

4819

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 DANASCARA PLACE

other names/site number _____

name of related multiple property listing N/A

Location

street & number 662 MOHAWK DRIVE

city or town TRIBES HILL

state NEW YORK code NY county MONTGOMERY code 057 zip code 12177

not for publication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

R. David Mackay
Signature of certifying official/Title

11/6/2019
Date

DS-176
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):

Devin A. Penabaz
Signature of the Keeper

12/30/2019
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	
5	0	buildings
0	0	sites
2	1	structures
0	0	objects
7	1	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

AGRICULTURE/SUBSISTENCE: processing, storage,
animal facility

Current Functions

(Enter categories from instructions.)

VACANT

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate, Second Empire

Materials

(Enter categories from instructions.)

foundation: STONE

walls: BRICK, CLAPBOARD

roof: SLATE

other: GLASS, METAL, WOOD

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Narrative Description

Summary Paragraph

Danascara Place is an imposing example of eclectic Picturesque domestic architecture located in the Tribes Hill area of the Mohawk Valley, Montgomery County, New York. The central feature of the nomination is the ubiquitously named house, the earliest portion of which was erected ca. 1795 for Col. Frederick Visscher. Around 1870 Visscher's great-great grandson, Alfred DeGraff, oversaw a substantial renovation of Visscher's late eighteenth-century dwelling, adding those features which transformed it from a vernacular farmhouse of modest lines into a commodious villa of eclectic character with stylistic features drawn from a range of design modes, principal among them the Italianate. The south-facing façade of the house exhibits distinctive features of contemporary villa architecture, particularly in its prominent multi-story tower, which is surmounted by a mansard roof; other 1870s features include a front-facing cross-gable with a finialed truss, a projecting bay window, a deep bracketed cornice, and decorative window lintels. The exterior design features are somewhat eclectic in derivation and the façade is decidedly asymmetrical in composition. Apparent in a careful examination of the lower areas of the building's brick wall is the Dutch cross-bond pattern used to lay up the walls of the ca. 1795 house, along with a molded brick water-table; inside, in the basement, the original hand-hewn timbers which sustain the first floor, along with arched brick hearth supports for three fireplaces, remain from the later eighteenth century incarnation of the dwelling. Inside, Danascara Place retains ample evidence of its Romantic-Picturesque architectural reinvention by DeGraff, including a broad hall with cantilevered open-stringer staircase and a large and well-lighted dining room and parlor, both with fireplaces and decorative plaster work. A 1980s rehabilitation campaign sought to reverse or otherwise restore changes made during the 1950s, at which time the dwelling was converted into apartment units; a wing added as an aspect of that work replaced an earlier kitchen ell. That wing was later badly damaged by fire and has since been removed, leaving only the brick main block, though its former location is still readily discernible. In addition to the house, the nominated property also includes historic ancillary features, among them a large carriage barn and a stone out-kitchen; the latter appears to date to the eighteenth century and retains the brick smoke hood for a jambless fireplace.

Narrative Description

Location, Setting, Site Orientation & Features,

Danascara Place is located on a rise of land approximately 250 feet north of Mohawk Drive, on the north bank of the Mohawk River and west of Danascara Creek, in the hamlet of Tribes Hill, Town of Mohawk, Montgomery County, New York. The residence and associated property are located about three miles east of the Village of Fonda and five miles west of the City of Amsterdam; it is addressed as 662 Mohawk Drive. The nominated 2.5-acre property is the domestic core of what was once a 1,000-acre farm owned by the Visscher-DeGraff family; the

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present 2.5-acre boundary that includes the house was established in 1951. The nomination boundary thus encompasses a small portion of the land that once constituted the larger estate. It appears that other ancillary features associated with the estate's development under DeGraff survive on adjacent properties; among those is a large frame barn located to the east, across Danascara Creek, and a small frame barn and a dwelling that may have functioned as quarters for estate staff, located to the immediate west. Additional research is necessary to confirm the date of construction and precise relationship of those resources to Danascara Place. Because their relationship to the DeGraff estate is not clear, and since they have been in separate ownership for more than 60 years—and given that the focus of this nomination is architecture, and in particular that of the main house—the nomination boundary excludes them and consists only of the 2.5 acres established in 1951.

The nominated property consists of the principal building, a 4,336-square-foot brick residence, erected ca. 1795 and aggrandized subsequently ca. 1870 to assume its present, imposing Picturesque villa form (1 contributing building); a large wood-frame horse and carriage barn, ca. 1870 (1 contributing building); a wood-frame smokehouse and outhouse, ca. 1870s (2 contributing buildings); a stone out-kitchen, ca. 1795 (1 contributing building); in addition to a ca. 1929 tennis court (1 contributing structure) and an in-ground swimming pool (1 non-contributing structure). The outhouse, smokehouse and stone outbuilding are in poor repair, with the outhouse being in an advanced state of deterioration and partially open to the elements. Viewed from the road, the property slopes gently upwards to a flat shoulder, upon which the house and main barn were erected. The house is roughly centered within the nominated parcel; the barn, rectangular in plan, is located along the western property line, with the main doors opening eastwards, towards the house. Approximately 100 feet behind the house, the land ascends steeply to the top of a hill, where the property line is located. The outhouse, smokehouse and stone outbuilding are located to the rear of the residence, where the land begins to rise, in the northern half of the property; the tennis court is located in the southeast corner, along Mohawk Drive. The eastern border of the property generally follows Danascara Creek, excepting a small parcel that belongs to the property that borders Danascara Place to the west. The house and barn are accessed via a driveway that enters the property between two cut-stone entrance posts (1 contributing structure), situated near the road; it terminates between the house and the barn. The house is oriented in relation to the southern view shed and the Mohawk River, and the property features both wooded and open expanses.

Danascara Place: Overview (contributing building)

Built ca. 1795 for Col. Frederick Visscher and aggrandized ca. 1870 by Visscher's great-great grandson, Alfred DeGraff, Danascara Place is an imposing example of Picturesque villa domestic architecture located in New York's Mohawk Valley. Visscher, an important regional figure during the American Revolution, lived his life on the property. He first resided in his father's home, which was situated 50 feet south of the current dwelling, and which

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was burned down in the Mohawk Valley raids of 1780, and then in the current house, the original portion of which was erected ca. 1795. What remains visible of the original architecture of the 1790s dwelling are the bricks walls that make up the lower half of the present house, along with a molded-brick water table; the heavy framing that sustains the first floor (and, presumably, portions of the second floor); in addition to three arched brick hearth supports that allow for some sense of the original interior layout. The pre-expansion dwelling was depicted in an 1845 rendering, which shows it prior to the changes made in the 1870. It depicts a five-bay main block with center entrance and a two-bay deep wing to the east; however, it shows the wing as being recessed from the main block, which existing conditions indicate was not the case- the south elevations of the two sections were instead flush with one another.¹

It was Alfred DeGraff who saw to the aggrandizement of the house around 1870, at which time the tower, bay window, raised second story, and decorative exterior elements were added; at that time the house assumed its present eclectic Picturesque villa appearance. The interior was also comprehensively reworked, with the installation of new moldings, new fireplace mantels, a new open-stringer staircase, and other stylistic features characteristic of that period; the principal spaces at first-floor level were expanded from their earlier, more compartmentalized arrangement into a more flowing sequence of spaces. While the house's ca. 1870 manifestation in some ways is rooted in the Italian Villa form popularized in the antebellum era, other influences are also apparent, among them the Second Empire and Stick styles, and the Gothic Revival, another mid-century Picturesque style. Historic changes to the exterior of the house since the 1870s reconstruction include the construction of a Neoclassical-style porch, on the southwest side of the home, ca. 1900. The most significant of the more recent change was the loss of a wood-frame rear ell, which extended from the northeast side of the main block, though it was not a historic-period feature. It was built in 1982 to replace a timber-frame kitchen ell that was in very poor repair when it was replaced; it was burned beyond repair in 2011 and removed in 2019, given its derelict and fire-damaged condition. Although changes had been made to the house's 1870s floor plan during the ensuing years, particularly during the 1950s, original door and window moldings, staircases inclusive of handrailing, newel posts and balusters, marble fireplace mantels, and struck-plaster ceiling moldings and medallions are still present and chronicle the house's aggrandizement by DeGraff. The current floor plan dates to the early 1980s renovation and followed, to the extent possible, the original floor plan from the 1870s building campaign.

Danascara Place: Exterior

Danascara Place is a two and one-half story brick building characterized by asymmetrical massing and robust ornamental detail. The principal elevation, oriented to face southwards towards the river, is seven bays wide with a

¹ Jephtha Root Simms, *History of Schoharie County and Border Wars of New York* (Albany: Munsell & Tanner, 1845), 355.

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three-story tower with mansard roof, a projecting bay window, and a large intersecting gable. The tower, square in plan, rises west of the elevation's center line and accommodates the principal entrance at its base; immediately east of it is a projecting bay window. The entrance is fitted with double-leaf glazed-and-paneled doors set within a surround with segmentally arched head and large spanning cast-iron lintel; the paneling is pronounced in character. The door is reached via a flight of wood steps, and it also communicates with a porch that corresponds with the three westernmost bays on this elevation. The porch was added subsequently to the 1870s; it is of distinctive Neoclassical character and has Tuscan columns, an intersecting gable, railing with turned balusters, and decorative wood screening between grade and floor level. The balustered railing was continued alongside the steps that lead up to the entrance from grade and terminated by octagonal-form newel posts; it is currently in a deteriorated state.

There are four windows corresponding with the first-floor within, two each to either side of the tower, not including the projecting bay window. The first-story windows, along with the seven that correspond with the second story, have decorative lintels and louvered wood shutters, some of which are deteriorated. Those at first-story level have a molded cap with a peaked center, centered within which is a small foliate medallion. Second-story windows have a molded cap with a circular center with foliate medallion, excepting that located in the tower, which has a peaked center with medallion and the form of which is suggestive of a Gothic label mold. All have cut-stone sills. The third-story of the tower has a paired round-arched window with curving lintels, the same treatment as found in the window that is centered within the intersecting gable. As for the five-sided bay window, it has a cut-stone foundation punctuated at basement level by windows with segmental-arched heads and at first-story level by three tall windows, which are hung with one-over-one sash, as all the windows on this elevation are, excepting the paired upper windows, which have one-over-one sash. The bay window has a paneled and molded wood base above foundation level, in addition to applied paneling, a scalloped molding, and a bracketed and molded cornice; the narrow facets that engage with the main block are embellished with incised Eastlake-inspired detailing. There are, in addition to those windows described, two basement windows corresponding with the area of the foundation east of the bay window; those retain vertical wood bars and pegged casings and likely date from the house's earlier ca. 1795 manifestation, as does the molded brick water-table directly above.

The principal cornice consists of a deep molded frieze, paired decorative brackets, and a molded cornice. The frieze and cornice molding follow the rake of the intersecting gable, which is terminated by a perforated gable truss with corresponding drop pendant and finial. The principal frieze is extended from the main block around the tower, but was treated differently, being embellished with a continuous arched motif. The tower is terminated by a molded frieze and bracketed and molded cornice, above which rises a mansard-form roof within which are centered dormers with jerkin-head gables on its four elevations. The dormer windows are hung with two-over-two wood

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sash and are flanked by engaged colonettes and have scalloped detail set within a pointed arch above. A tall wood finial rises from the top of the tower. Three brick chimneys with paneled bases, corbelled tops and stone slab caps rise from the roofline, two set near the end gables and the third rising from the ridge of the intersecting gable. The latter chimney serviced fireplaces located in the dining room and the corresponding second-floor room, but which was taken down below the roofline at an unknown date. The roof is steeply pitched and clad with slate shingles.

The east elevation consists of the gable end of the main block. This elevation has three doors at first-story level and two windows, symmetrically placed, at second-story level; the window lintels generally follow the pattern established on the adjacent façade, excepting that the central bay at first-story level has a rounded, and not peaked, center. The first story is spanned by a porch that has a stone base and the roof of which is sustained by chamfered wood posts with corresponding bracing treated in decorative fashion and which has a molded wood cornice. Sections of wood railing are aligned between the posts. The cross-bond brickwork of the lower portion of this wall, consisting of an alternating pattern of header and stretchers, indicates this to be a ca. 1795 wall; photos of the adjacent façade, taken prior to that elevation being painted, show the distinctive diapering pattern of this bond type. Of the three first-story doors the outer two were presumably windows originally, given the height of the lintels. The southernmost one is boarded up; the central one, smaller than the other two, retains double leaf glazed-and-paneled doors but is closed off from the inside, while the northernmost one is fitted with a more conventional four-paneled door. Second-story windows are boarded up, and there are two round-arched windows located in the gable field. The principal frieze and cornice were carried around to this elevation, where it is terminated by bracketed returns. The upper portion of the gable is fitted with a large scissor-form ornamental truss with perforated panels, a drop pendant, and finial.

The north elevation is the most utilitarian of the house's four elevations. It consists of the rear brick wall of the main block, from which the fire-damaged ell once extended, towards the northeast corner; the former position of the ell remains discernible though it has been removed. A pent-roofed porch with flagstone flooring, the posts of which followed the design precedent of those on the east elevation, extended across a portion of the elevation, providing shelter for three doors, two of which (the easternmost ones) retain multi-light glazed double-leaf French doors; that porch has been removed to allow for the demolition of the ell. There is additionally a small circular window, located between the central and westernmost bays at first-story level, and a window, located near the northwest corner; the latter has a lintel with peaked center and is hung with one-over-one sash. Two windows are located at second-story level—those have lintels with rounded centers—which have one-over-one sash, in addition to a small square-shaped window located directly above what was once the west pitch of the ell's roof. An aperture

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in the brick wall at first-story level allowed for access to the wing from the main block. The brick wall is terminated by a molded frieze and molded and bracketed cornice, the brackets paired and being widely spaced.

The west elevation consists of the gable end of the main block. The first-story has an offset door, shielded by a small gable-roofed porch, south of which is a shuttered false window that is spanned by a lintel with peaked center. The second-story windows are hung with one-over-one sash and are spanned by lintels with rounded centers; there are also small arched windows located in the gable field, and those, along with the gable truss, are identical in treatment to those located on the opposite east elevation. The porch floor rests on stone support piers and is reached by a low flight of wood steps. It is of distinctive design, Stick style in character, with chamfered framing components, perforated wood screens, decorative brackets, a central drop pendant, and a molded wood cornice.

Danascara Place: Interior

The principal entrance to the house is through the tower entrance, located on the façade. That entrance leads into a small wood-paneled vestibule with a white hexagonal-tile floor; from there a second set of double-leaf doors opens into the entrance hall, with the principal staircase located directly opposite, abutting the east wall, and to the west of which is an exterior door corresponding with the rear elevation and hung with a glazed-and-paneled door. The staircase is of the open-stringer type and is cantilevered. It sweeps downward on a gentle curve from the second floor; it has a large octagonal-form newel post that receives a balustered handrail. The stair treads were fashioned from cherry, and the sides of the stringer are decorated with applied decorative brackets. Flooring in this area—and extending into the rooms to the east and west (and in the principal rooms and hallways upstairs)—is hardwood parquet work laid in both herringbone and straight patterns with border inlays. Walls and ceilings are finished with plaster or, in some cases, sheetrock, with molded wood baseboards and a crown molding, the latter not original. This woodwork and plasterwork, as is the case throughout the house, dates to the 1870s building campaign; there is also, behind the later stud wall, original 1790s plaster that was rendered directly on the inside face of the brick walls.

The entrance hall communicates with the rooms to the immediate east and west by means of large apertures that lack corresponding doors; these openings are spanned by concealed steel I-beams inserted during the 1980s renovation work. The room to the left (west) of the hall, once a parlor, receives abundant natural light from two south-facing windows and has a projecting chimney breast with fireplace, to the right (north) of which is a door that leads onto the west elevation's porch. The fireplace has a well-crafted marble mantelpiece, which has a round-arched opening, spandrel panels, and a cartouche motif centered over the firebox; the hearth extension is marble. The window openings, inclusive of a third large window located on the rear (north) wall, have back-banded wood

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architrave moldings, and paneled wood aprons and jambs; the exterior door has a back-banded architrave and is fitted with paired four-light French doors. Walls and ceilings are plaster. There is additionally a finely wrought struck-plaster cornice and a decorative plaster ceiling border and medallion.

On the right (east side) of the hall is the dining room. Unlike the opposite parlor, it does not extend the full depth of the house; instead, there is a large aperture at the rear of the room that provides access to two sets of French doors, which provide communication with the rear porch, a bathroom with paired four-paneled doors located against the west wall (and under the staircase), and a cross hall that extends eastwards to the kitchen. The dining room has a projecting chimney breast and fireplace against the east wall—the mantel is similar in characteristics to that in the parlor and is also marble—and walls and ceilings of plaster. A deep cornice encircles the room and a decorative plaster medallion is centered in the ceiling. Wood trim matches that used in the parlor.

The dining room footprint is extended to the south by the three-sided bay window; it is accommodated by a large arched opening in the wall, which is heavily paneled, and the windows within have back-banded moldings and paneled aprons.

The kitchen occupies the east side of the plan. At the back of the kitchen is an enclosed staircase that provides communication with the basement, and an exterior door—a window originally—that leads to the side porch on the east elevation. In the southeast corner is a second door that leads to the side porch, which was also originally a window. The original exterior door, centered between those two former windows, was closed off and is now located behind existing kitchen infrastructure. The present glazed-and-paneled door near the southeast corner, along with its back-banded architrave, were likely moved from their former position in the bay to the immediate north.

The second floor is reached by the principal staircase in the entrance hall. The stair begins its rise to the north, then curves gently to the west and then south to complete its run. Two arched niches, which are flanked by a window that lights the stair, are positioned in the wall opposite the handrail and attend its rise. The stair landing and hall is roughly rectangular space, one end of which (the north) is rounded; it has plaster walls and ceiling, a struck plaster cornice and plaster ceiling medallion, and molded woodwork. On the south side of the hall, opposite the stair landing, is a door that leads into a bathroom located within the footprint of the tower; the entrance is fitted with a broad architrave and is flanked by curving wall-to-ceiling shelving terminated by a molded wood cornice. The bathroom is in relatively poor condition and is fitted with 1980s-era fixtures. To the right (west) of the staircase are doors that lead into a small bedroom, corresponding with the rear of the house, and a library. The library has floor-

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to-ceiling wood shelving that extends around the perimeter of the room and is sustained by curvilinear wood brackets, in addition to a large closet.

Extending to the left (east) of the staircase is a long hallway with herringbone wood flooring and plaster and wood finish. The first door on the right, corresponding with the south side of the house, is another small bedroom with a large closet. Directly across from that doorway, on the left (north) side of the hallway, is an enclosed staircase that leads upwards to the partially finished attic. The principal bedroom is located at the end of the hallway, on the east side of the plan. Opposite the entrance is a fireplace set within a projecting chimney breast; it has marble facing, a boxed hearth extension, and a wood mantelpiece. Windows have paneled aprons and back-banded moldings, and there are two large closets situated on the back (north) wall of that room. This bedroom room spans the full depth of the house.

The attic stairs lead to a partially finished room; to the east is a large unfinished area, with a small finished room at the northeast corner of the house. Adjacent to that room, near the back of the house, is a railing that delineates the location of a former servants' staircase, and the panel for a servant's call system remains against the north wall. Continuing to the right, out of the central finished room, there is another unfinished portion of the attic, corresponding with the west side of the plan. A short set of stairs from the partially finished room leads into the tower; from there, a second steep flight with newel post and balustered handrail, similar in treatment to those used on the main staircase, leads to the top of the tower, which has windows providing for views in all directions.

An excavated basement extends under most of the house, save for the kitchen, under which there is only crawl space; it is divided into two large rooms. Large cement piers were added during the 1980s renovation to shore up the house's framing. A large brick cistern is situated against the north wall, near the stairs; it dates to the 1870 period. Representing the earlier 1790s house are the large hewn ceiling beams, three brick arches that sustained hearths above, and a door with glazed upper panel that is hung on Dutch-type iron strap hinges.

Danascara Place underwent many changes over the years, particularly in the 1950s, after it was sold by the original owners' descendants and converted into rudimentary apartments. Partitions between sections of the house made it into private sleeping "apartments," though it does not appear there were separate kitchens and bathrooms for each apartment. The 1980s renovation was meant to restore the original floor plan as closely as possible and reverse the work undertaken in the 1950s. Electric heaters were installed to provide heat; there is no evidence of a furnace or boiler in the house.

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Carriage Barn, ca. 1870 (contributing building)

The barn is located 50 feet west of the house and 225 feet north of Mohawk Drive. It is a large two-story construct built into a banked site with slate-shingled roof and a badly deteriorated cupola. The exterior aesthetics of the barn were rendered to complement the architecture of the house. It is sheathed with wood clapboard siding and has decorative wood trim. The gable end of the barn facing southwards towards the road has a brick chimney corresponding with a woodstove located near the south wall, and there are symmetrically placed windows—three each at first- and second-story level, aligned in the vertical plane— along with a round-arched window centered in the gable field. The east side of the barn, which faces the house, has two large bays near the south gable end; each is fitted with large paired outward-swinging plank doors hung on long cast-iron strap hinges. These door openings are spanned by a decorative peaked hood, which are chamfered and have rounded cornice moldings; identical moldings are employed on all the door and window openings. North of these large paired doors is a smaller pedestrian door, and further north is a second set of doors of similar design, consisting of one single and one paired unit, with a window situated between. At second-story level there are three windows. The north elevation has two second-story doors. The west elevation four first-story windows and four second-story windows, with a door between the two first-story windows on the south end. The south side of the plan originally functioned as the carriage house; it has a concrete slab that was added to make it function as a three-car automobile garage. The north side of the plan retains horse stables and troughs. A flight of stairs on the south side leads upwards to a large open room that functioned in part as a hay mow. There are open chutes in the center of this room where feed was conveyed to the horses below. There is evidence of reused framing from an earlier building incorporated into the present construct.

Stone Out-kitchen, ca. 1795 (contributing building)

This stone outbuilding is located directly behind the addition, to the far east of the property, and likely dates to the original 1790s construction of the house. The building is a square plan and self-contained, with a wood-framed gable-front roof. The walls were laid up in roughly dressed stone in somewhat regular courses, bedded in mortar. An aperture in the east elevation provides access to the interior, and there is a small window opening on the south wall. The interior retains a brick smoke hood for a jambless fireplace on the west wall.

Privy, ca. 1870 (contributing building)

Wood-frame privy with end-gable roof, erected above a stone foundation. It has wood siding, a wood-shingle roof, and two entrance doors on the north elevation. It is a partial ruin.

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Wood smokehouse, ca. 1870 (contributing building)

Small wood-frame outbuilding with gable-front orientation with a single door on the south elevation; it has a casing with peak crown. Walls are fitted with wood clapboard.

Tennis Courts, ca. 1929 (contributing structure)

A large tennis court with ten-foot-tall fencing is located on the southeast corner of the property, along Danascara Creek. The fencing is in poor repair.

Gateposts, ca. 1870 (contributing structure)

Two cut-stone gateposts with molded cornice and pyramidal caps; these originally received iron railing which has been removed.

In-ground swimming pool (non-contributing structure)

Swimming pool of Gunnite construction, located directly behind the house.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

ca. 1795- ca. 1929

Significant Dates

ca. 1795; ca. 1870; ca. 1900

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, ca. 1795-ca. 1929, is initiated with the construction of the house's earliest core section and terminates ca. 1929, at which time the DeGraff family constructed tennis courts there, the last physical feature which is deemed to contribute to the significance of the nomination.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph

Danascara Place is significant as a notable example of Picturesque villa architecture that represents a substantial ca. 1870 reworking of a late eighteenth-century vernacular dwelling. Located in New York's Mohawk Valley, in the Tribes Hill area of Montgomery County, the large villa formed the centerpiece of a what was once a larger estate property developed between the eighteenth and early twentieth century. The earliest portion of the house was erected ca. 1795 for Revolutionary War veteran Col. Frederick Visscher. Around 1870 Visscher's great-great grandson, Alfred DeGraff, oversaw a substantial renovation of the earlier Visscher house, adding features that transformed it from a simpler brick farmhouse into a commodious dwelling of eclectic composition with features drawn from the Italianate and other stylistic sources. Visscher, an important figure in the Mohawk Valley during the tumultuous years of the American Revolution, resided during his lifetime in the 1790s dwelling, which was erected following the destruction by fire of the family's earlier house, during the Mohawk Valley raids undertaken by Tories and their Native American allies in 1780. At one time the property included 1,000 acres of associated land, a portion of which was successfully cultivated and which later, in the post-Civil War era, evolved into a gentleman's farm under DeGraff's auspices. Alfred DeGraff, representing the fifth generation of ownership of the property, was responsible for the considerable enlargement of the house, which was bound to some extent by the existing footprint and from of the brick dwelling. The house and surrounding farmland stayed in the Visscher-DeGraff family until 1949, with various land sales having been executed over the years, in some measure due to the declining fortunes of regional agriculture. The main block's exterior survives in large measure as reworked for Alfred DeGraff, excepting the addition of a later turn-of-the-twentieth-century porch; the most significant change was the loss of a rear kitchen ell, which was replaced in the 1980s with a newer wing that was damaged by fire and recently removed. The most significant changes to the interior were those made during the 1950s, at which time the house was reworked into rudimentary apartments; a 1980s renovation campaign sought to reverse some of those changes and restore the 1870s-era plan. Although the form of the ca. 1870 aggrandized dwelling is to some measure derived from earlier Italian Villa precedents, it is best described as being of eclectic Picturesque conception. A number of outbuildings are also included within the boundary, and those, together with the house, represent the property's historic domestic core. Danascara Place, which shares direct associations with salient local and regional themes, is being nominated to the NRHP in association with Criterion C, in the area of Architecture, as an intact specimen of Picturesque villa architecture that formed the reinvention of an existing dwelling.

Developmental history/additional historic context information

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Historical Context

The earliest recorded dwellers in that part of the Mohawk Valley that corresponds now with the Tribes Hill area were the Mohawk Indians, the most easterly tribe of the Iroquois Confederacy, who resided in a village that came to be known as *Caughnawaga*. French Jesuit missionaries were the first recorded European-Americans to enter into that area, during the early 1600s.² The first land patent in the Town of Mohawk, where the hamlet of Tribes Hill and Danascara Place is located, was granted in July 1713 to two men named Hansen for 2,000 acres of land on the north bank of the Mohawk River, west of Tribes Hill.³ Harman Frederick Visscher, whose family emigrated from Holland to the New World in 1649 and settled in Albany, purchased 1,000 acres from the Hansen family in January 1750.⁴

Frederick Visscher was the son of Harman Frederick Visscher and Catherina Brower of Schenectady. Visscher was born in February 1741 in Albany and moved to the Mohawk Valley when his father purchased land from the Hansens in 1750. He married Gazena DeGraff of Schenectady at age 27 and lived in a house below that of his father. His father's dwelling was built around 1750 and was situated just south of the current Danascara Place residence.⁵ Frederick Visscher was 34 years old when the American Revolution began and was one of the first supporters of the cause, creating enmities with nearby neighbors like Col. John Butler and Sir John Johnson.⁶ At a meeting in Tribes Hill before the war, Visscher was the only one of 300 individuals present to stand forward in support of the Revolution.⁷ Visscher received a colonel's commission to command the Third Regiment of the Tryon County Militia from the Continental Congress. His brother John was a captain and his brother Harman was adjutant.⁸ The Visschers became well known as proponents of the Revolutionary cause and were a family of general influence in the area.⁹ In 1775, Frederick Visscher had assembled his regiment for training near *Caughnawaga* when Sir John Johnson and Lady Johnson passed by. An argument ensued between the two men, with Johnson arguing that the colonel should disband the regiment; the colonel refused. Johnson threatened to stab and shoot the colonel, but the latter stood his ground and Johnson left enraged.¹⁰ Visscher's militia fought in the Battle of Oriskany, where a piece of his ponytail was cut off by a musket ball that grazed his neck.¹¹ After Oriskany, Visscher was appointed commissioner for disposing of confiscated property in Tryon County and elected a member of the

² "The Town of Mohawk," *History of Montgomery and Fulton Counties, N.Y.* (New York: F.W. Beers & Co., 1878), 135.

³ "The Town of Mohawk," 136.

⁴ "The Visscher Family," *History of Montgomery and Fulton Counties*, 148.

⁵ "The Visscher Family," 148.

⁶ "The Visscher Family," 148.

⁷ Jephtha R. Simms, *The Frontiersmen of New York*, vol. 1 (Albany: Geo. C. Riggs, 1882), 328.

⁸ "The Visscher Family," 148.

⁹ Simms, *The Frontiersmen*, vol. 1, 328.

¹⁰ "The Town of Mohawk," 136-137.

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“State convention for appreciating currency, restraining extortion, regulating prices and similar duties.”¹²

The Visscher family was attacked during the Mohawk Valley raids in May 1780. Sir John Johnson’s forces arrived just before dawn on May 21; they plundered Visscher’s home and then moved on to the house of his father, where they killed his two brothers and struck his mother with the butt of a musket. Visscher himself was struck with a tomahawk, scalped, and his throat cut; he was left for dead as the enemy plundered the house and set it on fire.¹³ Visscher regained consciousness in time to remove his brother’s body from the burning house. He also assisted his mother, seated on a burning chair, from the house; that chair was owned by the Visscher-DeGraff family for several generations before it was gifted to the Old Fort Johnson Museum in Fort Johnson, New York. A neighbor’s enslaved person, Tom, along with other neighbors, helped the family to a neighbor’s house across the river, and Col. Visscher was sent to Schenectady by canoe for medical attention.¹⁴ He survived and wore a silver plate on his head for special occasions to cover the scar. In June 1782 Visscher dined in Schenectady with George Washington, who requested that Visscher should sit on his right-hand side in recognition of his distinguished service.¹⁵ Col. Visscher built a brick house just above his parents’ original dwelling several years after the Revolution. The house came to be known variously as Danascara Place, the Danascara Mansion, or the Visscher-DeGraff homestead. Danascara, or Danoscara/Dadenoscara variously, literally means “bearded trees or trees with excrescences or tufts on them.” This is believed to refer to the hemlock and black ash that originally grew alongside the banks of nearby Danascara Creek.¹⁶

Ownership Chronology

Col. Visscher died in June 1809, leaving behind four sons and two daughters. His son, Frederick Herman Visscher, then became the owner of the family farm; he married Deborah Conyne, with whom he had one child, Gazena Catherine Visscher, who was orphaned at a year and a half.¹⁷ Gazena Catherine Visscher married Judge Jesse D. DeGraff of Schenectady in 1830.¹⁸ Their son, Alfred DeGraff, occupied Danascara Place after his father’s death. After retiring from the bench, Judge DeGraff concentrated on caring for and improving the large estate inherited by his wife. The DeGraffs were known for entertaining lavishly and their home was a social center. Judge DeGraff

¹¹Jeptha R. Simms, *The Frontiersmen of New York*, vol. 2 (Albany: Geo. C. Riggs, 1882), 91.

¹²“The Visscher Family,” 149.

¹³“The Visscher Family,” 149; Simms, *The Frontiersmen*, vol. 1, 330-333.

¹⁴Simms, *The Frontiersmen*, vol. 1, 330-333.

¹⁵“The Visscher Family,” 149.

¹⁶Simms, *The Frontiersmen*, vol. 1, 332.

¹⁷“The Visscher Family,” 149.

¹⁸“De Graff,” *Hudson-Mohawk Genealogical and Family Memoirs*, vol. IV, ed. Cuyler Reynolds (New York: Lewis Historical Publishing Company, 1911), 1575.

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died in August 1868 and is buried in Schenectady.¹⁹ Alfred DeGraff married Anna Phillips, the only daughter of Cornelius Phillips of the Town of Florida, in 1869, and the couple had three children - Edith, Howard and Florence.²⁰

Alfred DeGraff, the only surviving son of Judge Jesse and Gazena Catherine V. De Graff, was born at Danascara Place. He represented the fifth generation of family ownership of the property on the banks of Danascara Creek. DeGraff enlarged the house and added modern improvements, adorning the interior with valuable artwork and a choice library; among the relics and heirlooms preserved there was a silver dollar that had then been in the family 150 years. DeGraff lived the life of a country gentleman with the management of his estate representing his principal concern. Howard A. DeGraff, the only son of Alfred and Anna Phillips DeGraff, was born at Danascara Place. After leaving college he engaged in the banking business in Fonda. He was vice-president of the Fultonville National Bank and director of the Glen Telephone Company. He married Elizabeth K. Northup, born in September 1884, the daughter of James L. Northrup of Johnstown.²¹ DeGraff was a friend and business associate of John H. Starin, the United States Congressman and creator of Starin's Glen Island resort in New Rochelle, New York. Contemporary with DeGraff's reimagining of Danascara Place as an eclectic Picturesque villa, Starin built his own house, Starin Place, in the Second Empire style; located on the other side of the Mohawk River, in Fultonville, it was completed in 1878.

In 1929, Howard A. DeGraff installed a tennis court, which abutted the creek. He sold the property in 1949, following the premature death of his son, Alfred.²² DeGraff and Anna DeGraff Cross sold the house that year to DeWitt Dorn and Dudley Persse. According to the deed associated with that sale, the property then contained 314 acres—200 acres situated to the east of the house, known as "Danascara Farm;" 100 acres on the west side, known as the "West Farm" or "Conyne Farm;" and 14 acres east of "Danascara Farm." DeWitt Dorn sold the house with the 2.5 acres that currently belong to the property in 1951, to Dudley Persse. The property associated with the house has not changed since that time, and it was owned by members of the Wallace family from 1954 to 1974.

The house's interior was reworked at some point in the 1950s into a number of rudimentary "apartments."²³ According to Charles Montano, who owned the house from 1974 to 1999 and greatly preserved and improved the

¹⁹"De Graff," *Hudson-Mohawk*, 1575.

²⁰"The DeGraff Family," 150.

²¹"De Graff," *Hudson-Mohawk*, 1575.

²²Peter Betz, "Dadonascara Place— Lonely Then, Lonely Now," *The Leader Herald*, 23 July 2018.

²³Richard Hency, "Dadanoscara – The Visscher-DeGraff House, 1795," *Mohawk Valley Democrat State Marker Series*, August 1989.

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property, the apartments were occupied for a time by separate families of the larger Wallace family. There is no evidence that each apartment was served by its own separate kitchen and bathroom.

After Montano bought the building from the Wallace family in 1974, he undertook a large renovation in the mid-1980s. Work executed during that period included interior stabilization and the removal of the original kitchen ell, which was, by his account, badly deteriorated.²⁴ It was also at that time that the kitchen was moved from its former position in the ell into the main block. During Montano's renovation, a stained-glass window was stolen from the property, after which time a security system was added.²⁵ Montano reconstructed the floor plan as closely as possible and worked carefully to preserve existing moldings and features.

The original Visscher home, which was built in 1750 and burned in the 1780 Mohawk Valley raids, was located in what is now the front yard of Danascara Place. Montano said that foundation's footprint was still visible at the time that he purchased the property; the lawn has since been re-graded. Montano sold the property to Thelma T. Olsen in 1999, and she in turn sold the property to Evans Illsley in June 2004. The property was foreclosed upon in 2007 and sold that same year to Michael Cartwright, who lived there until there was a fire in the addition, in 2011, after which time the house fell into dereliction. Features such as doorknobs, lighting fixtures, the staircase newel post's globe finial, and the iron fence and gate in the front were either sold or stolen around that time, and the house was again foreclosed on in 2016.

Architectural Summary & Analysis

Three historic periods have largely shaped the Danascara Place residence as presently constituted. The first, dating to the 1790s, witnessed the construction of the original house, the footprint, walls and framing of which form a part of the present construct; the 1870s, which saw the substantial reworking of the house, under Alfred DeGraff's auspices, at which time it assumed its present Picturesque villa appearance; and the 1980s, during which time renovation work was undertaken to reverse insensitive work executed during the 1950s, and for purposes of stabilization. Also noteworthy was the addition of a new front porch, ca. 1900, which reflects the prevailing Neoclassical tastes of that era, and the 2011 destruction by fire of the wing that had been built in the 1980s to replace the earlier kitchen ell; it was removed in the summer of 2019. Some sense of the original 1790s dwelling appears in a depiction of the house dating to 1845, which shows a five-bay main block with center hall

²⁴Chris Eggleston, "Mohawk mansion historical modern home," *Courier-Standard-Enterprise*, 20 July 1988.

²⁵Eggleston, "Mohawk mansion."

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configuration, augmented by an attached wing.²⁶ While remains discernible of this earlier Visscher family house, the Dutch cross bond brickwork is visible on lower portions of the wall, though obscured by paint, and its distinctive diapering pattern is visible on an older photograph of the house that shows it unpainted. Also visible is the molded brick that was used as a water-table between the foundation and superstructure, another feature dating to the eighteenth century. Inside, both hand-hewn wood framing and arched brick hearth supports remain visible in the basement.

Alfred DeGraff married in 1869 and shortly thereafter undertook the reconstruction and aggrandizement of the earlier Visscher house, which by the standard of the post-Civil War era must have seemed hopelessly outdated. A prominent man in the affairs of the Town of Mohawk, and one who served on several boards, DeGraff's principal occupation was overseeing the family's large working estate. The building campaign that was undertaken under his auspices imparted a new and more up-to-date aesthetic to the house, which was the focal point of a large country estate landscaped in a suitably Picturesque manner, and which constituted a gentleman's farm. In the words of one historian, Alfred DeGraff "reconstructed and enlarged the mansion, adding the improvements of modern architecture," imbuing it with a "tasteful and imposing appearance. The out-buildings [were] all renewed in the same style."²⁷

The intellectual roots of the reinvention of Danascara Place in the 1870s are to be found in the Romantic Picturesque architecture of the mid-century period, which found its greatest antebellum champion in the form of author, domestic critic and horticulturist Andrew Jackson Downing. Inspired by English architecture and landscape design, Picturesque architecture, with its emphasis on asymmetry, irregularity and roughness of texture, and its desire to stimulate the imagination by means of Romanticized architectural forms, formed a significant deviation from long-entrenched classical ideals that culminated in the Greek Revival. While examples of its two principal early modes, the Gothic Revival and Italian Villa, were often patterned after English prototypes, Picturesque notions of visual interest in time came to engender eclectic tendencies, which are readily apparent in an examination of Danascara Place's decorative features.

Although Danascara Place is of decidedly eclectic character, in terms of the stylistic derivation of some of its features, it was nevertheless patterned to some extent on the Italian Villa form, an early domestic subtype of the

²⁶Simms, *History of Schoharie County*, 355.

²⁷"The DeGraff Family," 150.

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Italianate style inspired by the work of English architects such as John Nash and first promoted in the United States by Alexander Jackson Davis, John Notman, and Downing. The Italian Villa, with its ubiquitous tower, asymmetrical cross-gabled plan and massing, and neo-Renaissance details, first appeared in America during the latter 1830s through the work of Davis and Notman, and it was seized upon by Downing, who promoted it in a series of highly influential architectural pattern books. It proved a highly popular style in the middle decades of the nineteenth century for individuals of relative means and, along with the Gothic Revival, established the Picturesque architectural taste in America.

Downing, in his 1842 work *Cottage Residences*, provided a plan and elevation for the type, which he christened “A Villa in the Italian Style, Bracketed,” and in which the essential character-defining features of the type were illustrated. Although, according to Downing, writing in *The Architecture of Country Houses* of 1850, the style was not “essentially country-like in character,” it was nonetheless “remarkable for expressing the elegant culture and variety of accomplishment of the retired citizen or man of the world.”²⁸ The Italian Villa mode offered an alternative to the darker and somewhat more mysterious Gothic Revival; as noted by architectural historian William H. Pierson, it was imbued with a “more respectable formality” and offered itself as a conscious continuation of the classical tastes that had prevailed in America throughout the eighteenth and into the nineteenth century, culminating in the Greek Revival.²⁹ Like the Gothic Revival style, it was also inspired by English examples, as noted by Downing following his return from England, where he had viewed “spacious Italian villas, more Italian than in Italy.”³⁰

While Danascara Place’s asymmetrically composed façade with multi-story tower and bay window, along with its cross-gabled plan, are rooted in that Romantic antebellum mode, there are nevertheless important distinctions to be drawn, given that the house’s design deviates in many regards from the Anglo-Italian villas promoted by Davis, Notman, Downing and others beginning in the later 1830s. The house’s design is far more eclectic in character and draws freely from the Italianate, Second Empire, and other styles. It may well represent the work of a trained architect, given DeGraff’s stature and the comprehensive nature of the renovation, which required both structural as well as aesthetic considerations. As to the overall nature of the redesign, as it relates to period sources, similarities are to be found in examples such as those published by the Philadelphia architect Samuel Sloan in the

²⁸A. J. Downing, *The Architecture of Country Houses* (First edition 1850, reprint New York: Da Capo Press, 1968), Design XXI, “A Villa in the Italian style,” 285-86.

²⁹William H. Pierson, *American Buildings and Their Architects: Technology and the Picturesque* (Garden City, New York: Doubleday, 1980), 362.

³⁰Downing quoted in Francis Kowsky, *Country, Park & City: The Architecture of Calvert Vaux* (New York/London: Oxford University Press, 1998), 32.

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1870 edition of *Homestead Architecture*, which offers numerous towered villa designs, mostly of the Italian type but a few of which show a decidedly eclectic tendency. Parallels are also to be found in *Hobb's Architecture* of 1873, a volume that was largely based on designs published previously in the 1860s in *Godey's Ladies' Book* and other sources. That work clearly speaks to the growing influence of the French Second Empire style, as well as the proliferation of finialed gable trusses as a desirable ornamental feature. In one example, which was termed a "Picturesque Villa," stylistic elements of both the Italianate and Second Empire styles are readily apparent, much as they are at Danascara Place. The use of a mansard roof on the tower of the house represents a substantial deviation from the Italian Villa type and depicts the direct influence of the Second Empire style; also divergent in nature are the decorative trusses with finials and the robust character of the window hoods, features not characteristic of the more restrained antebellum Italian Villa mode. The porch on the west elevation seems to have its closest parallels in the Stick style, and it bears favorable comparison with examples published by architect George Woodward in his 1869 book *National Architect*, among others. While its form and massing were rooted in the Italian Villa house type that first appeared in America during the pre-war era, the building was of decidedly eclectic nature and therefore expressive of the architectural exuberance of the post-Civil War period.

Inside, the house's ornamental program is more generically Italianate-style in nature, as expressed in characteristic molding profiles, round-arched marble mantelpieces, and the treatment of the principal staircase. The floor plan was to some extent limited by the existing footprint of the building, which was largely incorporated into the new and updated house, excepting the original roof, which was removed as an aspect of the work. The 1870s building campaign nevertheless reinvented the interior's spatial characteristics, with large first-floor rooms replacing what were presumably far more compartmentalized spaces, thus creating the impressive and elegant entertaining spaces which DeGraff sought and which were commensurate with his wealth and social standing.

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9. Major Bibliographical References

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

Downing, Andrew J. *The Architecture of Country Houses*. New York: Da Capo Press, 1968 reprint of 1850 edition.

History of Montgomery and Fulton Counties, N.Y. New York: F.W. Beers & Co., 1878.

Kowsky, Francis. *Country, Park & City: The Architecture of Calvert Vaux*. New York/London: Oxford University Press, 1998.

Pierson, William H. *American Buildings and Their Architects: Technology and the Picturesque*. Garden City, New York: Doubleday, 1980.

Reynolds, Cuyler, ed. *Hudson-Mohawk Genealogical and Family Memoirs*, vol. IV. New York: Lewis Historical Publishing Company, 1911

Simms, Jephtha Root. *History of Schoharie County and Border Wars of New York*. Albany: Munsell & Tanner, 1845.

_____. *The Frontiersmen of New York*, vol. 1. Albany: Geo. C. Riggs, 1882.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.51 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>555618</u> Easting	<u>4754332</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 shown on the enclosed maps, which were drawn at a scale of 1:24,000, 1: 12,000 and 1: 4,000; all maps are entitled "Danascara Place, Tribes Hill, Montgomery Col, NY."

Boundary Justification

 (Explain why the boundaries were selected.)

The boundary includes 2.51 acres of associated land, which is the domestic core of what was once a 1,000-acre farm owned by the Visscher-DeGraff family; the present 2.5-acre boundary that includes the house was established in 1951. The nomination boundary thus encompasses a small portion of the land that once constituted the larger estate. It appears that other ancillary features associated with the estate's development under DeGraff survive on adjacent properties; additional research is necessary to confirm the date of construction and precise relationship of those resources to Danascara Place. Because their relationship to the DeGraff estate remains unclear, and since they have been in separate ownership for more than 60 years—and given that the focus of this nomination is architecture, and in particular that of the main house—the nomination boundary excludes them and consists only of the 2.5 acres established in 1951.

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11. Form Prepared By

name/title Jessica Nicosia; edited by William E. Krattinger, NYS Division for Historic Preservation
organization NYS Division for Historic Preservation date July 2019
street & number PO Box 189, Peebles Island State Park telephone (518) 268-2167
city or town Waterford State NY zip code 12188
e-mail William.Krattinger@parks.ny.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Photographs by Jessica Nicosia and William E. Krattinger, January and July 2019
TIFF file format, original digital files at NYS Division for Historic Preservation, Waterford, N.Y. 12188

001 EXTERIOR, house, view looking north to south-facing facade, carriage barn partially visible at extreme left
002 EXTERIOR, house, view looking north to south-facing facade
003 EXTERIOR, house, view looking east towards west gable elevation showing porch and other details
004 EXTERIOR, house, view looking west showing east gable elevation
005 EXTERIOR
006 EXTERIOR
007 INTERIOR, house, first floor, view looking north to staircase
008 INTERIOR, house, first floor, view looking south to principal entrance
009 INTERIOR, house, first floor, view looking north in dining room
010 INTERIOR, house, first floor, view looking south towards bay window, dining room
011 INTERIOR, house, first floor, view looking to northwest in parlor/living room towards side entrance
012 INTERIOR, house, first floor, view looking to southeast from parlor/living room towards principal entrance
013 INTERIOR, house, second floor, view looking down to first floor showing staircase
014 INTERIOR, house, second floor, view looking south from stair hall showing built-in shelves
015 INTERIOR, house, second floor, view looking north from stair hall showing wall niches
016 INTERIOR, house, view looking east from stair hall
017 INTERIOR, house, view looking to southwest from stair hall into library
018 INTERIOR, house, view looking to northeast from library into stair hall
019 INTERIOR, house, second floor, view looking east in south bedroom
020 INTERIOR, house, second floor, view looking west in south bedroom towards stair hall
021 EXTERIOR, carriage barn, view looking west towards south and east elevations
022 INTERIOR, carriage barn, horse stalls
023 EXTERIOR, stone out kitchen, view looking to northwest showing south and east elevations
024 INTERIOR, stone out kitchen, view showing jambless fireplace hood

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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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ABOVE, 1845 rendering of the Col. Visscher House, showing pre-1870 renovation conditions. Note that the depiction shows the wing as recessed from the main block, which is not sustained by existing conditions; BELOW, 1878 atlas depiction showing post-1870 renovation conditions



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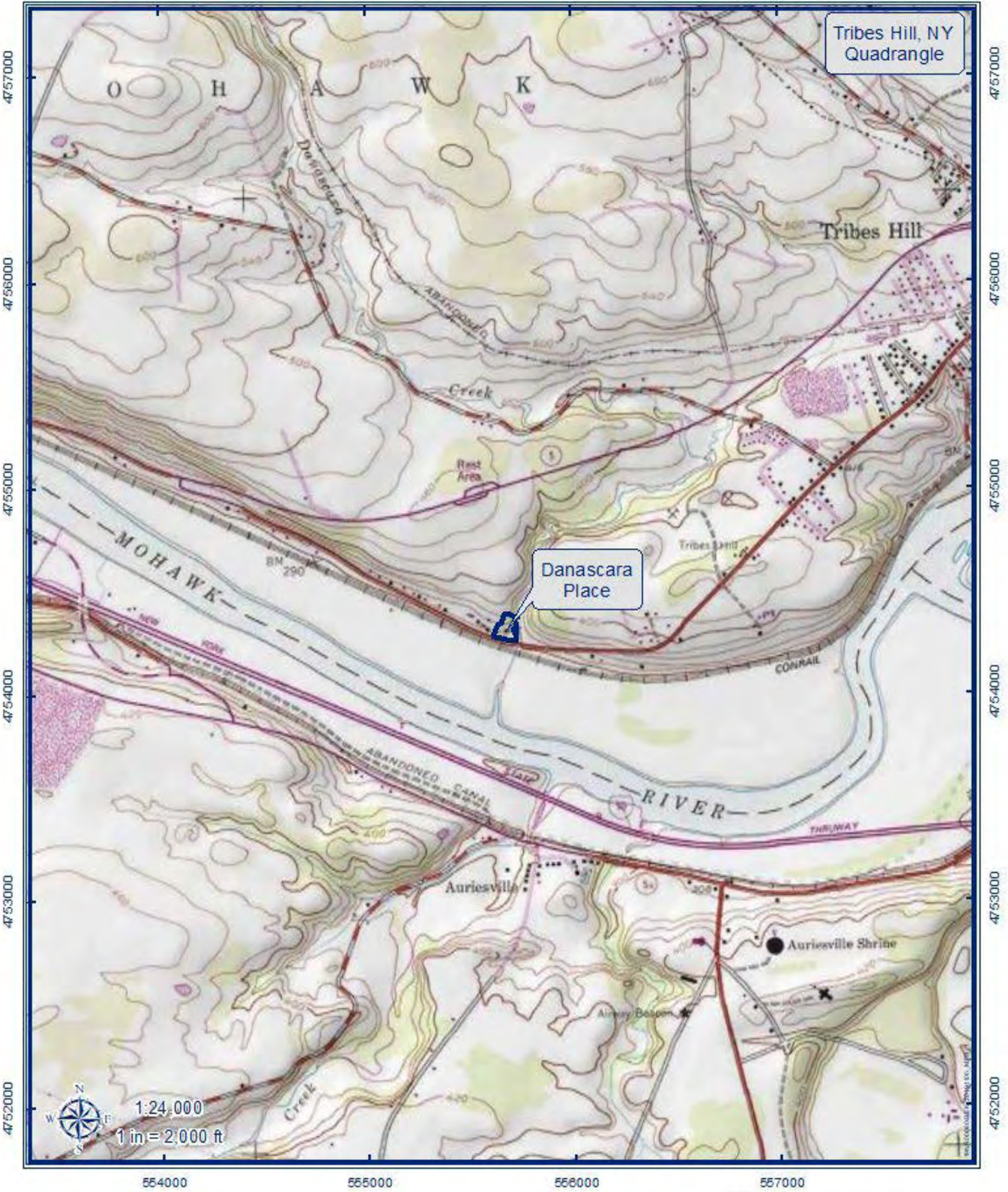
MONTGOMERY CO., N.Y.

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*ABOVE, historic nineteenth century image showing house and grounds as viewed from east, across Danascara Creek;
BELOW, detail of 1982 image which shows Dutch cross bond brickwork, lower right*





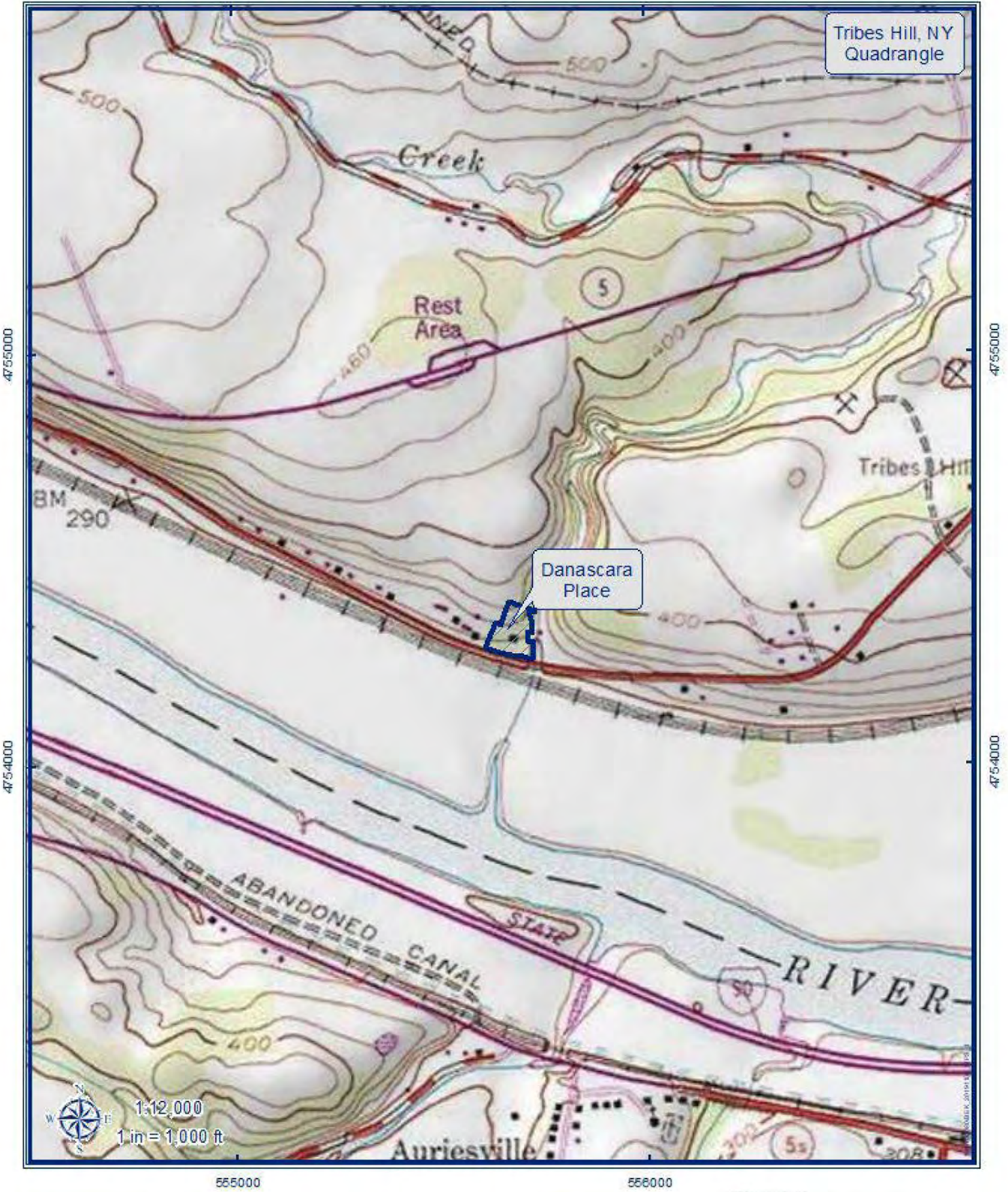
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 625 1,250 2,500 Feet

Danascara Place



Parks, Recreation
and Historic Preservation
Division for Historic Preservation























































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/14/2019 Date of Pending List: 12/12/2019 Date of 16th Day: 12/27/2019 Date of 45th Day: 12/30/2019 Date of Weekly List: 1/3/2020

Reference number:

Nominator:

Reason For Review:

☒ Accept ☐ Return ☐ Reject 12/30/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

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

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



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Commissioner



8 November 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

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

Danascara Place, Tribes Hill, Montgomery County
Glenco Mills Methodist Chapel, Glenco Mills, Columbia 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