

Appendix 2: Historic map

1867 Beers *Atlas of Greene County*, Lexington plate

For additional historic maps, refer to Sources,
where there are web links to 1856 Geil *Map of
Greene County* and the USGS quads published
in 1903

Appendix 3: Description of architectural styles

This section describes architectural styles found in the Town of Lexington, Greene County, New York. Architectural style is the product of many influences and can tell us something about the time in which buildings were constructed or remodeled. Architectural style combines the massing and form of buildings with their decorative schemes. Older forms and massing may be masked by later decorative changes or additions such as wings, ells, and porches.

Architectural styles change over time due to a variety of influences. At the practical, technological level, new materials preparation technologies and scarcity or abundance of particular materials can prompt changes in both forms and decorative schemes. Awareness of other cultures due to changing economic conditions can infuse new ideas into the building trades.

Style can be a useful dating tool when looking at buildings in a neighborhood. It can help date initial development of the neighborhood, suggest when infill occurred (e.g. a suburb where earlier farm buildings survive within a later subdivision), or when an area achieved a level of prosperity and many buildings were updated stylistically in a short period of time.

The following section provides brief descriptions of architectural styles found in the study area as well as an overview of their origins. It is generally chronological. Building styles typically have a fairly crisp originating period, but often persist and overlap newer tastes. This is especially true in rural areas.

Georgian: The Georgian style's name comes from the early Hanover kings of England. George I came to the throne in 1714; George IV died in 1830, long after the Georgian taste was superseded by other tastes. The style achieved its greatest popularity in America in the mid-1700s and persisted into the post-Revolutionary period of the 1780s and 1790s. Like the Baroque and Rococo styles in the decorative arts that furnished Georgian-style buildings, the Georgian style drew on Renaissance-period interpretations of classical architecture.

The Georgian style relies on symmetrical plans and facades and rectilinear massing, although highly developed examples also use arcs and curves both structurally and decoratively. Its heavy proportions, in part the result of the masonry buildings that inspired Georgian models, lend a sense of weight and permanence regardless of construction material. Side-gabled roofs predominate, but in some regions gambrel roofs were popular, and high-style examples often incorporate hipped roofs. Center entrances are flanked by equally spaced window openings with double-hung sash. These have numerous small lights, as glassmakers could not yet manufacture larger ones. In America, where stoves were rare until the early 1800s, Georgian buildings may yet retain massive center chimneys or paired chimneys of nearly equal weight. Trim schemes are drawn from Renaissance decorative motifs, in turn interpretations of classical decorative schemes. The Georgian style was ubiquitous, used for all types of buildings during this period. It was the inspiration for the Georgian Revival style of the early twentieth century.

Federal: The Federal style is also called Adamesque for Robert and James Adam of Edinburgh, Scotland, and later London, who designed buildings inspired directly by classical examples rather than by Renaissance interpretations of classical buildings. They drew especially on the buildings

uncovered at the excavations opened at Pompeii and Herculaneum beginning in mid-1750s, where for the first time, people of the time saw intact classical interiors. The style's earliest examples date to ca.1760, soon after Robert's return for his grand tour.

The Federal style retains the Georgian emphasis on classical symmetry, but its proportions are tall and slender. One American writer, Susan Fenimore Cooper, called it the attenuated style. Gable roofs, both side-gabled and, in more high-style examples, frontal gable, predominate along with hipped roofs. Curved forms were almost invariably based on the ellipsis, with blind arcades, fan lights, and elliptical accent windows as popular design motifs. Glass technology had changed little, and window lights in double-hung sash remained small. In America, federal-period builders moved away from massive center chimney blocks in the early 1800s to end chimneys. Like the buildings themselves, trim schemes were light rather than ponderous and could incorporate a variety of classical motifs including bellflowers and elliptical bosses. Molding cross sections generally incorporate arcs of a circle, creating tall, slender fillets and ovolo moldings.

American building design publisher Asher Benjamin called this style "Roman." The disruption of the French and Indian War and the American Revolution generally postponed the Adameque taste in America, and it became the style of the Federal period following the Treaty of Paris in 1783. It remained popular in rural America as late as the early 1840s, mainly for domestic, commercial, and religious buildings.

Greek Revival: The Greek Revival style emerged during the civil war Greece fought against its Ottoman rulers (1821-29). Travel for Europeans became relatively safe, and they could view Greek antiquities for the first time in modern history. The buildings of ancient Greece appealed especially to Americans as the environment where Athenian democracy arose. Designs based on measured drawings of Greek buildings and details provided the basis for the Greek, or Grecian, taste.

The classical emphasis on symmetry persists in high style examples of the Greek Revival style. In comparison to the Federal style, also drawn directly from classical models, the Greek Revival style's proportions tend to be broader and lower. Its detailing is larger, heavier, and incorporates few curves except in bas-relief trim work. Molding cross sections typically incorporate conic sections like parabolas featuring flattened curves.

The Greek Revival style's popularity coincided with the widespread introduction of stoves, which allowed greater flexibility in room plans and uses and, over time, eliminated the use of open hearths for food preparation. Much smaller stove chimneys replaced earlier, massive types. Framing technologies changed gradually during this style's period of popularity, but its rectilinear lines made it comparatively easy to build using traditional practices. The taste's orderly appearance appealed to rural people far longer than in urban and suburban areas, and examples of the Greek Revival style dating to the 1860s and even 1870s survive. It was used for virtually every type of building of the period.

Italianate: Designers in the Italianate style found inspiration in Italian architecture of the Renaissance, who considered these villas and rural houses as picturesque examples of the Romantic sensibility popular during the nineteenth century. The earliest Italianate buildings in America date to the 1840s, but the style was not especially popular in rural regions until the Civil War period.

Italianate plans include both symmetrical and irregular footprints, the latter often composed of several blocks of descending heights. Flat roofs with deep eaves supported by

scrolled—often elaborately so—brackets provide the style’s distinctive silhouette. Italianate-style buildings are strongly rectilinear: only window heads and door casings feature arched, often segmental, designs. This combined with regular fenestration plans lends a sense of symmetry and order even to examples lacking true symmetry.

The style’s strongly rectilinear forms could be framed using traditional mortise-and-tenon construction or the newer balloon frame technique emerging in the mid-1800s. Changing glass technology made larger lights possible and examples built later in the period of popularity often used two-over-two sash. The Italianate predominated as a domestic and commercial taste as late as the early 1890s in central New York. Its regular plans and boxy forms also lent themselves to industrial buildings.

During the post-Civil War period, some builders incorporated or added mansard roofs to buildings essentially Italianate in massing and detailing. The mansard roof, a French innovation of the Second Empire period ruled by Napoleon III (1852-1870), provided a full-height attic. Such buildings can be designated as *mansard* or *Second Empire* style.

Gothic Revival: The Gothic Revival, a Romantic style, drew its inspiration from Gothic style buildings, mainly religious buildings and castles, of the high medieval period in western Europe. It was promulgated by Andrew Jackson Davis and Andrew Jackson Downing in the 1840s and 1850s as the most appropriate taste for domestic buildings.

In their purest form, Gothic Revival plans exhibit irregular forms embellished with steeply pitched gables trimmed with vergeboards featuring trefoils, quatrefoils, and vine motifs. Window casings might have pointed arch tops or drip mold caps. Frame examples frequently use board-and-batten siding. More vernacular examples may have symmetrical plans with applied Gothic details instead.

In rural New York, few people used the Gothic Revival taste for dwellings, and it remained largely a suburban taste among well-to-do, relatively well-educated people. It was, however, considered appropriate for churches after the mid-century, and some congregations—most frequently Episcopalian, Lutheran, and Roman Catholic—built in this style.

Victorian eclectic styles: In the 1870s and 1880s, several factors influenced the emergence of a group of styles characterized as eclectic styles for their variety of inspirations. Stylistic influences included historicism, mainly European, and expanded trade in Asia, while rapidly expanding technologies allowed for large-scale production of highly decorative building materials, complicated footprints and massing, and articulated elevations, which included capacious porches and irregular fenestration plans. Some designers embraced this variety; others rejected it. Many of the eclectic styles originated as expressions of these ideas. Later rural vernacular examples often rely on exuberant application of decorative millwork to simply designed structures. Such interpretations of eclectic styles persisted in rural areas into the early twentieth century.

Stick Style buildings are irregularly massed and often retain regular fenestration plans punctuated by strategically placed accent windows in parlors, stairwells, and attics. The buildings are distinguished by the highly articulated surfaces generally divided into blocks of decorative millwork incorporating fanciful shingles, beadboard, and decorative motifs. Stick Style was used mainly for domestic architecture, although the upper sections of commercial buildings may use similar surface decorations.

The *High Victorian Gothic* style freely interpreted High Gothic buildings of medieval Europe in contrast with the historicism typical of the earlier Gothic Revival style. The later style employed

many of the new finishes possible with rapidly expanded building technologies. It created fanciful, extremely decorative buildings, and was most popular for civil and religious buildings in the post-Civil War period. It faded in popularity by the 1890s.

The *Queen Anne* style originated in England with red brick buildings trimmed in white meant to recall buildings constructed during the reign of Queen Anne (1702-1714). In America, it quickly evolved into a highly decorative style using a variety of millwork and architectural details, most notably spindles for porch railings, vergeboards, and window surrounds. Irregular rooflines incorporated hips and gables with relatively steep pitches. In vernacular houses, the decorative details are often applied to a simply massed building. Some refer to such buildings as “folk Victorian.” The *Queen Anne* style was very popular for domestic architecture, but its decorative schemes and articulated facades were also applied to commercial buildings.

Romanesque Revival and the later *Richardsonian Romanesque* styles took inspiration from European Romanesque buildings. The revival examples tend to have broad, heavy massing; prominent details include corbel courses and round arched openings. Almost exclusively constructed in masonry, buildings in these styles found in central New York tend to be civil, commercial, and religious structures rather than dwellings. *Richardsonian Romanesque*, named for Henry Hobson Richardson, was used for high style domestic buildings in the last decade of the century.

Colonial Revival: As America passed its centennial and established settlement expanded westward, interest in the buildings of the colonial period increasingly influenced building designers. In its interest in colonial-era design as the embodiment of American founding principles, the colonial revival can be viewed as a sister to the English Arts and Crafts Movement. In America, where redevelopment of early American urban centers resulted in the demolition of many eighteenth-century buildings, designers’ historicizing tendencies focused on the Georgian and Federal styles.

The popularity of the Colonial Revival has ebbed and flowed ever since, but it has never really failed altogether. In times of economic and political strain, its popularity often rises. For many, it embodies the United States’ founding ideas, and its use ascribes a lasting importance to them in a changing world. As such, the term “colonial revival” encompasses all building materials and a range of interpretations ranging from the archaeological to examples only faintly alluding to Georgian and Federal examples. In general, they exhibit external symmetry and use classically derived architectural details. Divisions within the style include the Georgian and Neoclassical revival. It is used for commercial, civil, domestic, and religious buildings.

Beaux-Arts: The *Beaux-Arts* style refers to the *École des Beaux-Arts* in Paris, where many prominent American architects of the post-Civil War period studied architectural design. They returned to America, where they designed buildings deeply influenced by European architecture of all periods, but most especially classical and renaissance examples. The largest concentration of *Beaux-Arts* buildings lines the thoroughfares of the hugely influential Chicago Exposition of 1893, and the style was widely used for civil and large commercial buildings, often masonry, from the turn of the twentieth century until the 1920s. Largely an urban style built on a grand scale, *Beaux-Arts* buildings are uncommon in rural areas.

American styles: At the turn of the twentieth century, when American cities were rapidly expanding, new styles and forms emerged that their designers considered to be without European antecedent,

and thus truly American. While that premise is open to question, bungalows and four-squares multiplied rapidly in new middle-class and working-class neighborhoods across the nation.

All of these American styles share a sense of solidity, with broad, low massing; deep eaves; and comparatively plain details. Their plans and facades tend to be symmetrical, and their fenestration plans are generally regular. Almost invariably they incorporated indoor plumbing and central heating. In this, they represent a democratizing of modern conveniences hitherto reserved for the well-to-do.

The *Craftsman* style, promulgated by Gustav Stickley as an alternative to the eclectic styles, shares design characteristics with the English Arts and Crafts and the Georgian Revival. Most often found in middle and upper class neighborhoods, Craftsman houses can incorporate a wide range of details. Stucco, brick, half-timbering, wood shingles, and clapboards were all popular siding materials, while double-hung or casement windows might be paired or single or set in rows the three or more.

Four-square houses and *bungalows* incorporate details found in Craftsman designs on a more modest scale. The four-square derives its name from façade plans that can be divided into four squares, with an opening centered on each square. Most often hip-roofed with a dormer in the front face, their main story front façade is spanned by a porch. Bungalows may be single-story or have a half-height upper story. The front façade porch provides an extra room, and dormers let into the prominent roof allow for extra space above the main floor.

Moderne (Art Deco): Beginning in the 1920s and continuing through the Great Depression of the 1930s, the *Moderne* or *Art Deco* style emerged. It relied on streamlining drawn from industrial design for its sleek aesthetic. Sweeping, unadorned curves and boxy silhouettes characterize its massing. Detailing can include parapets and exuberant polychrome terracotta or opaque glass panels. Windows tend to use large lights and be set in minimal casings, often fabricated in metal. Domestic architecture in this style is unusual in rural central New York, but its industrial aesthetic and use of easily maintained materials uniquely suited it to civil, commercial, and industrial buildings as well as newly emerging types, such as automobile dealerships and garages.

Mid-century Modern: With the expansion of political and economic opportunity and the booming population of the post-World War II era, demand for all kinds of buildings rose rapidly. A shift to the suburbs increased the number of new buildings, and in these newly developing areas, architects optimistically rejected many norms of established architectural tradition and embraced new building materials. Industrial glass, steel trusses, and massive poured concrete components combined with laminated timber and massive stone in open plans capped by low or flat roofs. The aesthetics and materials of Mid-century Modern pervaded all kinds of buildings. In highly developed examples, expensive materials and a high degree of craftsmanship combined to create wholly new ways of enclosing space. In more modest examples, these aspects are pared down to a minimalist aesthetic.

Appendix 4: Properties identified in CRIS (NYSPHO Cultural Resources Inventory System) database

The following table lists historic (non-archaeological) resources previously identified and listed in CRIS, the successor database to SPHINX managed by the New York State Historic Preservation Office (NYSPHO). All can be accessed via the CRIS database online. The inventory forms for the three NRE properties are included in this appendix. The bridges are all gone; the NR nominations (NRL), both lengthy, may be found in CRIS as well.

USN	Name	911 Address	Extant
03911.0001	Spruceton Memorial church (NRE)	1921 Spruceton Rd (CR 6)	yes
03911.0002	Metal truss bridge	Van and Bush rds over Schoharie Creek	no
03911.0003	Metal truss bridge	Mosquito Point nr. Beech Ridge Rd North, over Schoharie Creek	no
03911.0004	Metal truss bridge	Westdale Farm Rd crossing over West Kill	no
03911.0005	Metal truss bridge	Loucks Rd crossing over West Kill	no
03911.0014	Stone house (NRE)	38 Van Rd	yes
03911.0015	Lexington House hotel (NRL)	3879 NY 42	yes
03911.0020	St. Francis de Sales RC church (NRL)	19 Church St	yes
03911.0022	Echo Farm (NRE)	Echo Farm Rd	yes

NYSHP
APR 1 1975
REC'D NRRM

BUILDING-STRUCTURE INVENTORY FORM

DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY

UNIQUE SITE NO. 039-11-0001
QUAD _____
SERIES _____
NEG. NO. _____

YOUR NAME: MABEL SCHERING (MRS. FRED) DATE: MARCH 31, 1975

YOUR ADDRESS: SPRUCETON ROAD, WEST KILL, N.Y. 12492 TELEPHONE: (518) 989-6588

ORGANIZATION (if any): TOWN OF LEXINGTON BICENTENNIAL COMMITTEE

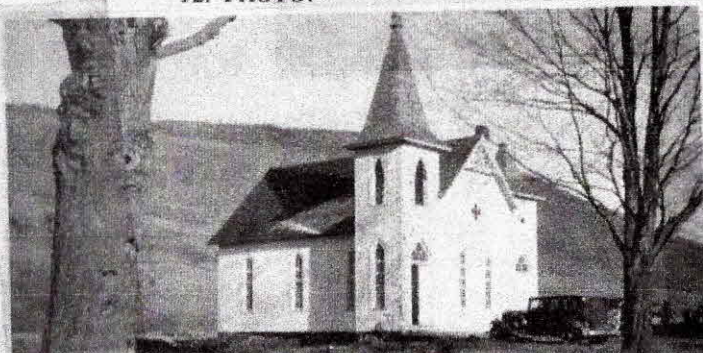
IDENTIFICATION

1. BUILDING NAME(S): SPRUCETON MEMORIAL CHURCH
2. COUNTY: GREENE TOWN/CITY: LEXINGTON LAGE: SPRUCETON
3. STREET LOCATION: SPRUCETON RD; NORTH SIDE
4. OWNERSHIP: a. public ☒ b. private ☐
5. PRESENT OWNER: SPRUCETON MEMORIAL CH. ASSOCIATION ADDRESS: SPRUCETON, N.Y.
6. USE: Original: ACTIVE CHURCH Present: CHAPEL FOR MEDITATION
7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes ☒ No ☐
Interior accessible: Explain ADJACENT TO CEMETERY WITH KEY AVAILABLE AT NEIGHBOR'S HOUSE

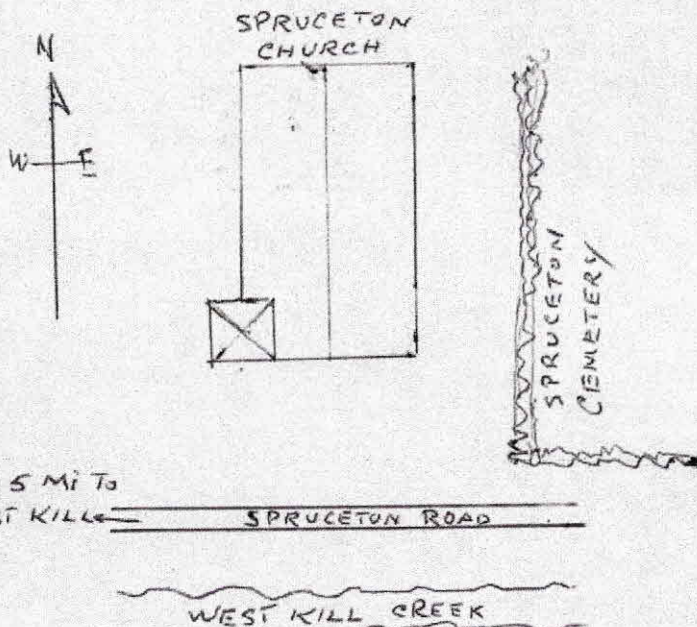
DESCRIPTION

8. BUILDING MATERIAL: a. clapboard ☒ b. stone ☐ c. brick ☐ d. board and batten ☐
e. cobblestone ☐ f. shingles ☐ g. stucco ☐ other: _____
9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints ☐
b. wood frame with light members ☒
c. masonry load bearing walls ☐
d. metal (explain) _____
e. other INTERIOR FINISHED WITH WAINSCOTING
10. CONDITION: a. excellent ☐ b. good ☐ c. fair ☐ d. deteriorated ☒
11. INTEGRITY: a. original site ☒ b. moved ☐ if so, when? _____
c. list major alterations and dates (if known):
NEW ROOF HAS BEEN INSTALLED (1974).
PAINTING & INTERIOR REHABILITATION TO BE DONE DURING
SUMMER OF 1975.

12. PHOTO:



13. MAP:



A patient in Memorial hospital, but understand she is home now.
Mr. and Mrs. John Smith were in Stamford on business Friday.
Mrs. Ethel Sweet was ill Friday and entered Memorial hospital where presently she is in the intensive care unit, all hope for a recovery soon.
ASHLAND—Dec. 23 Monday evening about 6:30 the children of Ashland and any others who wish to join them will come to the time of Magellan through the historic sites and incidents. For and sugar. Each place had it as the acres (or hectares) of rice and good for food," as we every tree that is pleasant to the Island, like Eden, "grove shooting the rapids.
or Ford Fierro — and canoe to travel by car, minibus, jeepney Philippines Air Lines: local and between other point Bacolod, Terry Bacolod to Hong

14. THREATS TO BUILDING: a. none known ☐ b. zoning ☐ c. roads ☐
 d. developers ☐ e. deterioration ☒
 f. other: _____
15. RELATED OUTBUILDINGS AND PROPERTY:
 a. barn ☐ b. carriage house ☐ c. garage ☐
 d. privy ☐ e. shed ☐ f. greenhouse ☐
 g. shop ☐ h. gardens ☐
 i. landscape features: _____
 j. other: NONE
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
 a. open land ☒ b. woodland ☐
 c. scattered buildings ☐
 d. densely built-up ☐ e. commercial ☐
 f. industrial ☐ g. residential ☐
 h. other: _____

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:

(Indicate if building or structure is in an historic district)

ADJACENT CEMETERY (TO EAST)
WESTKILL CREEK AND HIGHWAY (TO THE SOUTH)
FARM (TO THE WEST AND NORTH)

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):

THE BUILDING IS LOCATED IN THE CENTER OF THE EIGHT-MILE LONG
VALLEY OF THE WESTKILL CREEK.
THE VALLEY IS MOST RARE SINCE IT RUNS EAST-WEST, CRADLING
THE CREEK BETWEEN THE WESTKILL AND RUSK MOUNTAINS.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: STARTED IN 1887. OPENED IN 1889

ARCHITECT: JAMES NEWKIRK

BUILDER: NEWKIRK & BARKER

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

HAVING THE CHURCH BUILT SHOWED THE INDEPENDENCE,
DETERMINATION AND SACRIFICE OF THE PEOPLE. NOT ONLY
WERE ECONOMIC CONDITIONS POOR FOR THE FARMERS, BUT
THIS CONSTRUCTION TOOK PLACE DURING THE BLIZZARD
OF '88.

21. SOURCES:

AARON VAN VALKENBURGH'S WRITTEN ACCOUNT. IT IS WITH
THE DEED, ETC. NOW IN POSSESSION OF MISS MARGARET DUNHAM.

22. THEME:

FAMILY FAITH

BUILDING-STRUCTURE INVENTORY FORM

DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY

UNIQUE SITE NO. 039-11-00014
QUAD _____
SERIES _____
NEG. NO. _____

YOUR NAME: Natalia Pohrebinska DATE: December 12, 1982

YOUR ADDRESS: Stone House, Lexington, N.Y. TELEPHONE: (518) 989-6755

ORGANIZATION (if any): N/A

IDENTIFICATION

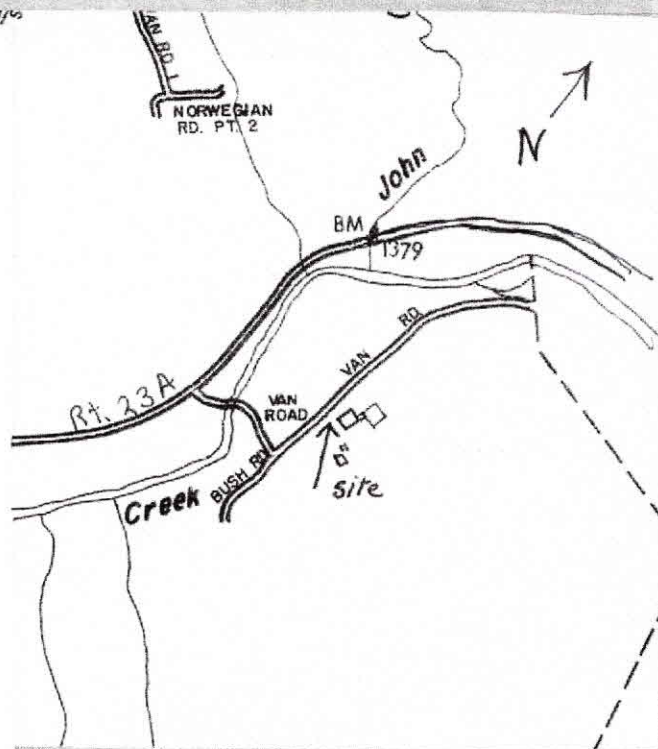
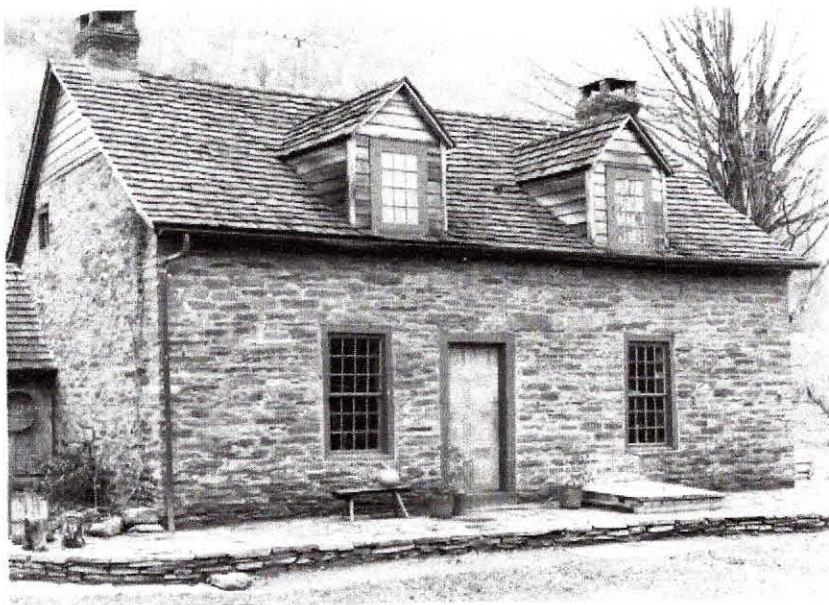
1. BUILDING NAME(S): Stone House
2. COUNTY: Greene TOWN/CITY: Lexington VILLAGE: _____
3. STREET LOCATION: VAN RD. E. SIDE; N. of DUSH RD.
4. OWNERSHIP: a. public ☐ b. private ☒
5. PRESENT OWNER: Natalia Pohrebinska ADDRESS: Stone House, Lexington, N.Y. 12452
6. USE: Original: Farm Present: Residence, farm, art gallery/studio/antique gallery
7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes ☒ No ☐
Interior accessible: Explain Yes, open/shop

DESCRIPTION

8. BUILDING MATERIAL: a. clapboard ☐ b. stone ☒ c. brick ☐ d. board and batten ☐
e. cobblestone ☐ f. shingles ☐ g. stucco ☐ other: _____
9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints ☐
(if known) b. wood frame with light members ☐
c. masonry load bearing walls ☒
d. metal (explain) _____
e. other Stone
10. CONDITION: a. excellent ☒ b. good ☐ c. fair ☐ d. deteriorated ☐
11. INTEGRITY: a. original site ☒ b. moved ☐ if so, when? _____
c. list major alterations and dates (if known):
meticulously restored and maintained in its original condition

12. PHOTO:

13. MAP: scale 1"= 500'



14. THREATS TO BUILDING: a. none known ☐ b. zoning ☐ c. roads ☐
d. developers ☐ e. deterioration ☐
f. other: widening of road in future
15. RELATED OUTBUILDINGS AND PROPERTY:
eighteenth-century a. barn ☒ b. carriage house ☐ c. garage ☐
d. privy ☐ e. shed ☒ f. greenhouse ☒
g. shop ☒ h. gardens ☒
i. landscape features: meticulously maintained grounds, imported and
j. other: rare species of trees and plantings
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
a. open land ☒ b. woodland ☒ stand of maple trees with large
c. scattered buildings ☐ sugar bush, mountain side, meadows, pasture
d. densely built-up ☐ e. commercial ☐/virgin hemlock forest, trout
f. industrial ☐ g. residential ☐/stream, lands of GREAT LOT #22, part
h. other: /of 175 acre parcel out of Hardenburgh Patent the meadows
in the North Township; pasture and mountains in the South Township"(1783)
17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS: Stone House is located in a valley
(Indicate if building or structure is in an historic district) on the south side of Schoharie Creek. One must cross a bridge on the north between
the creek and the house in a 50 acre pasture, on the east and south side of the
house; about 50' from the house is a small storage barn 10x15'. On the west is a
small creek emptying into the Schoharie Creek. 500' west of Stone House is the
original barn which sits along Van Road .
18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):
Exterior: Two story stone building of coursed stone and rubble. Doors and windows
located as original. Original features.
Interior: Two large cooking stone fireplaces. Original floors, beams, planks,
windows, doors. Restored with historic sensitivity

Please see attached History of Stone House which dates back to Benjamin Crespell-1781

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: c 1783

ARCHITECT: owner/builder

BUILDER: Crespell

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:
A rare survival of an 18th century stone dwelling which has not been altered.
Believed to be the only Huguenot stone house and earliest stone house
on the Mountaintop in Greene County. Huguenot Pre-fab house, a significant
survivor of French Huguenot building principles associated with the New Paltz
early settlements. The family originated in Artois, France, where Antoine
Crispal is recorded. During the early persecution of the Huguenots they fled
first to Holland. It is recorded that Antoine Crispal came to America in 1660,
on the ship "The Gilded Otter"; by 1667, they settled in Old Hurley. Please
see attached History of Stone House.
21. SOURCES: Published and unpublished sources, historical. deeds, owners research
"Indenture" is recorded in Kingston, Book 11, page 198; Hardenburgh Patent Great
Lot #22-
22. THEME:



11SR00168

HISTORIC RESOURCE INVENTORY FORM BELLEAYRE ID# 055

NYS OFFICE OF PARKS, RECREATION
& HISTORIC PRESERVATION
P.O. BOX 189, WATERFORD, NY 12188
(518) 237-8643

OFFICE USE ONLY

USN: 03911, 000022

URE

IDENTIFICATION

Property name(if any) Echo Farm
Address or Street Location Echo Farm Rd (lat/long: 42.09803 / -74.25650)
County Greene Town/City Lexington Village/Hamlet: _____
Owner n/a Address n/a
Original use farmstead Current use country estate
Architect/Builder, if known unknown Date of construction, if known c. 1920

DESCRIPTION

Materials -- please check those materials that are visible

Exterior Walls:	<input type="checkbox"/> wood clapboard	<input type="checkbox"/> wood shingle	<input type="checkbox"/> vertical boards	<input type="checkbox"/> plywood
	<input checked="" type="checkbox"/> stone	<input type="checkbox"/> brick	<input type="checkbox"/> poured concrete	<input type="checkbox"/> concrete block
	<input type="checkbox"/> vinyl siding	<input type="checkbox"/> aluminum siding	<input type="checkbox"/> cement-asbestos	<input type="checkbox"/> other: _____
Roof:	<input checked="" type="checkbox"/> asphalt, shingle	<input type="checkbox"/> asphalt, roll	<input type="checkbox"/> wood shingle	<input type="checkbox"/> metal <input type="checkbox"/> slate
Foundation:	<input checked="" type="checkbox"/> stone	<input type="checkbox"/> brick	<input type="checkbox"/> poured concrete	<input type="checkbox"/> concrete block

Other materials and their location: n/aAlterations, if known: none Date: n/aCondition: ☐ excellent ☒ good ☐ fair ☐ deteriorated

Photos

Provide several clear, original photographs of the property proposed for nomination. Submitted views should represent the property as a whole. For buildings or structures, this includes exterior and interior views, general setting, outbuildings and landscape features. Color prints are acceptable for initial submissions.

Please staple one photograph providing a complete view of the structure or property to the front of this sheet. Additional views should be submitted in a separate envelope or stapled to a continuation sheet.

Maps

Attach a printed or drawn locational map indicating the location of the property in relationship to streets, intersections or other widely recognized features so that the property can be accurately positioned. Show a north arrow. Include a scale or estimate distances where possible.

Prepared by: Neil Larson address Larson Fisher Associates, P.O. Box 1394, Woodstock, NY 12498Telephone: 845-679-5054 email nlarson@hvc.rr.com Date 10 November 2003

PLEASE PROVIDE THE FOLLOWING INFORMATION

IF YOU ARE PREPARING A NATIONAL REGISTER NOMINATION, PLEASE REFER TO THE ATTACHED INSTRUCTIONS

Narrative Description of Property Briefly describe the property and its setting. Include a verbal description of the location (e.g., north side of NY 17, west of Jones Road); a general description of the building, structure or feature including such items as architectural style (if known), number of stories, type and shape of roof (flat, gabled, mansard, shed or other), materials and landscape features. Identify and describe any associated buildings, structures or features on the property, such as garages, silos, privies, pools, gravesites. Identify any known exterior and interior alterations such as additions, replacement windows, aluminum or vinyl siding or changes in plan. Include dates of construction and alteration, if known. Attach additional sheets as needed.

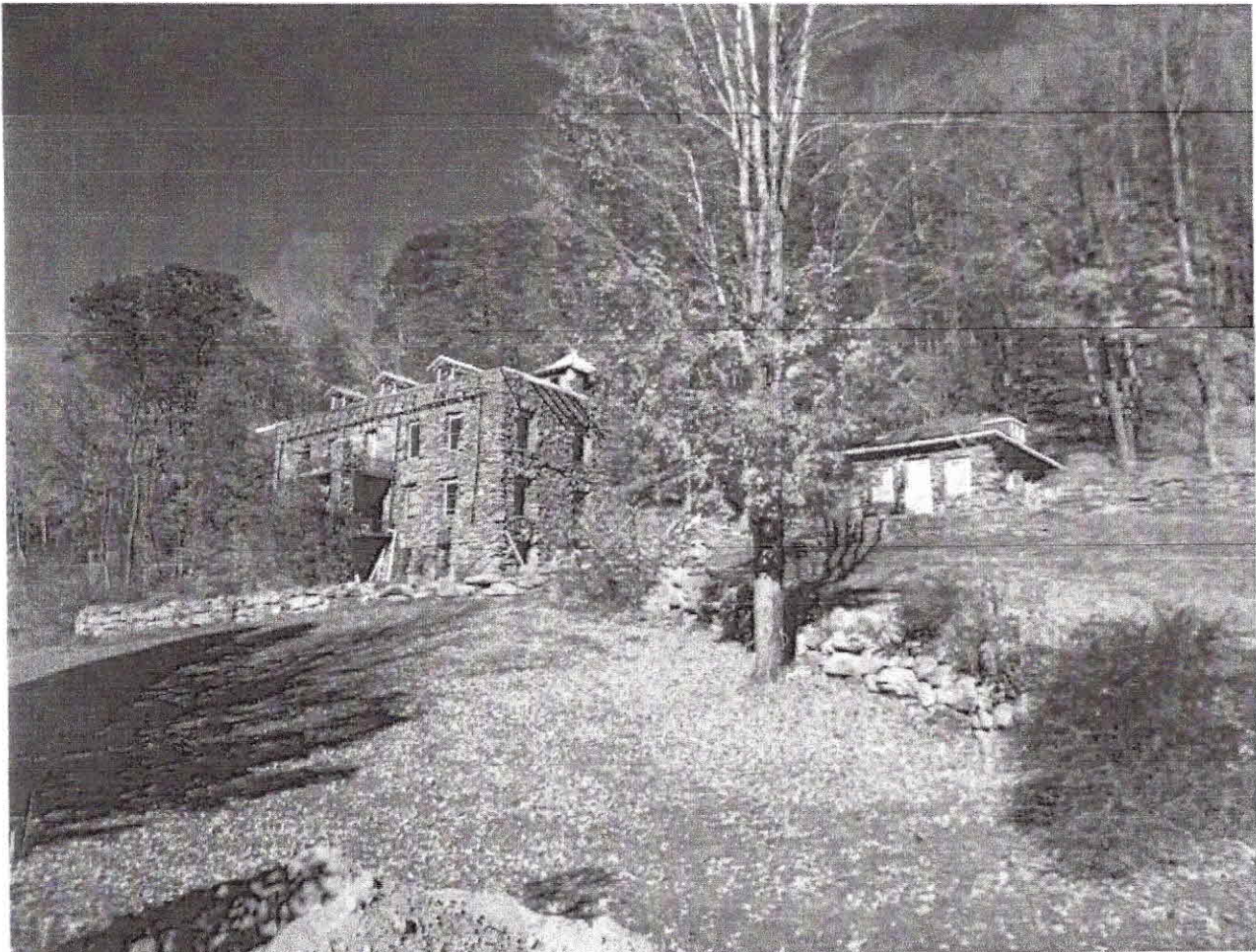
The property is located on northeast end of Echo Farm Rd east of its origination at Crump Hill Road. The site occupies a small clearing on the south side of Halcott Mountain. A three-story rubble stone house is the principal building. It has a five-bay front façade and does not appear to have a roof, although dormers are framed in the attic story. A small stone outbuilding or studio is located near the house and farther east, there is an Italian garden with a pergola on stone piers. At the east end of the garden is a stone building with a hipped metal roof. The site also includes a wood frame dwelling that may be 19th-century in origin along with a barn foundation; perhaps representing an earlier farmstead on which the present 20th-century estate was constructed.

Narrative Description of Significance: Briefly describe those characteristics by which this property may be considered historically significant. Significance may include, but is not limited to, a structure being an intact representative of an architectural or engineering type or style (e.g., Gothic Revival style cottage, Pratt through-truss bridge); association with historic events or broad patterns of local, state or national history (e.g., a cotton mill from a period of growth in local industry, a seaside cottage representing a locale's history as a resort community, a structure associated with activities of the "underground railroad."); or by association with persons or organizations significant at a local, state or national level. Simply put, why is this property important to you and the community. Attach additional sheets as needed.

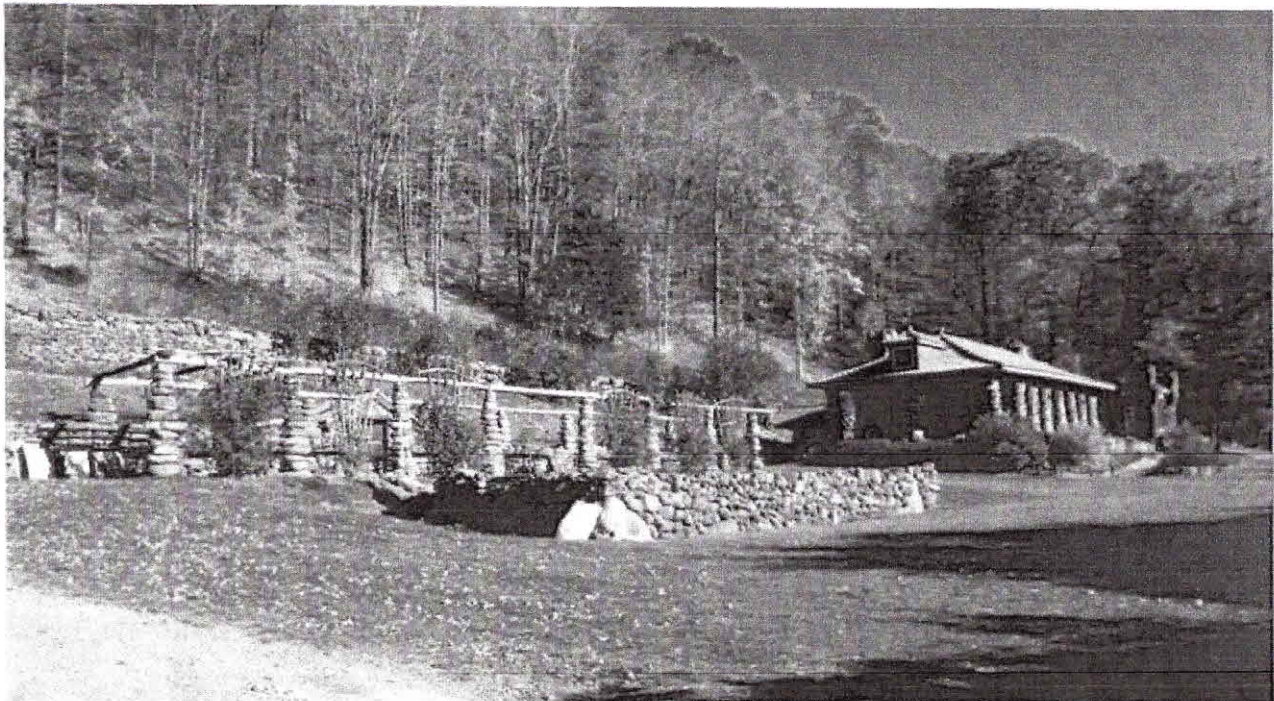
The house property is architecturally significant as a unique example of a 20th-century mountainside country estate distinguished by buildings of unusual stone construction and a garden landscape. It is sited to take advantage



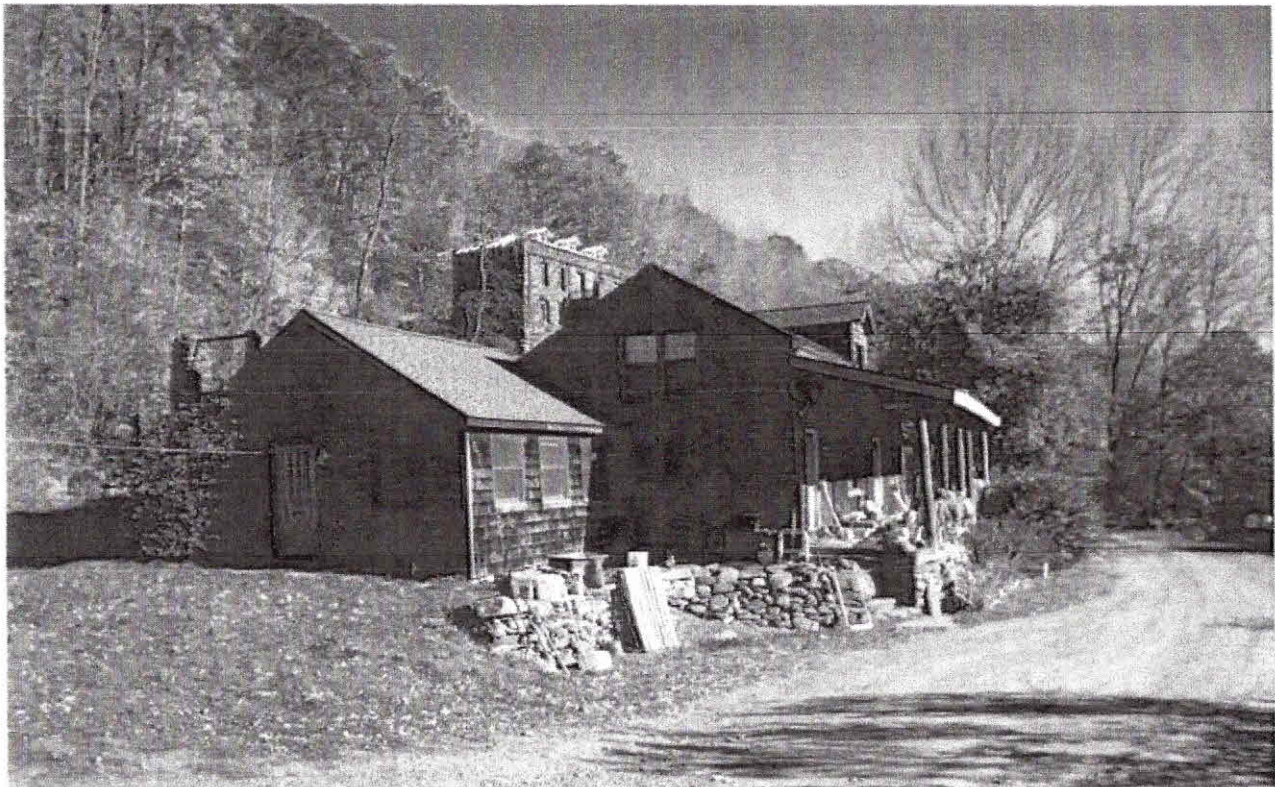
Aerial view of property from south (Source: <http://maps.live.com>)



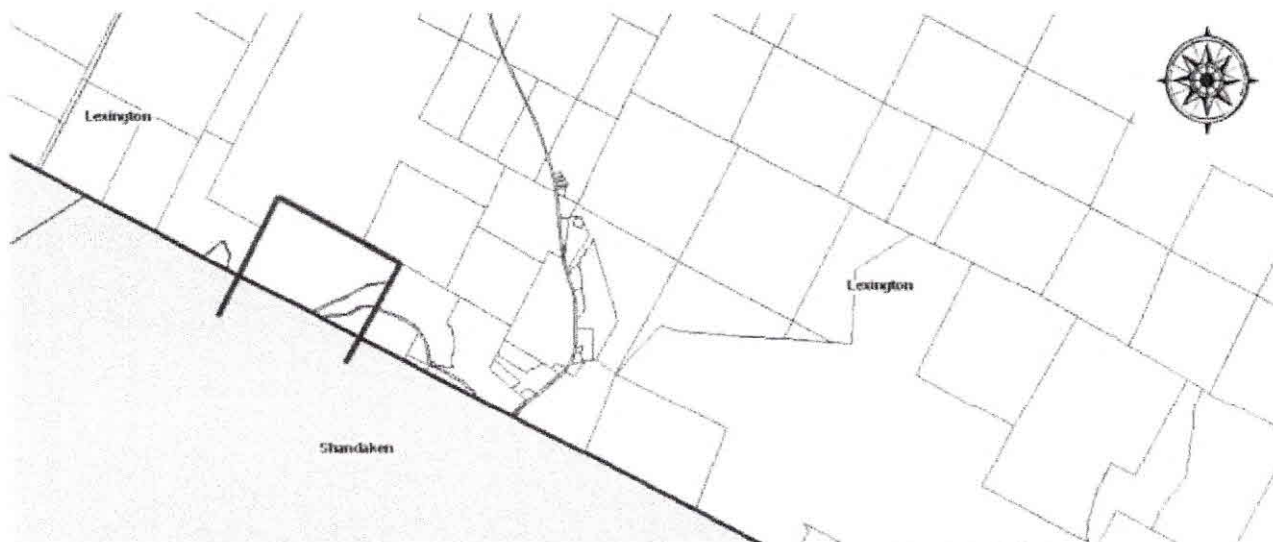
View of house from southeast (photo by Larson Fisher Associates, 2008)



View of garden house from southwest (photo by Larson Fisher Associates, 2008)



View of cottage from southwest (photo by Larson Fisher Associates, 2008)



Property outlined in bold red line (Source: Greene County Parcel Viewer <http://gis.greenegovernment.com/giswebmap/default.aspx>)