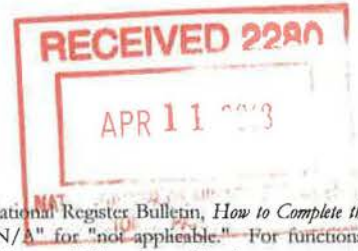


SC-2465

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 CRANE HOUSE

other names/site number CRANE HOMESTEAD

name of related multiple property listing N/A

Location

street & number 220 DOSEN ROAD

city or town MIDDLETOWN VICINTY (TOWN OF WALLKILL)

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

not for publication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.)

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

Category of Property

(Check only **one** box.)

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

Number of Resources within Property

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

| Contributing | Noncontributing | |
|--------------|-----------------|--------------|
| 1 | 2 | buildings |
| 0 | 0 | sites |
| 4 | 0 | structures |
| 0 | 0 | objects |
| 5 | 2 | 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.)

LATE VICTORIAN: Queen Anne

Materials

(Enter categories from instructions.)

foundation: STONE

walls: VINYL SIDING, WOOD SHINGLE

roof: ASBESTOS-CEMENT, ASPHALT

other: GLASS, METAL, BRICK

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Narrative Description

Summary Paragraph

The Crane House is a largely intact representation of Queen Anne-style domestic architecture located on Dosen Road in the Town of Wallkill, immediately north of the City of Middletown, in Orange County, New York. Built in 1897 for the Crane family—as the centerpiece of a prosperous dairy farm following the loss, to fire, of an earlier dwelling—the nominated house survives to present times with a majority of its Late Victorian-era character-defining spatial and ornamental features intact. The house's form is predicated on two gable roofed principal blocks, aligned with parallel roof ridges, with intersecting gable-roofed masses located where these two units engage one another, on the north and south side elevations; a three-sided verandah fronts the house, its lathe-turned and sawn components with stylized foliate motifs being among the exterior's principal character-defining features. Inside the Crane house retains its compact floor plan which at first-floor level includes a stair hall with open-stringer staircase and an octagonal-shaped dining room which communicates with the hall, a sitting room, and the north side of the verandah outside. Upstairs are four bedrooms, the central two of which correspond with the angled bays of the north and south elevations; this upper level can be approached either via the principal staircase or otherwise by means of an enclosed rear service stair. The house's interior retains the bulk of its original plaster on wood lath finish in addition to almost all of the deeply varnished chestnut from which the staircase components, paneled doors, and moulded door and window casings were fashioned. Although the original exterior treatments are presently covered with synthetic siding and roofing materials, the house is nevertheless substantially intact to the turn of the twentieth century and retains any number of important character-defining features.

Narrative Description

Overview

The Crane House is a two-story, light wood frame dwelling of modest Queen Anne-style characteristics erected in 1897. It is characterized by a relatively compact plan consisting of two principal gable-roofed blocks, which are aligned with parallel roof ridges, and projecting three-sided bays with corresponding intersecting gable roofs on its two side elevations, these being positioned where the front and rear blocks engage one another. A broad verandah with lathe-turned and sawn decorative components fronts the principal road-side elevation and from there is carried around to the sides before terminating. Although the building is presently clad with vinyl siding, which like the asbestos-cement roof shingles was applied over earlier exterior sheathing materials, in that instance wood shingles, the house's exterior otherwise largely reflects historic-period conditions with minor exceptions, and it retains most all of its Late Victorian era character-defining features. As with the exterior, the interior is highly intact to the house's date of construction in the later 1890s, and it exhibits little in the way of non-historic alteration. The first-floor contains an entrance hall, front parlor, and an octagonal-shaped dining room in addition to a kitchen and sitting room, while the upstairs plan consists of four bed chambers; both the basement and attic were left unfinished

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originally and remain so. In addition to retaining its historic period floor plan, the Crane house also retains most all of its original wood and plaster finish work, consisting in large measure of deeply varnished chestnut woodwork, including paneled doors (some of which are glazed), reeded door and window architraves with roundel corner blocks, some original plate-glass windows and Queen Anne-type sash, a principal staircase with characteristic heavy lathe-turned components, and original yellow pine wood flooring and plaster-on-lath wall and ceiling finishes. The house retains 13 original wood sash units in addition to eight which are hung with replacement sash. A forced-air furnace has provided central heating from the time the house was built; there are no fireplaces.

Location & Setting

The nominated house is located at 220 Dosen Road in the Town of Wallkill, Orange County, New York. It is located approximately halfway between Dosen Road's intersection with Van Burenville Road, to the southwest, and New York Route 17, to the northeast, a short distance west of Dosen Road's intersection with Decker Road. This general vicinity, located in the Town of Wallkill and immediately north of the more densely populated City of Middletown, is known variously as Fair Oaks and Purdy's Station, the latter a reference to a one-time "milk stop" on the former Ontario & Western Railroad which serviced the shipping needs of local dairy farms. The character of Dosen Road moving to the northeast, away from the nominated property and towards the Route 17 intersection, is predominately characterized by recent residential development; moving in the opposite direction, southwesterly towards Van Burenville Road, the character of landscape is much different, consisting of expanses of agricultural land and dense woodlots with only scattered residential development.

The nominated house was oriented with its façade facing towards Dosen Road and with the parallel roof ridges of its two principal blocks aligned on a northwest-to-southeast axis; thus, the façade is oriented to face roughly westward, though tending to the north (for descriptive purposes the façade will be referenced as the west elevation, the southeast rear elevation as the east elevation, and the side elevations as north and south). The house is set back from the road and was erected on a flat shoulder of land, the grade falling off slightly to the northeast and southwest and more sharply to the southeast, behind the dwelling. The nominated house was, at the time it was completed in 1897, the architectural centerpiece of a prosperous dairy farm, but today it remains as the sole surviving historic architectural component, the attendant barns and other outbuildings of this dairy farm having since been lost; the current outbuildings, both of which are self-contained gable-roofed constructs located to the rear of the house and serviced by a semicircular driveway, are non-contributing resources given their relatively recent date of construction. The house is framed to either side by copses of mature deciduous trees which provide shade when leafed out, and behind it is an expanse of open field framed in the middle distance by woods. The site of the main dairy barn, located northeast of the house, is still readily discernible in the landscape, as is an associated corner stone which is inscribed with the "1874" and the initials "W.U.," the latter referencing the property's one-

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time association with the Uptegrove family, which owned this property prior to the Cranes. The property additionally includes sections of rough-laid stone wall, some early and some more recent, in addition to three hand-dug wells, one of which was associated with the dairy barn.

Exterior

The facade of the Crane house consists of the two-bay wide section of the main block and the one-bay-wide section of the angled bays of the side elevation, which are recessed from the remainder of the façade and accommodate doors to the interior from the porch at first-story level. The principal entrance, which is protected by non-historic storm doors, is fitted with double-leaf glazed and paneled doors, each of which has a large glazed upper panel with two wood panels below. To the right (south) of the entrance is a double window, a motif which is repeated above at second-story level; above the entrance is a single window. All openings are hung with one-over-one sash. The doors to the interior from the angled side bays, where the porch terminates, are also of a glazed and paneled type with a large glazed panel with wood panels above and below, the panels above the glazing being arranged horizontally and the two below arranged vertically. Prominently situated in the gable field are a pair of square-shaped windows which are fitted with Queen Anne-type sash, having a clear glass center panel which is bordered by square and rectangular-shaped colored panes. Vinyl siding and shingling currently covers the original clapboard sheathing of the superstructure and the fish-scale shingled gable field. The three-sided verandah has wood flooring and five evenly spaced lathe-turned posts along the front in addition to three which carry it around the side elevations; sawn brackets with a foliate motif provide a modest decorative flourish at the tops of the posts. Wood lattice panels screen the unfinished area beneath the porch from view.

The north elevation has two Queen Anne-type casement windows corresponding with the main block, one each at first and second-story level, which provide the principal staircase with natural light. The two-story angled bay is centered within this elevation, as it is on the opposite elevation, and in addition to the door from the porch has two large windows at first-story level and three at second-story level. There is an intersecting gable corresponding with this bay feature, and it has a four-light wood casement window situated in its gable field, which is fitted with faux fish-scale shingles. The rear block has a Queen Anne style window, a door with projecting pentice hood, and a large square-shaped window at first-story level and a single narrower window at second-story level. The roof is clad with asbestos-cement shingles and a small brick chimney rises from the roof of the main block, just off of the ridge on the roof's south pitch. The south elevation is of generally similar conception but with the following differences. The front block has two large windows apiece at first and second-story level instead of the smaller casements which light the staircase. The treatment of the intersecting bay feature is the same, but the fenestration corresponding with the rear block is different, as a porch which was once located there has been replaced by a sunroom with pent roof and a large bowed bay window and a skylight. At second-story level there is a single Queen Anne-type

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casement window, and a dormer punctuates the south pitch of the roof; it has a single window hung with one-over-one sash and faux shingled gable.

The rear elevation was modestly conceived and has sparse fenestration consisting of a single one-over-one window at second-story level and a square-shaped casement window in the gable field; there is additionally a bay window corresponding with the sunroom addition, the latter feature being positioned where an open porch was once located. At the time the house was renovated an accessible-at-grade garage was created, corresponding with the unfinished basement.

Interior

The interior of the Crane House is substantially intact, in terms of its plan and finish work, to its date of construction near the turn of the twentieth century. With the exception of those changes made to the kitchen and bathrooms, and the addition of a sunroom, which was built above a basement cistern where a deteriorated porch was once located, the nominated house retains a majority of its Late Victorian-era spatial and aesthetic features. From the house's principal entrance off of the verandah which fronts on Dosen Road, double-leaf entrance doors with stained-glass glazed panels lead into an offset stair hall; the north wall of this hall is occupied by the house's principal staircase, to the south is a partition wall which separates the hall from the original front parlor to the immediate south while to the east, at the other end of the hallway, is the house's octagonal-shaped dining room, its most noteworthy space. South of the dining room is a sitting room or study, while behind it is a kitchen and pantry to the south of which is the sunroom, an addition to the original floorplan which occupies space formerly given over to an open porch. The main staircase is of a characteristic Late Victorian-era type, being of open-stringer design and having heavily lathe-turned wood newel posts capped by globe finials, heavily turned balusters and a moulded handrail. The stair rises to a low landing abutting the north wall, which is lighted by a Queen Anne-type window, before turning ninety degrees to approach a second landing, which also has a corresponding Queen Anne-type window, before turning ninety degrees again and completing its run to the second-floor level. Both of these windows are operable as the sash can be raised upwards into pockets in the wall. The clear and colored glass windows which light the upper and lower stair landings are trimmed with reeded architraves with roundel corner blocks at all four corners. As with all of the woodwork in the house, it was fashioned from natural grain chestnut, which is unpainted and deeply varnished, again in characteristic fashion for this period. Opposite the stair landing is a door which provides communication between the hallway and the front parlor. In addition to this staircase, there is an enclosed service staircase located between the kitchen and sunroom; it provides vertical communication from the basement to the attic (the principal staircase runs only between the first and second floors).

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The Crane house's octagonal-form dining room contrasts flat plaster on wood lath wall and ceiling treatments (the walls are presently covered with wall paper, as they are in the adjacent sitting room) with varnished natural grain chestnut woodwork, the design motif which is present throughout both the first and second story rooms. There is a closet located beneath the front stairs on the west wall, and it is hung with a four-paneled door. The reeded casing with roundel corner blocks that forms a surround for this door, and which was employed for the staircase casement windows, is repeated throughout the dwelling; the bases of these casings are moulded and incorporated into their corresponding sections of baseboard. Next to this door, on the angled northwest wall, is the glazed-and-paneled door which leads outside to the verandah; it has two vertical panels at its base, a large beveled glass panel above, and is terminated by an upper horizontal panel. These doors, as with almost all of those in the house, retain original hardware inclusive of highly ornate cast butt hinges and mortise locks with plain face plates and dark ceramic knobs. A large opening provides communication between the dining room and the sitting room and is fitted with sliding pocket doors, a feature which is also employed between the sitting room and the front parlor, thereby allowing these rooms to be segregated from one another as desired; these retain original hardware in the form of folding keys. The angled walls flanking the opening between the dining room and sitting room are occupied by corner cabinets with glazed upper leaves, these being a later addition to the house post-dating the historic period. The plan of the sitting room features the expression, internally, of the three-sided intersecting bay of the south elevation, but this room is not octagonal in shape as the adjacent dining room is, given its east, north and west walls meet one another at right angles. A door on the southwest angled wall leads to the south side of the verandah outside, and both the door and casing are treated in the same manner as that located in the same position on the opposite side of the plan. As for the front parlor, it is characterized by the same overall plaster and wood treatments, with a picture rail being positioned over the window casings on the south and west walls. All of these rooms retain narrow strip flooring. A large central floor register on the principal floor, in addition to smaller registers located in the ceiling, allow for the movement of heat through the house.

The kitchen is located behind the dining room, at the rear of the plan, and largely reflects non-historic conditions now. An associated pantry, of the pass-through type, was originally situated between the dining room and kitchen, but has since been enclosed in order to accommodate a washing machine and dryer which face into the kitchen. The reeded casing and roundel corner blocks nevertheless remain to indicate its historic position, though the open pass-thru has been closed off and is now fitted with a glass-front cabinet. Between the kitchen and the sunroom is a service staircase which provides vertical circulation to the rear of the second floor and the attic, as well as to the basement.

The second-floor plan mirrors, to a large extent, the floor plan below. The front bedroom, located astride the upper stair hall, largely matches the configuration of the parlor below, as do the two central bedrooms, in which the

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angled walls of the projecting bays of the side elevations are expressed. Those two rooms are separated by a range of closets and there is additionally a short hallway which allows for communication with the service stair. The fourth bedroom is located at the rear of the plan. The finishes on this floor largely reflect those established at first floor level, so far as the nature and character of plaster and woodwork.

Dairy Barn Foundation (1 contributing structure), ca. 1874

Two walls remain from this barn, which burned in the 1950s, as does the date stone, on which is inscribed with the year 1874.

Dairy Barn Well (1 contributing structure)

This well is located near the barn foundation, which was situated in relation to the milking parlor, between the barn and Dosen Road.

Well & Pump (1 contributing structure)

This well is located on the north side of the house and probably serviced the house's water needs prior to the introduction of plumbing; it has a circular concrete pad and a cast-iron handpump.

Well (1 contributing structure)

A third well is located immediately off of the front verandah's southwest corner; while the well itself is cited as a contributing structure, the wood portion with small gabled portion that rises above the square-shaped concrete pad is not.

Non-contributing barns (2 total)

There are two non-historic barns located on the property, both of which post-date 1977 and which were built on rectangular self-contained plans with wood frames and gable roofs. The smaller of the two was oriented so that its roof ridge is parallel with that of the house; it has a gable-front orientation with a single overhead door on its northwest gable elevation. The larger barn was oriented so that its roof ridge is perpendicular to the other two buildings and it has three evenly-spaced bays located on its northwest eave's front elevation.

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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

1897

Significant Dates

1897

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Period of Significance (justification)

The cited period of significance, 1897, corresponds with the construction of the house.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

Synopsis

Built in 1897, the Crane house is a locally important representation of Queen Anne-style domestic architecture in the Town of Wallkill which was built as the centerpiece of a profitable dairy farm on the outskirts of the City of Middletown in Orange County, New York. Tradition maintains that the nominated house was erected for the Crane family following the loss by fire of an earlier dwelling; it was constructed the same year that William Henry Crane (1823-1897), who had owned and farmed these lands since the mid-1860s, died, and it subsequently served first as the house of his son James E. D. Crane and, later yet, Kingsley Crane, both of whom continued to farm the adjoining lands, the latter into the 1930s. The Crane house is now all that remains of this historic Wallkill farmstead, the dairy barn having burned in the 1950s, leaving the dwelling as the only architectural representation of the Crane's occupancy of these lands. Although in many regards a modest representation of this Late Victorian-era design mode, the nominated house is nevertheless highly intact and remains as a tangible outward expression of the relative prosperity of this one-time dairy farm and the tastes of the Crane family, which had farmed the adjacent lands since acquiring them from the Uptegroves in the mid-nineteenth century. Notwithstanding the introduction of synthetic siding to the exterior, which was applied over earlier sheathing materials, the Crane house retains the large majority of its historic features, both aesthetically and spatially, and it also remains a conspicuous presence on a part of Dosen Road which has witnessed considerable residential development in more recent times. As such it serves as a salient reminder of this area's earlier history and the prosperous dairy farms which at one time were serviced by nearby milk stops on the New York, Ontario & Western Railroad. The Crane house is being nominated to the National Register of Historic Places under Criterion C in the area of Architecture at the local significance level.

Historical Background

The Town of Wallkill was formally established in the immediate pre-Revolutionary War period, in April 1772. It was formed from lands that had to that time comprised the Wallkill Precinct, which itself contained holdings associated with two early land patents in that region, the Minisink Angle and the John Evens Patent. The Wallkill Precinct at one time contained lands within what is now Ulster County; however, following the creation of the present-day border between it and Orange County in 1798, it was truncated from its original extent. The concerted settlement of that region of Orange County was largely a post-Revolutionary War phenomenon; among the important early milestones in the town's history was the formation of a Congregational Church in the Howells area in 1782, and George Houston's settlement on a 300-acre parcel in Neelytown, located in the southeastern portion of the town. Houston's land had been purchased for him by his father, James Houston, a descendant of the Rev. Joseph Houston, the first minister of the Goodwill Presbyterian Church in the nearby Montgomery area. In 1796 a Presbyterian church was organized at George Houston's home, for which he donated three acres for a church site

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and burial ground. The prevailing Scottish cultural complexion of the area that developed around this church came to bear the fitting name of Scotchtown. In addition to its Presbyterian and Congregational churches, the town's early religious organizations also included an Old School or Primitive Baptist Church, and all served as core institutions around which the first Wallkill settlements were made and subsequently developed.¹

The nominated property was owned in the middle decades of the nineteenth century by the Uptegrove family, which in the mid-1860s sold it to the Cranes. It had previously been owned and improved by members of the Horton family, some of whom later intermarried with the Uptegroves; the brothers Silas and Barney Horton came to Wallkill as pioneers and resided for a time in a log cabin, and in later years they recounted keeping a fire in front of their crude dwelling in order to keep the wolves at bay.² The Uptegrove family, originally Opdengraef, first came to America from Holland as part of William Penn's Pennsylvania colonizing efforts and settled in the Germantown area of that state.³ The occupancy of the Uptegroves on the nominated property is portrayed in the inscription "W. U. 1864," which was rendered on a stone by William E. Uptegrove (1852-1935). Uptegrove was about 12 years old at the time that inscription was rendered, and he was residing on the farm with his mother and father, Josiah Pierson and Mary Ann Uptegrove—the latter a daughter of the pioneer Silas D. Horton—in addition to two siblings and Emma and Mary Horton, relations of his mother, Mary. In later years William E. Uptegrove and his younger brother, Jerome P., removed to Brooklyn, New York, where they established William E. Uptegrove & Brother, a successful wholesale lumber business with locations in Greenpoint, Brooklyn and Johnson City, Tennessee. W.E. Uptegrove's 1926 autobiography provides a number of salient details about the farm prior to the Crane's ownership. The focus of the family's farming efforts was dairying, and its output included the grain needed to feed the livestock, wheat for the family's own flour, and milk used for butter making; "as soon as a butter tub was filled which was the product of several day's work it was taken to the nearest railroad station for shipment to New York."⁴ Uptegrove noted that the surrounding farm community of his youth was "composed of a very substantial class of native-born Americans, and their homes and surroundings as well as the farms indicated thrift."⁵ Uptegrove's account also noted the circumstances of his family farm's sale to the Cranes:

In the Fall of 1865 my father sold the farm. I was then 13 years old. I think my mother prevailed upon my father to give up the farm in order that their sons might have greater advantages. So, in January 1866 an auction sale was advertised, and in the one day's sale our dairy, farming tools and implements were all disposed

¹ This overview paragraph of the town's early history is a paraphrasing of the work of Wallkill town historian Dorothy Hunt-Ingrassia.

² William E. Uptegrove, "Autobiography of William E. Uptegrove" (1926).

³ Ibid.

⁴ Ibid.

⁵ Ibid.

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of. I have a distinct recollection that the sale of cows averaged \$55 per head, and that the auctioneer was jubilant, as that was considered a high average price. A neighbor at the sale wanted to buy our Shepherd dog, and my father referred him to me, telling him that whatever bargain I made was all right. I sold the dog and the dog-house to his neighbor for \$10, and this sum was added to my personal wealth.⁶

William Uptegrove's father, Josiah (1824-1905), had been born in the nearby Van Burenville area of Wallkill. He was associated with Orange County's first farmer's creamery, the Rockville Creamery Association, which Uptegrove managed for a time as the association's first president and general manager, and following the sale of the nominated farm removed to Middletown where he worked as a merchant, first in association with John Bell and later yet independently.⁷

The Crane family, which was responsible for the construction of the nominated dwelling, traces its North American origins to Jasper Crane (1605-1680), a native of Hampshire, England, and a London merchant who emigrated to the New Haven Colony, Connecticut, in 1639 and who was later associated with the early development of Newark, New Jersey. From Newark, where Crane is buried, members of the family migrated to, among other locations, Orange County, New York and parts of Ohio. Captain Josiah Crane (1745-1822) was the forebear of the Orange County line, having been born in Newark.⁸ A hatter and furrier in Morristown, New Jersey, he served the patriot cause during the American Revolution as a captain in the Continental Army, and in 1783, at the conclusion of hostilities, established a pioneer homestead in Wallkill, which was at that time still largely unsettled.⁹ The nominated farm's association with the Crane family begins with William Henry Crane, a son of Josiah Crane (1795-1869) and Kezia Saxton Sturgis Crane (1805-1884) and a brother of James M. Crane, a prominent Orange County educator.¹⁰ Josiah Crane was a teacher and farmer who resided near the hamlet of Circleville and in later years dedicated himself entirely to agriculture, and he was additionally a Justice of the Peace and an elder in the Presbyterian church located at Circleville. The 1860 federal census indicates that William H. Crane was already farming by that date in the Town of Wallkill; he and his family were residing adjacent to a farm owned by James Teed Gillen (1822-1885), a brother of his wife, Mary Jane Gillen Crane. It appears that the family of William H. Crane may have previously resided for a time in Sullivan County, New York, given the birth of a child there in 1844.¹¹

⁶ Ibid.

⁷ Josiah Pierson Uptegrove obituary, *Middletown Daily Times*, 4 October 1905.

⁸ Claude G. Crane to Mrs. Paul Weisshaar, 1 May 1933; copy maintained by former owners of the house.

⁹ *Portrait and Biographical Record of Orange County, New York* (New York & Chicago: Chapman Publishing Co., 1895), 299.

¹⁰ Ibid.

¹¹ "Obituary: Harrison H. Crane," *Middletown Daily Times*, 9 March 1904.

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The area of the Town of Wallkill which contains the nominated property was known for a time as Purdy's Station, the name given to a stop on what was, in the 1870s, the New York & Oswego Midland Railroad, and later the New York, Ontario & Western Railroad. This station—in essence nothing more than a trackside stop—like the Fair Oaks “station” to the southeast, was an important milk stop on the rail line which allowed the area's many dairy farms to more expeditiously transport their products, this at a time when Orange County's dairy industry was foremost among those in the state given its relative proximity to the burgeoning New York City market and the growing efficiency of rail transportation. As noted an account published in Rutteber and Clark's 1881 county history, Purdy's Station was nothing more than “a stopping-place on the New York, Ontario and Western Railway... [and] is mostly a milk-station, as there is no business there except as connected with the railroad.”¹² William Henry Crane was depicted as the owner on the Andreas, Baskin & Burr Orange County atlas of 1875. The nature of the Crane household was captured in the state census of that year, at which time the family was living in an earlier frame dwelling which was later lost to fire, necessitating the construction of the nominated house in the later 1890s. Crane, then aged 60, was working the land as a farmer along with his son James E. D. Crane, 18, who in time would come to assume the farm's management and who would also occupy the new house upon its completion. The remaining members of the family were Crane's wife, Mary Jane, and four additional children ranging in age from 22 to 14, including Josiah E. Crane, 22, who was at that time away at school. Another son, George G. Crane (1849-1884), was depicted in the 1860 federal census but was no longer listed as a member of the household a decade later; his name, along with the date of 1870, are nevertheless carved into a stone still visible on the farm. The 1875 map also indicates William Crane's association with a second dwelling to the immediate northeast on Dosen Road—it being no longer extant—and this is presumably the adjacent household depicted in the census as that of John J. Crane, 31, and his wife, Rose A. Crane, 30. Five years earlier, at the time of the 1870 federal census, John J. Crane was living in William Crane's household; his occupation was noted at that time as “farm laborer” and it appears he was in all likelihood a nephew of William. In 1875 the house in which the Crane family was residing, and that which predated the nominated dwelling, was noted as a frame construct valued at \$1,350, while the adjacent house in which John and Rose Crane resided was clearly of modest nature, given its valuation of \$200; it was by all indications a small dwelling of “tenant house” characteristics.

As with their immediate neighbors the Carpenters, Smiths, and Nichols, the Cranes were farmers who owned their land and dairying was the central feature of their agrarian efforts. The complexion of the Crane farm's agricultural endeavors is portrayed in the 1880 federal agricultural census, which provides detailed data relative to its output in 1879. As itemized in the census data the Crane farm consisted of 108 acres of land divided between tilled land,

¹²E.M. Ruttenber and L.H. Clark, *History of Orange County, New York* (Philadelphia, PA: Everts & Peck, 1881), 450.

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pasture and meadows, and woodlot. Fifteen milk cows make up the family's dairy herd, from which they produced 7,500 gallons of milk and 10 pounds of butter. In addition to dairying, the Crane farm also cultivated quantities of hay, corn, oats, rye, potatoes and apples, and its land and buildings were valued at \$5,000. The Cranes' farm was by all indications a small but diversified and financially viable enterprise.

The farm was, in its next generation, overseen by William H. Crane's son James E. D. Crane who, by 1900, had assumed his father's position as the head of the household and was residing in the new Queen Anne-style house erected just a few years prior.¹³ In the census of that year Crane is shown residing in the nominated house with his wife, Edith M. Crane, three children born between 1890 and 1895—two of whom, Paul W. and Faith, were at that time away at school, leaving only their five-year-old sister Olive—and a boarder, Edwin Moore, a 16-year old who worked on the family's farm as a hired laborer. By 1910 the household included two new children, Josiah K. and Marion, though the eldest son, Paul W., was no longer present. James E.D. Crane was still actively working the land as a dairy farm, as he was in 1915, by which time his son Paul, then 24, had returned to the household, having by this time assumed the occupation of clerk and cashier as per census data. In 1920 James E. D. Crane was 63 years old and he continued to run the dairy farm; the household included himself and his wife in addition to their daughters Faith, Olive and Marion, and son Josiah K., who was then 18. As for James E.D. Crane's siblings, his brother the Rev. Josiah E. Crane (1853-1926), who also grew up on the Dosen Road farm, obtained the degrees of Ph. D and D.D. and enjoyed a long career in the ministry before dying in Wurtsboro, Sullivan County, in the mid-1920s.¹⁴

The last member of the Crane family to reside on the farm was James E.D. Crane's son Josiah Kingsley Crane (1901-1986), who was otherwise known as J. Kingsley Crane or Kingsley Crane. In 1930 he was residing on the farm with only his mother, Edith, who was then 68 years old. Agricultural endeavors had continued to that time, into what were then the early years of the Depression, as Crane identified himself as a dairy farmer, and many of his neighbors were also still engaged in dairying as indicated by census records. Kingsley Crane remained a bachelor during his lifetime and resided in the house until he was of advanced age.

In the later 1970s the Crane house had largely fallen into dereliction when it was purchased and renovated by Robert and Kathy Barrett, who resided there until 2017, at which time it was acquired by the present owners. The Barretts can be credited with returning the house to a habitable state from its largely boarded-up, vandalized and

¹³As depicted on the 1903 H.A. Mueller map the farm was shown as being under the ownership of Emmett Crane and consisted of 111 acres; the precise relationship between Emmett Crane (1856-1929) and William H. and James E.D. Crane has not yet been established.

¹⁴"Rev. Josiah E. Crain Dies at Wurtsboro," *Republican Watchman* (Monticello, NY), n.d. 1926.

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neglected condition and ensuring that it would remain an important historic and visual component of this part of Dosen Road.

Architectural Context: The Crane House & the Queen Anne Style

The Crane house was built with distinctive aspects of the Queen Anne style, an English-inspired architectural design mode which gained increasing popularity for domestic applications in America beginning in the later 1870s. It soon thereafter emerged as the preeminent architectural expression of the Late Victorian era, and it continued to be a popular domestic style into the 1910s. American interest in this architectural fashion can be traced to the 1876 Centennial Exposition in Philadelphia, where two wood-frame houses built by the British government to house English officials and exposition staff, erected in the Queen Anne manner, garnered considerable attention from the public. These featured characteristic design traits subsequently much employed in American interpretations of the style, namely half-timbering, stucco-clad panels, and steeply pitched and complexly conceived roofs with intersecting cross gables and prominent chimneys. These two Centennial Exposition examples, to borrow the words of architectural historian Frederick Koeper, “presented a seductive image for American domestic architecture, justifiable on practical grounds and serving as mythic symbols of shelter and ancestry.”¹⁵ The Queen Anne style which these examples helped give rise to was in large measure disseminated in England by architects Richard Norman Shaw and George Devey; among the first to embrace their example in the United States was Henry Hobson Richardson, whose pioneering work is more closely equated with Romanesque Revival forms than with those of Queen Anne derivation. In America the popularity of the Queen Anne style coincided with advancements in building technology, namely the proliferation of dimensional-lumber framing and wire nails, which allowed for, among other things, greater freedom in house design as manifested in more complex massing and greater scale. It was also by this time that the vast majority of architectural components and finish features used in domestic design were being mass produced and were no longer built on site by craftsmen, thereby increasing the range of decorative options and the ease with which particular components could be procured.

The American emergence of the Queen Anne style, in addition to coinciding with developments in building technology and the mass production of architectural elements, likewise corresponded with the continued proliferation of architectural source material in the post-Civil War period and the use of mail-order architectural plans by building tradesman and home builders without the intermediate assistance of architects. The burgeoning middle class taste for fashionable Late Victorian housing could not be met by the professional architectural office alone. As such, plan books by authors such as George and Charles Palliser and Robert W. Shoppell—who, in turn,

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offered mail-order construction documents relating to their book designs—provided potential home builders and tradesmen with the information necessary to bring their architectural desires to fruition.¹⁶ Shoppell established the Cooperative Building Plan Association of New York, and his *Builder's Portfolio*, 1886-88, was geared specifically towards the needs of the local contractor. It offered a portfolio of designs which could be used to engage potential clients before turning to Shoppell again to procure a full set of construction documents.¹⁷ The books of this period likewise carried advertisements from manufacturers of various building components. Palliser's 1878 *Model Homes*, published in New York, included among its many ads those for the Perth Amboy Terra Cotta Manufactory in New Jersey, paints and varnishes from the C.T. Reynolds Company of New York, Chicago and San Francisco, and iron shingles from the Iron Clad Manufacturing Company of Brooklyn. The works of the Palliser brothers and R.W. Shoppell were of great consequence in the development of the Queen Anne style and its broad dissemination to a willing American public and were critical in shaping the architectural landscape of the Late Victorian era. Their work was joined in the 1890s by that of architect George F. Barber in books such as his *The Cottage Souvenir No. 2* of 1891, with its vast array of exuberant Queen Anne designs for domestic, civic and religious buildings. Collectively these sources offered a seemingly countless array of stylistically up-to-date designs and the means by which construction documents could be inexpensively procured by potential home builders; they additionally promoted the services and products of prominent manufacturers of building-related materials.

The Crane house, a restrained but distinctive expression of the Queen Anne taste, was presumably constructed by local contractors without the services of an architect; a direct precedent for the design has yet to be identified in the voluminous body of contemporary architectural literature. In general terms, the house relates favorably to designs such as those offered in contemporary works, in terms of its massing and plan. The plan, on the first floor consisting of a front parlor with entrance and stair hall astride, a dining and sitting room behind, and at the rear the kitchen, shares similarities with a number of plans promoted at that time in these publications. The main entrance from the front porch provided access to the entrance hall and from it the front parlor and dining room—the house's principal public spaces—with the sitting room maintaining a less public position behind the front parlor. The differentiation between public and private spaces within the house is in part represented by the elaborated staircase, which turns twice between the first and second floors, providing for an increased measure of privacy for the upper floor in a way that a straight run of stair could not. Vertical circulation was effected by means of a rear service stair, an arrangement that could allow for domestic help to move discreetly between their second-floor living

¹⁵Marcus Whiffen & Frederick Koeper, *American Architecture, 1607-1976* (London: Routledge & Kegan Paul, 1981), 294-95.

¹⁶James Garvin, "Mail Order House Plans & American Victorian Architecture," *Winterthur Portfolio*, Vol. 16, No. 4 (Winter 1981), 309-334.

¹⁷*Ibid.*, 317.

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quarters and the kitchen and other work areas; in 1900 the Crane household included a boarder and farm-laborer, 16-year old Edwin Moore, and this arrangement was equally well-suited to seasonal farm labor.

The detailing of the Crane house is characteristic of Queen Anne residential design, both internally and externally, though in this particular instance the exterior lacks the unbridled architectural enthusiasm of more fully developed examples, among them those which were erected in fashionable residential quarters in nearby Middletown and elsewhere. On the exterior the use of lathe-turned wood verandah posts, the contrasting use of clapboard and fish-scale wood shingles, the use of windows with colored-glass borders, and the house's lively roof massing all relate it to the Queen Anne tradition. These elements, along with others, had already entered the architectural lexicon in published works such as Palliser's 1878 *Model Homes*, and all were the product of mass manufacture. As for the Crane house's interior, it also features characteristic design features as expressed in the open-stringer staircase and newel post and baluster turnings and the use of reeded door and window architraves with roundel corner blocks; all were fashioned from chestnut, left unpainted and deeply varnished. Most all of the house's wood finishes would have been available locally, produced or otherwise offered for sale by local merchants and businesses dealing in architectural components. By this time many of the large Middletown lumber and coal yards were also dealing in architectural materials such as moulded wood trim, window sash, and doors and blinds, among other prominent items. The presence of the New York & Erie Railroad in Middletown, among other railroad networks, allowed for a ready supply of construction and finish components from more distant manufacturers.

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

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9. Major Bibliographical References

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

Garvin, James. "Mail Order House Plans & American Victorian Architecture," Winterthur Portfolio, vol. 16, no. 4 (Winter 1981).

Portrait and Biographical Record of Orange County, New York. New York & Chicago: Chapman Publishing Co., 1895.

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

Uptegrove, William E. "Autobiography of William E. Uptegrove" (1926).

Whiffen, Marcus and Frederick Koeper. *American Architecture, 1607-1976.* London: Routledge & Kegan Paul, 1981.

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 9.8 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

| | | | | | | | |
|---|-------------------------------------|--|---|---|-------------------------------------|--|---|
| 1 | <u>18</u> Zone | <u>547303</u> Easting | <u>459550</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 for this NRHP nomination is shown on the enclosed mapping, which was drawn at a scale of 1: 24,000, 1: 12,000 and 1: 5,000; all maps are entitled "Crane House, Wallkill, Orange Co., NY."

Boundary Justification (Explain why the boundaries were selected.)

The present boundary, consisting of 9.8 acres of land, corresponds with the present legal tax boundary for the property, which was larger during the active years of farming into the earlier twentieth century. Adjoining acreage was subsequently sold off, and the property's farm outbuildings, including a commodious dairy barn, no longer remain to chronicle that aspect of the property's history. As such only the remaining core area of the former farm is being nominated.

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11. Form Prepared By

name/title William E. Krattinger

organization NYS Division for Historic Preservation

date February 2018

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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:

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.

Photos by William E. Krattinger, November 2016; TIFF file format, original digital files at NYS Division for Historic Preservation

- 001 EXTERIOR, perspective view looking to northeast showing façade and southwest elevation
- 002 EXTERIOR, perspective view roughly south showing façade and northeast elevation
- 003 EXTERIOR, view looking to southwest showing façade
- 004 EXTERIOR, view showing southwest and southeast (rear) elevations
- 005 INTERIOR, view from dining room looking towards stair hall and entrance
- 006 INTERIOR, view from dining room looking into sitting room
- 007 INTERIOR, view from sitting room into front parlor
- 008 EXTERIOR, inscribed stone with initials of William Uptegrove, 1864
- 009 EXTERIOR, inscribed stone with initials of J.E.D. Crane and J.K. Crane

Property Owner:

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

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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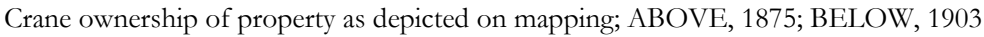
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Aerial view of nominated property; foundation of dairy barn visible northeast of house, parallel to Dosen Road

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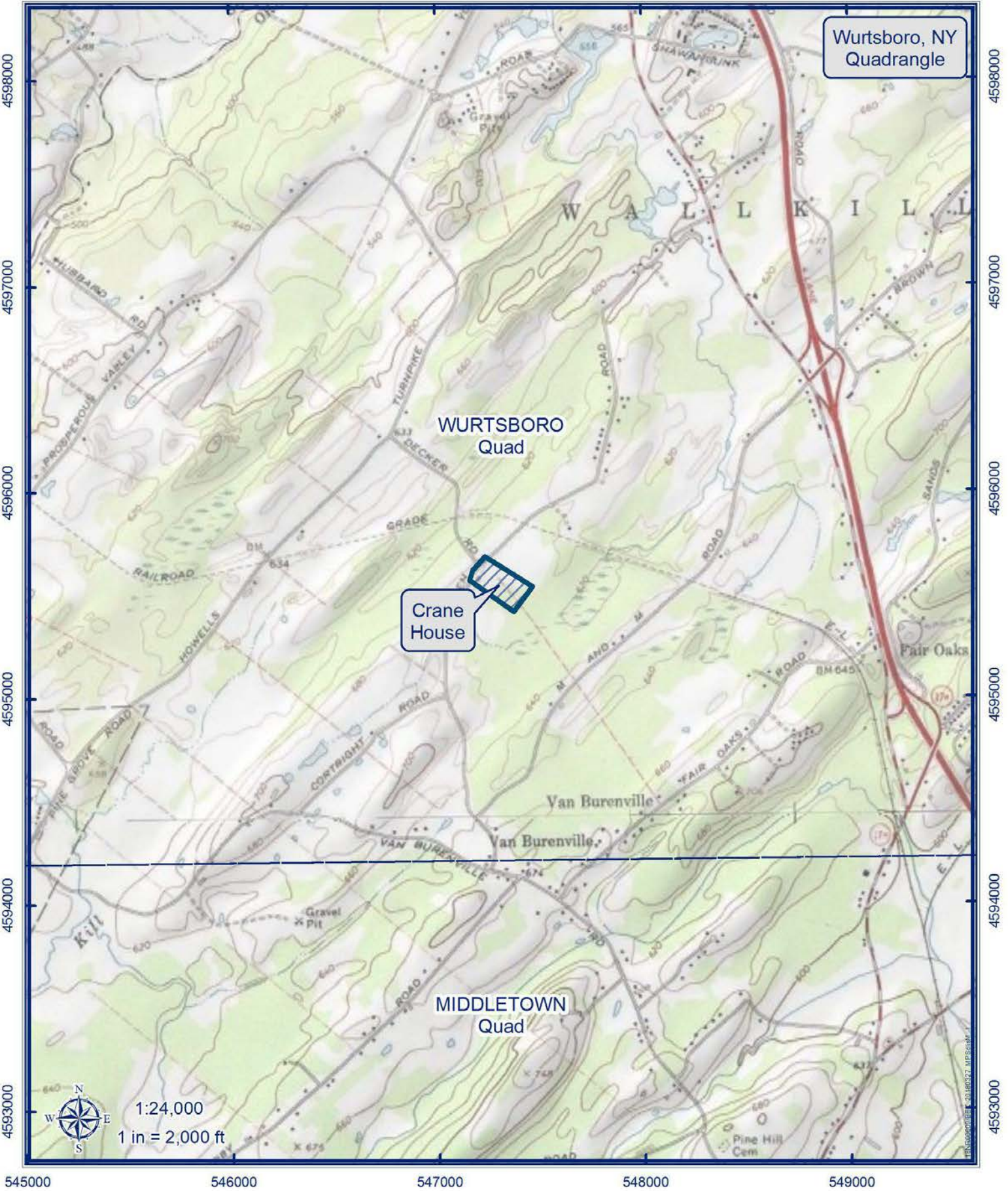
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W. H. Crane

William Henry Crane (1823-1897)



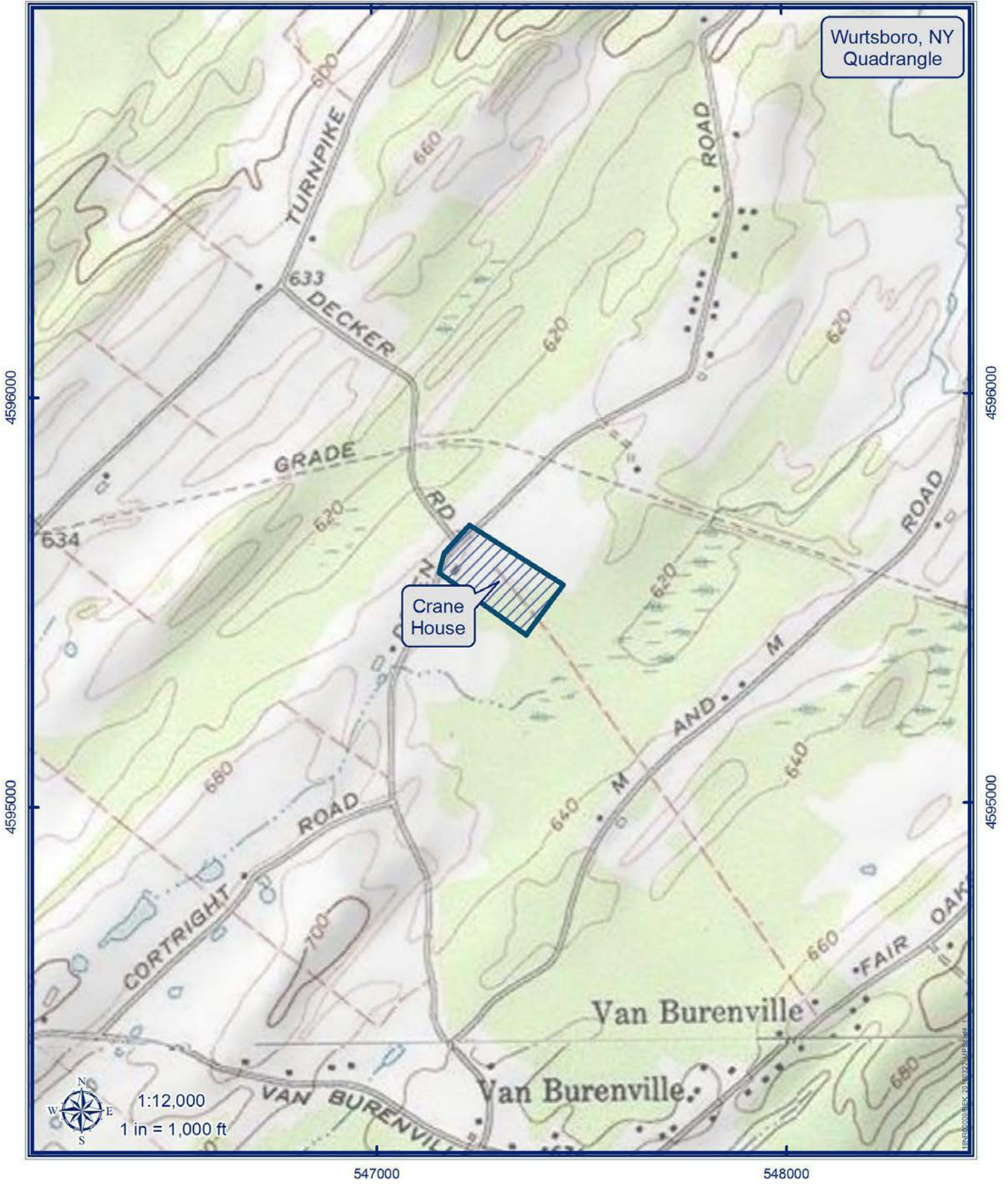
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Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 625 1,250 2,500 Feet

 Crane House



Parks, Recreation
and Historic Preservation



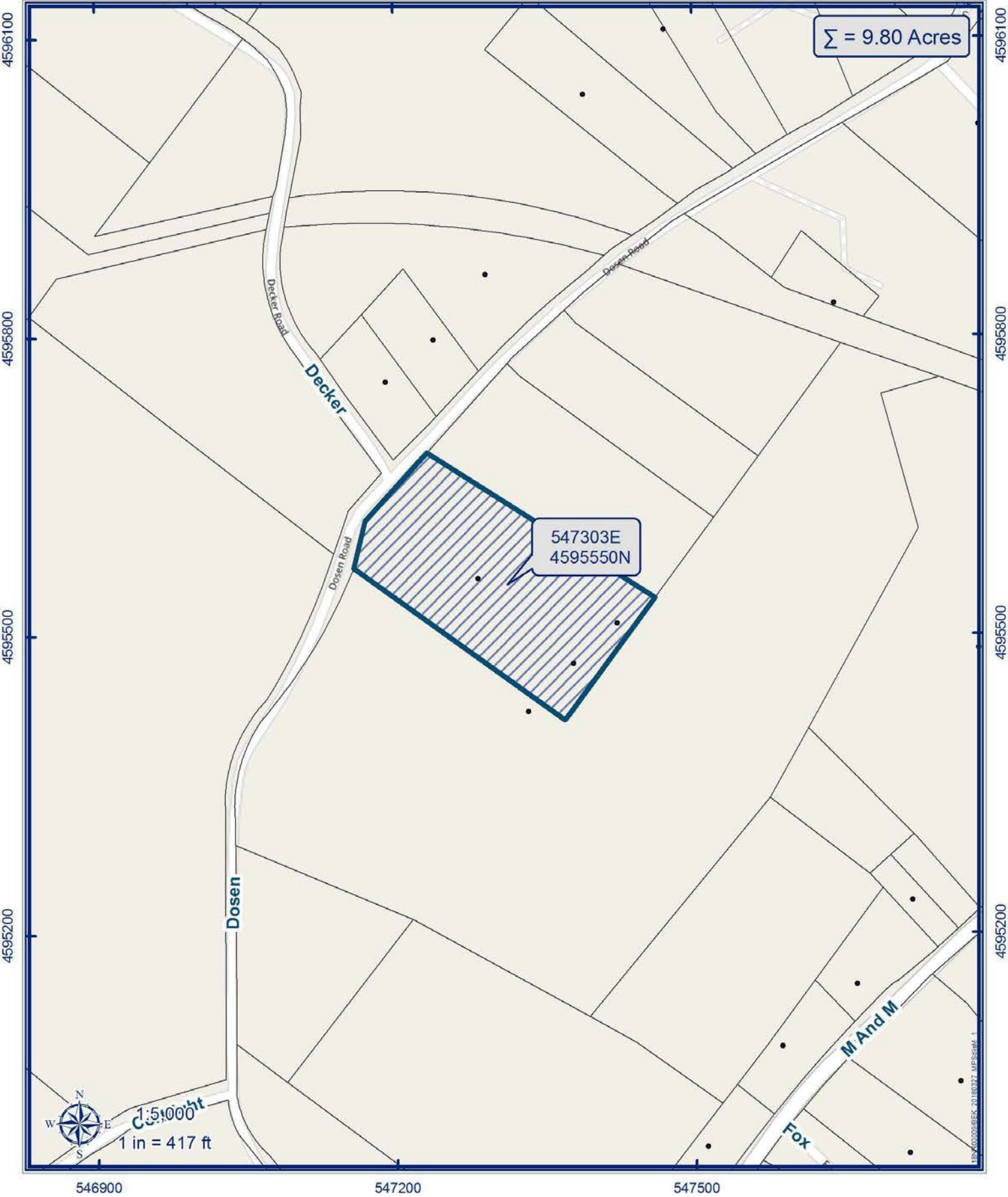
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Crane House



Parks, Recreation
and Historic Preservation



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

0 130 260 520 Feet

 Crane House



Parks, Recreation
and Historic Preservation















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BRIDGE
CANTON







NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

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