed between the Gothic spirit and the values of the young United States of America, such as an emphasis on independence, practicality, a love of nature and a

¹³ *New York Tribune*, December 26, 1888.

¹⁴ *New York Tribune*, December 26, 1888.

¹⁵ *New York Tribune*, December 10, 1888.

¹⁶ John Ruskin, *Stones of Venice* (New York: Bryan, Taylor, and Company, 1894), 155.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

desire for divestment from old ways of thinking, the style was primarily associated with traditional, especially religious, architecture.

In the United States, the Gothic Revival was popularized for use in domestic architecture during the 1830s by Alexander Jackson Davis and his sometime partner Andrew Jackson Downing. Davis designed Glen Ellen, the first fully expressed Gothic Revival house in America in 1832; he published *Rural Residences*, which was dominated by plans for Gothic houses, five years later. Downing expanded on Davis's ideas and published a number of influential books, including *Treatise of the Theory and Practice of Landscape Gardening* (1841), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850). Both men promoted the style as best suited for rural homes, both for its potential to integrate with the natural landscape and as the steep gables and wide porches which defined the style were more suited to expansive lots. The style had waned in popularity by the last quarter of the 19th century, although it did have a resurgence in popularity during the 1870s as a result of John Ruskin's publications.

Crooks opened his own office in New York City in 1871 and soon became well known for his ecclesiastical architecture. During the early years of his office's activity he received some large commissions for public buildings, significantly the Kingston City Hall, designed in a polychrome Gothic style, and the large St. Peter's Catholic Church in Rosendale, NY, both completed in 1875.¹⁷ By the end of the decade, Crooks was achieving some renown as an architect of large churches. He was the architect for the St. Patrick Catholic Church in Waterbury, CT, the cornerstone of which was blessed in 1881 (the chapel was opened for worship in 1882, but the granite superstructure of the building was not completed until 1903). The cornerstone for the St. Joseph's Catholic Church in Middletown, NY, a building that would accommodate over 1,000 parishioners, was laid in 1879, The building was dedicated in 1880. He was also known for his design for St. Anthony of Padua Catholic Church in New York City, constructed between 1886 and 1888, which seated 1,500 worshippers.

On November 25, 1887, the *New York Times* describes the dedication of the new St. John Evangelist Catholic Church on East 55th Street and First Avenue in Manhattan. The writer referred to the building, which cost \$175,000 and was the largest church Crooks had built to that time, as an "architectural gem." The story notes the modernity of its 14th century Gothic Revival style and provides some measurements: the tower being 208 feet, the main gable 108 feet, and there was a 25-foot rose window. "The interior is lofty rising 70 feet in the clear story. The principal feature is the richly-stained glass windows. There are 18 large ones, made in Munich, costing \$500 each." The church had seating for 1,500 with a gallery for 400 more worshippers.¹⁸

Crooks was still relatively young when he died in 1888. His obituary in the *New York Tribune* provides a few more details: "Arthur Crooks, one of the most prominent architects in the city, died suddenly on Saturday evening from heart failure only an hour after he had been dining with a party of friends." The story calls him "an architect of unusual attainments, and in his special line, ecclesiastical architecture, he had few equals in this country." It also describes him as a man who is "...somewhat reserved in manner, but a man of many

¹⁷ William Rhoads, *Ulster County, New York: The Architectural History and Guide* (Delmar, NY: Black Dome Press Corp, 2011); Thomas E. Rinaldi, *Hudson Valley Ruins: Forgotten Landmarks of an American Landscape* (Hanover: University Press of New England, 2017), 119-20.

¹⁸ *New York Times*, November 25, 1887; The cornerstone of the church was laid in 1881. The church was finished in 1887. The building was demolished in 1969.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

noble traits, and while he never sought acquaintance he had a host of warm friends. He leaves a widow and three children, two daughters and a son, who are grown.”¹⁹

Architectural Analysis

While he was in the region working on Kingston City Hall, Crooks became acquainted with the Trumbulls and designed their house. While all of Crooks’ most high-profile projects were churches and institutional buildings, he also published sketches for residential buildings in trade journals like *Builder and Woodworker*.²⁰ However, it appears that commissions for this kind of work were rare for him, as few of these sketches were realized as completed buildings. He promoted his work in this market by publishing his drawings for the Trumbull House in *American Builder* in December 1876.²¹

Crooks’ designs for churches are emblematic of Italianate Gothic revival design of the period. Generally, they possess pointed arch roofs, steep gables, and arches carried by shafts with bases and capitals, roughness of texture, asymmetry and variegated ornament. In his design for the Trumbull House, Crooks blended Gothic features with those of the Stick style. A picturesque style inspired by the work of Downing and formalized by Richard Morris Hunt, Stick designs are known for their applied wooden ornament including multi-textured wall surfaces, boards simulating half-timbering, and decorative roof trusses.

With its steep slate roof, arched porches, and ornate siding, the house built for the Trumbulls certainly presents a distinctive appearance. Horizontal clapboards on the lower story give way to a strongly vertical board-and-batten clapboard on the second floor. Facade elaborations indicate the growing popularity of the late 19th century Stick style ornament, such as the x-boards below the windows and the two-story integrated vertical framing of the windows. Further suggesting its transitional nature, the design of the house does not have such typical Gothic Revival features as pointed-arch windows, diamond-pattern window glazing or gabled vergeboards. Even with the stick details, the general appearance of the house is reserved, a bit austere. The large front porch and the smaller side porch are framed by flattened arches that hold scrollwork floral details, the single curvilinear architectural element in the facade’s design. The strong vertical rise is capped by substantial eave lines. This serves as the base for a steep slate roof peaked by spires and elaborated by pointed dormer windows. The horizontal eaves are echoed by the horizontal green and gray bands of the slate roof.

The windows all have straight lintels consisting of a board slanted over a rounded dowel, which comports with the transitional character of the design toward the Stick style. There is a small rounded porthole window above the side porch; below that a small rectangular window and an even smaller window below that under the porch roof. Each of the windows give light to the staircase inside, perhaps in a nod to Ruskin’s ideas of good design: “[O]bserve if it be irregular, its different parts fitting themselves to different purposes, no one caring what becomes of them, so that they do their work. If one part always answers accurately to another part it is sure to

¹⁹ *New York Tribune*, December 10, 1888.

²⁰ Plate No. 33, *The Builder and Woodworker*, May 1883; Plate No. 52, *The Builder and Woodworker*, July 1883.

²¹ *American Builder*, December 1876.

John H. and Sarah Trumbull House

Name of Property

Ulster County, NY

County and State

be a bad building; and the greater and more conspicuous the irregularities, the greater the chances are that it is a good one."²²

The plan features octagonal dining, parlor and bedrooms making them expansive, open, and bright. This also allowed for delightful efficiencies in the use of space, such as the small windowed boudoir closet off the main bedroom or the coat closet behind the front door. In addition to its large opening to the central hallway of the house, the parlor on the first floor opens with tall glass doors out to the front porch on the east side of the house, and also a smaller glass door to the back porch on the west side. The main bedroom on the second floor above the parlor receives light from three directions.

Door and window frames on the interior are elaborate with the system of round and half-round tracery that is a characteristic of the Gothic Revival. The frames are constructed of simple pine wood and appear to have been originally painted a very light soft green color. The plaster walls were decorated with wallpaper, original pieces of which could be identified under the many layers of accumulated coverings. The first layer has a floral leaf pattern similar to the willow leaf paper that was available at the time from the Morris & Company of London.

Aside from the design of the building itself, its situation within the rocky, forested hillside is immediately striking. Consistent with the design philosophies espoused by Downing and Ruskin, the house is nestled into the large rocks and ledges in the landscape. This required building the house set farther back from the street. As a result, the verticality of the building's mid-century Gothic Revival design is magnified and enhanced by its commanding elevation.

Later History of the Trumbull House

John Trumbull died in 1877, soon after the completion of the house. His obituary in the *Kingston Freeman* states, "Death of a Well-known Citizen. Mr. John Trumbull, of this city, died last evening at his residence at Golden Hill. Mr. Trumbull was a brother-in-law of ex-Senator Lyman Trumbull of Illinois, and a lineal descendant of Governor Jonathan Trumbull, of Connecticut, and of revolutionary fame."²³ There is no evidence suggesting that the couple ever had children.

After John's death, Sarah appears to have found the house and orchard to be more than she could manage alone. In 1881, she had the property listed for sale:

FOR SALE. At Kingston, N.Y., late residence of John H. Trumbull, esq., deceased, about 8 acres or more, under fine cultivation; abundance of choice fruit and shade trees; beautiful suburban location on Golden Hill; ten minutes from churches, schools and post-office; magnificent view of the famed Esopus Valley, the Catskills, and Shandaken Mountains; very desirable for person of moderate means; easy terms.²⁴

It is unclear whether there were no interested buyers, or whether Sarah ultimately changed her mind about selling the property as she would remain there for the rest of her life. She may have continued operating the

²² Ruskin, *Stones of Venice*, 230.

²³ "Death of a Well Known Citizen," *Kingston Daily Freeman*, November 20, 1877.

²⁴ *New York Tribune*, June 10, 1881.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

orchard, at least on a small scale. A small notice in the *Kingston Freeman* described a mad horse that had escaped from her property and bitten someone.²⁵

Sarah Trumbull died just over 30 years later, in 1908, at age 87. Her obituary in the *Kingston Freeman* confirmed that she had been a resident of the city for 50 years and died at her home on Marius Street after a long illness. The writer of the obituary described Sarah as "...a woman of broad intelligence and culture, of devout and consecrated Christian spirit, whose whole life was a beautiful, symmetrical, and worthy one." It also mentions that Sarah bequeathed her "beautiful home on Marius Street" in her will to be used as The Old Ladies Home of the County of Ulster. Sarah was buried next to her husband in Colchester, Connecticut.²⁶

After having lived as a widow for so long, Sarah Trumbull was sympathetic to the needs of elderly single women. To that end, she began working with a group of other women late in life to establish an Old Ladies Home of Ulster County. In her will, she donated her house to the fledgling organization. The Board of Directors for the organization included Julia Dillon, Mary Van Leuven, Mrs. Kate W. Clarke, Mrs. Jennie R. Teller, Mrs. Sara V. DeMerritt, Mrs. Louise Schoonmaker, Mrs. Mary A. Coykendall, Mrs. Carrie T. Snyder, Gertrude Dubois of New Paltz, and L. Marie Cox of Ellenville. Captain John Brodhead of Kingston was its treasurer.²⁷ However, after the organization became the owners of the home, they quickly discovered that it would be inadequate for their aims. As it was built directly onto the rock in the landscape, the house lacked a cellar; this made it difficult to install necessary water, gas, and sewer connections. They sold the house for \$2,000, and kept the money in a fund. After additional years of fundraising, the group was able to build a Home for the Aged in 1930.²⁸

During the early twentieth century, 80 Marius Street was owned by a series of proprietors, all of whom used it as a boarding house. At least one of these owners may have called it Rockledge. Though many people passed through the house's doors as residents of the boarding house, few records remain of this time in the home's history. In 1915, Olga Van Slyke Owen, a Kingston High School student who lived there, composed the song that became the alma mater of Kingston High School. A member of the class of 1918, she wrote the song in her junior year after coming from Kentucky with her mother only a year earlier. She graduated from Kingston High School and continued on to Vassar College where she excelled and eventually became a magazine writer and a literary critic for the *Boston Herald*.²⁹

Maryanne Amacher

From 1981 to 2009, Maryanne Amacher, a sound installation artist considered a major contributor to the genre of sound art and a true innovator and visionary in the world of large-scale musical site-specific installations, owned the house. Born in Pennsylvania in 1938, Amacher studied music composition at the University of Pennsylvania, in Salzburg, Austria, and in Dartington, England before completing graduate work in acoustics and computer science at the University of Illinois Urbana-Champaign. She is best known for her "City Links"

²⁵ *Kingston Daily Freeman*, December 8, 1903.

²⁶ *Kingston Daily Freeman*, February 20, 1908. While she is referred to as the widow of "the late Senator John Trumbull," although his senate record remains undocumented and may be the result of a historical conflation.

²⁷ *Kingston Daily Freeman*, February 20, 1908.

²⁸ "Home For Aged Formal Opening," *The Kingston Daily Freeman*, November 10, 1930.

²⁹ Kingston High School 100th Anniversary Pamphlet (2015), 33.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

series, which she initiated in Buffalo in 1967; the piece, which used 5 microphones in different parts of the city, was broadcast live for 28 hours. She is also well-known for her collaborations with minimalist composer John Cage and Merce Cunningham, a modern dancer and choreographer, during the 1970s. Amacher enjoyed a degree of fame in Europe, taught at Bard College, and was the subject of a documentary film. Professor Amy Cimini, in an academic study of Amacher, suggests she is one of the most influential musicians of the last few decades:

She is frequently cited as a pioneer of what has come to be called "sound art," although her thought and creative practice consistently challenges key assumptions about the capacities and limitations of this nascent genre. Often considered to be a part of a post-Cagean lineage, her work anticipates some of the most important developments in network culture, media arts, acoustic ecology, and sound studies. As a whole, Amacher's work and collected archive represents one of the most important artistic contributions of recent decades.³⁰

A large body of her work was written while she lived at the Trumbull property. Within the documentary on her life, the house at 80 Marius Street is discussed often. It is noted for its character and beauty as well as its state of quirky disrepair. The contributors to the film, her students, friends and colleagues, insist that the house was central to her work. "She was very engaged with the spirit of the house. She had a room where she really thought that she was engaging with the spirits of the house."³¹

Amacher was a renowned experimental musician with a number of large-scale sound installations and prestigious musical collaborations with other established artists to her credit. Although some of her most famous works were produced prior to living in the Marius Street property, she did continue to produce a number of works, as well as teach, while a Kingston resident. After receiving her Grants to Artists award from the Foundation of Contemporary Arts in 1998, Amacher released *Sound Characters (Making the Third Ear)* (1999) on John Zorn's label Tzadik, and contributed to Zorn's collection of critical writings *Arcana III: Musicians on Music* (2000). Her work has been presented at the Walker Art Center, The Kitchen, and at the Museum of Contemporary Art in Chicago. Amacher and experimental guitarist Thurston Moore collaborated on a project that is captured in the thirty-minute film *day trip maryanne* (2005). After receiving her 1998 FCPA grant, Amacher was awarded the Prix Ars Electronica in the Digital Music category for her project *TEO! A sonic sculpture!* in 2005.³² Amacher describes her work, thusly:

In a departure from frontally staged concert and theater productions, an entire building or series of rooms provides a stage for the sonic and visual sets of my installations. In *Music for Sound Joined-Rooms*, and *Mini-Sound Series I* use the architectural features of a building to customize sound, visual, and spatial elements, creating multi-dimensional environment-oriented experiences, anticipating virtual immersion environments.³³

Amacher likely purchased the house at Marius Street after many years of 'borrowing' others' homes for her works. "In 1980, the conductor Dennis Russell Davies turned over his home in St. Paul to Amacher; she

³⁰ Amy Cimini, "Telematic Tape: Notes on Maryanne Amacher's *City-Links* (1967-1980)," in *Twentieth Century Music* (New York: Cambridge University Press, 2017), 2.

³¹ *IMAFiction #06 13 Maryanne Amacher*, digital video, interviews by Elisabeth Schimama and camera by Elena Tikhonova, (2013), 08:14. Available at < <http://ima.or.at/imafiction/video-portrait-06-maryanne-amacher/>>.

³² Foundation for Contemporary Arts, "Maryanne Amacher," Available at <<http://www.foundationforcontemporaryarts.org/recipients/maryanne-amacher>>.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

proceeded to transform the space into one of her multiroom sound installations...She loaded the house with speakers, hiding them under stairwells, behind walls and in closets...This was not a style suited to recordings, and Amacher's psychoacoustic effects can't be experienced through headphones."³⁴ For an artist who was so engaged with space and architecture, there would have been no way to avoid being influenced by the very space she resided in. Amacher sought out and purchased the Marius Street property in an already compromised state of relative disrepair, but she was able to see past the ramshackle quality of the house and reveled in its architectural beauty. By owning a home with apparently just the right acoustic qualities for her, Amacher allowed herself to live and breathe her work and to have her own personal canvas upon which to create and explore for the second half of her career.

However, her home fell further into disrepair as her own health declined. Perpetually low on funds and a perceived eccentric, Amacher retreated to two rooms from which she lived and worked, venturing out to use the bathroom with a bucket over her head, in case of falling debris. Yet, despite these conditions, Amacher had a number of devoted students and acolytes who assisted her in her productions and even in daily life. There was always a budding musician or former students renting a room there, or just crashing for a time. Some offered to be medical proxies and others brought her needed provisions when she was unwell.

At the time of her death, a number of former students, friends and fellow artists attempted to preserve her works and papers. There was extensive water damage and animal infestations which put her old reels of music recordings and paperwork in real peril. Despite the potential disaster such conditions presented, a huge number of items were safely recovered and placed in storage with continued efforts to catalogue and archive her works and to establish her as a great artist of the time. Even the way her work was preserved reinforces the sense of how much the house itself meant to her musical efforts. "At present the archive is organized contextually or topographically, meaning that each box represents and contains a physical area in her home/studio."³⁵ One cannot access her legacy without, in some way, revisiting her actual living quarters.

It was not only the Marius Street house that made an impression on Amacher. It has been said that Amacher was particularly fond of the sound of trains, a sound that is nearly ubiquitous in the City of Kingston with its crisscrossing, busy railway network. There is no doubt that her residence, both in the house and the city of Kingston, had a profound influence on her work. After additional time has passed and greater historical and critical context has been developed, the significance of Amacher's work and her association with the Trumbull House during the last decades of her life and career should be assessed for its potential to contribute an additional area of significance to this National Register nomination.

After Amacher's death in 2009, the house was bank-owned, sat vacant, and continued to deteriorate. In 2014, the City of Kingston seized the property for unpaid taxes. Dennis and Valerie Connors, the current owners, purchased the house the following year. Since then, they, with the assistance of their son James and local craftsmen, have been working to repair the extensive damage and restore the house following Crooks' original plans. Their dedicated work has been praised by the Friends of Historic Kingston, the City, and members of the community.

³³ Foundation for Contemporary Arts, "Maryanne Amacher," Available at
<<http://www.foundationforcontemporaryarts.org/recipients/maryanne-amacher>>.

³⁴ Seth Colter Walls, "Reviving a Composer's Ghostly Sounds," *New York Times*, May 21, 2017.

³⁵ Amy Cimini, Bill Dietz, Dustin Hurt, Thomas Patteson, and Micah Silver, "Amacher Archive," handout, 1.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

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John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

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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): _____

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

10. Geographical Data

Acreage of Property 1.19 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>581485</u> Easting	<u>4641828</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

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

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

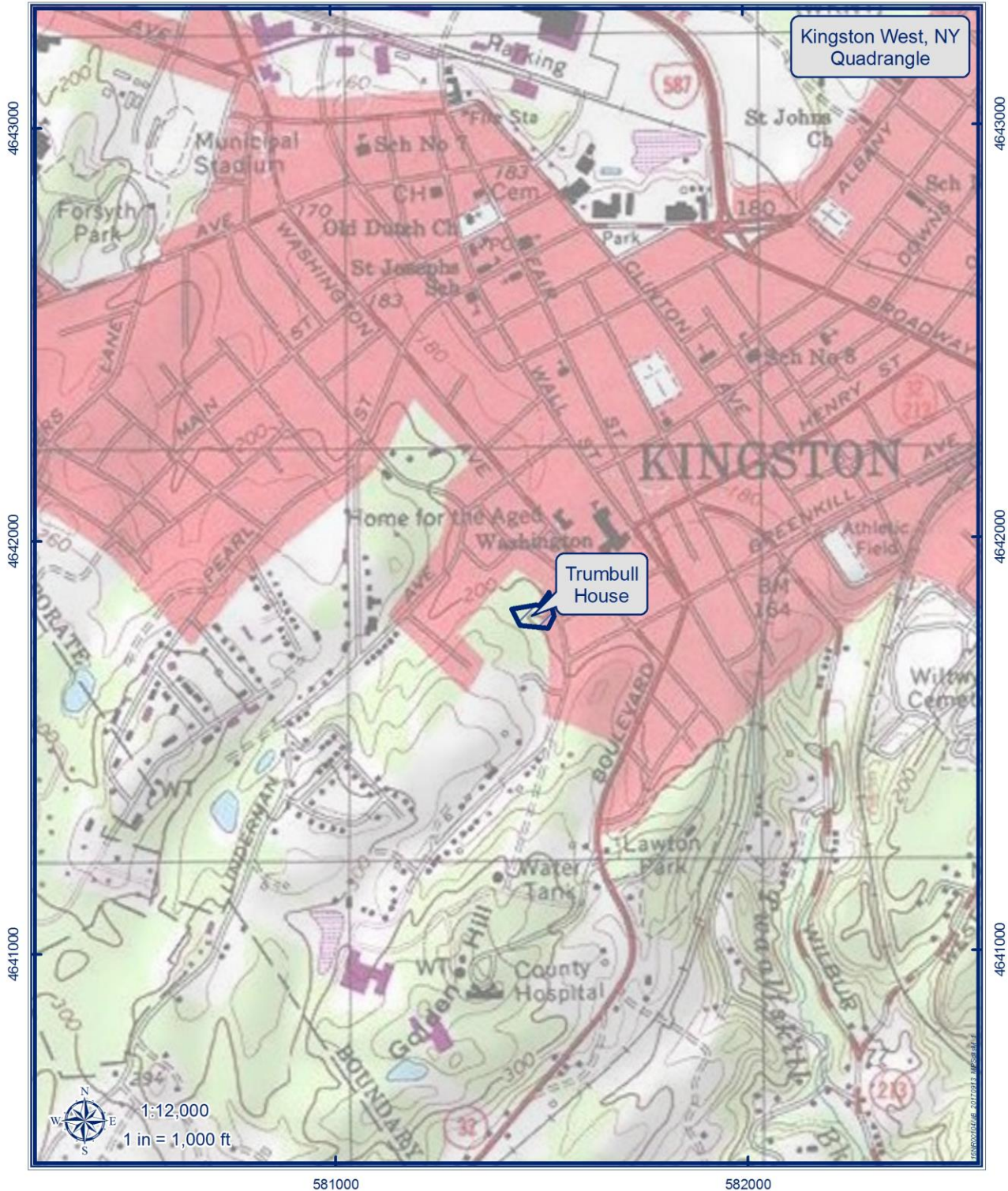
The nominated parcel is the land historically associated with the John H. and Sarah Trumbull House.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

John H. & Sarah Trumbull House
City of Kingston, Ulster County, New York

80 Marius Street
Kingston, NY 12401



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



 Trumbull House



**Parks, Recreation
and Historic Preservation**

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

John H. & Sarah Trumbull House
City of Kingston, Ulster County, New York

80 Marius Street
Kingston, NY 12401



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



Parks, Recreation
and Historic Preservation

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

11. Form Prepared By

name/title Dennis Connors (edited by Jennifer Betsworth, NY SHPO)
organization _____ date October 2017
street & number _____ telephone _____
city or town _____ state _____ zip code _____
e-mail _____

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:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: John H. and Sarah Trumbull House

City or Vicinity: Kingston

County: Ulster State: NY

Photographer: David Lee

Date Photographed: August 2017

Description of Photograph(s) and number:

NY_Ulster County_John H and Sarah Trumbull House_0001
Façade, facing west

NY_Ulster County_John H and Sarah Trumbull House_0002
Façade and south elevation, facing north

NY_Ulster County_John H and Sarah Trumbull House_0003
View from hallway onto porch, facing east

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State

NY_Ulster County_John H and Sarah Trumbull House_0004
First floor hallway, facing northeast

NY_Ulster County_John H and Sarah Trumbull House_0005
First floor, sunroom addition, facing east

NY_Ulster County_John H and Sarah Trumbull House_0006
Second floor hallway, facing northeast

NY_Ulster County_John H and Sarah Trumbull House_0007
Second floor, bedroom, facing southeast

NY_Ulster County_John H and Sarah Trumbull House_0008
Second floor, bedroom, facing south

NY_Ulster County_John H and Sarah Trumbull House_0009
Second floor, bedroom, facing east

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.).

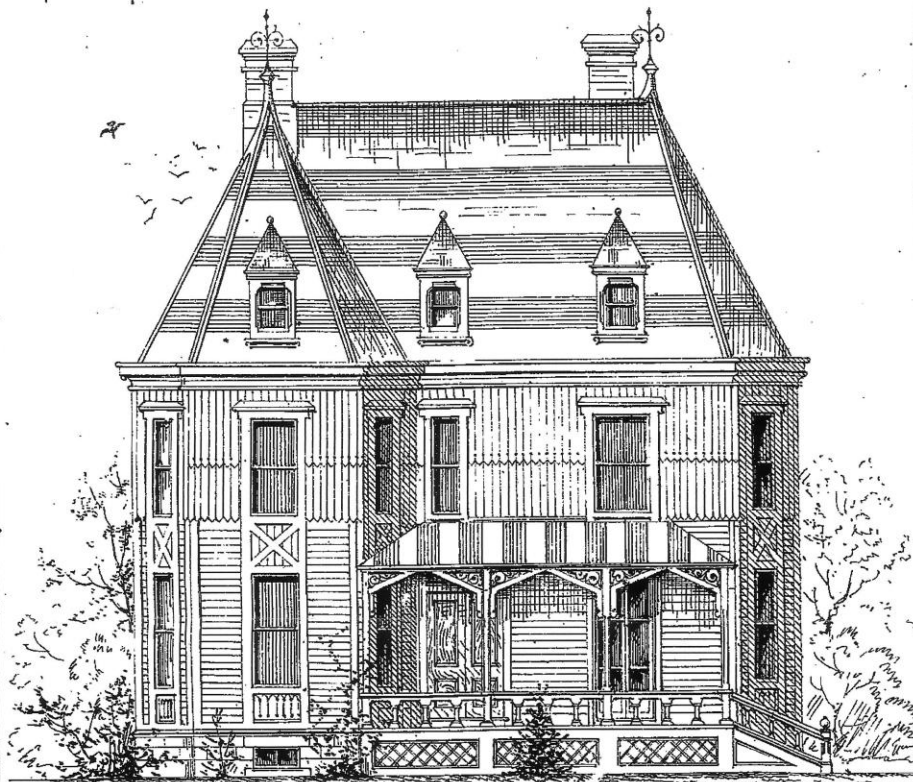
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to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

John H. and Sarah Trumbull House
Name of Property

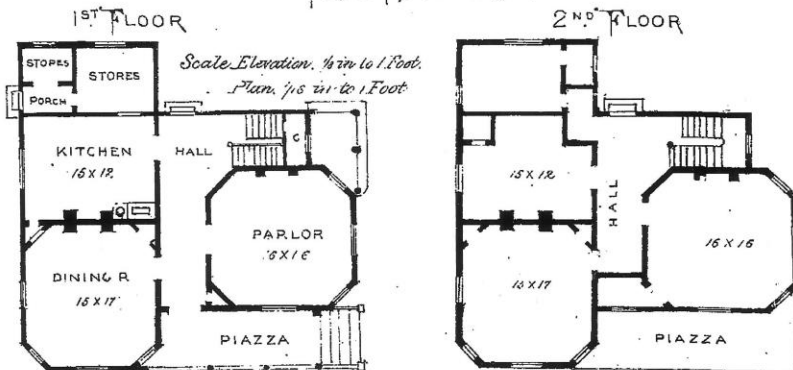
Ulster County, NY
County and State

THE AMERICAN BUILDER.

PLATE No. 48



FRONT ELEVATION.



HOUSE AT KINGSTON, N.Y. FOR JOHN TRUMBULL ESQ^{RE}
ARTHUR CROOKS ARCHT. N.Y.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State



Trumbull House, ca. 1910.

John H. and Sarah Trumbull House
Name of Property

Ulster County, NY
County and State



Trumbull House, ca. 1920.



















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: 12/19/2017 Date of Pending List: 1/29/2018 Date of 16th Day: 2/13/2018 Date of 45th Day: 2/2/2018 Date of Weekly List: 2/2/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 2/2/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

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

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



THE ASSEMBLY
STATE OF NEW YORK
ALBANY

COMMITTEES
Ways and Means
Economic Development, Job Creation,
Commerce & Industry
Health
Higher Education

KEVIN A. CAHILL
Assemblymember 103rd District

CHAIR
Assembly Insurance Committee

August 7, 2017

Rose Harvey, Commissioner
New York State Office of Parks, Recreation & Historic Preservation
Agency Building One
Empire State Plaza
Albany, New York 12238

Dear Commissioner Harvey:

I write regarding the application of Dennis Connors for recognition of his property at 80 Marius Street in Kingston for listing on the New York State Historic Register. I urge all due consideration and offer any assistance you may require to advance this designation.

Designed by Arthur Crooks, known primarily for his ecclesiastical architecture, in the Victorian-Gothic style of 1876, the house appeared in American Builder magazine in December of that year. The building was originally constructed for the family of John and Sarah Trumbull, closely related to the famous Senator and Abolitionist Lyman Trumbull. Many years later it was also the residence of Maryanne Amacher, a Twentieth Century sound installation artist and Bard College professor.

This home was in an advanced state of disrepair when purchased by Mr. Connors, who began the laborious task of meticulous restoration over three years ago. He has faithfully followed the original drawings for the residence researching paint color, wallpaper and building plans. Unique features include octagonal rooms, two chimneys, a steep slate roof, arched porches and wood sided delineations.

The applicant has done a remarkable restoration of a notable home of former residents of distinction in our city and national history and culture.

Sincerely,

Kevin A. Cahill
Member of Assembly

KAC: th

CITY OF KINGSTON

Office of the Mayor

mayor@kingston-ny.gov

Steven T. Noble
Mayor



September 26, 2017

The Honorable Rose Harvey
Commissioner, New York State Office of Parks,
Recreation and Historic Preservation
Agency Building 1
Empire State Plaza
Albany, NY 12238

Dear Commissioner Harvey:

It gives me great pleasure to express my support the nomination of the Trumbull Amacher House, 80 Marius Street, Kingston, New York to the State and National Register of Historic Places.

Kingston, the third oldest city and largest surviving early Dutch settlement in New York State, has some of the oldest and most historic architecture in the Hudson River Valley and the state. As a city that values its history, we make every effort to preserve significant structures and buildings throughout our community. The Trumbull Amacher House was built in 1876 for John H. Trumbull and was designed in a fashionable Gothic style. One of the key contributions to the historical significance of the Trumbull Amacher House is that the architect, Arthur Crooks also designed City Hall, here in Kingston.

In addition to the beauty and structural integrity of this house, it was originally home to the members of the historically prominent Trumbull family, and in 1979, it became the residence of Maryanne Amacher, a well-known experimental composer and sound installation artist. It's essential that we preserve such an architecturally and historically significant house.

Kingston strives to maintain the beauty and history of our City. We receive visitors and tourists from near and far, who simply want to experience the rich culture and history that we have here. This includes buildings, such as the Trumbull Amacher House. I respectfully request that this house be added to the State and National Register of Historic Places.

Thank you for your consideration.

Sincerely,

Steven T. Noble
Mayor

STN:lbt

CITY OF KINGSTON

Office of the Mayor

mayor@kingston-ny.gov

Steven T. Noble
Mayor



November 6, 2017

The Honorable Rose Harvey
Commissioner, New York State Office of Parks,
Recreation and Historic Preservation
Agency Building 1
Empire State Plaza
Albany, NY 12238

Dear Commissioner Harvey:

I write in response to your letter requesting that I either agree or disagree with the New York State Board for Historic Preservation's consideration of listing the Trumbull Amacher House, 80 Marius Street, Kingston, New York to the State and National Register of Historic Places.

I wish to express my strong support for this nomination, as it would provide additional protections and opportunities for this property. It's essential that we do everything in our power to preserve prominent structures, such as the Trumbull Amacher House to continue celebrating Kingston's rich culture and history.

Thank you for your consideration.

Sincerely,

Steven T. Noble
Mayor

STN:lbt



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



14 December 2017

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

John and Sarah Trumbull House, Dutchess County
New Guinea Community Site, Dutchess County
George W. Bellows House, Ulster County
Wampsville Presbyterian Church, Madison County [not owned by religious]
Lipe -Rollaway Corporation Building, Onondaga County
Ridgewood Reservoir, Kings and Queens Counties
Greenacre Park, New York County
Lanai, New York County
Smith-Ransome Japanese Bridge, Suffolk County
Old Town of Flushing Burial Ground, Queens County
Saxe Embroidery Company Building, Bronx County
Kingston City Almshouse, Ulster County

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

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office