

City of Newburgh

East End Historic District:
National Register of Historic Places

Nomination August 15, 1985
&
Expansion January 30, 2004

*Excerpt: NPS nomination form
& Expansion Addendum*

(Structure descriptions not included.)

City of Newburgh East End Historic District

NYS OPRHP – EXPANSION APPROVED January 30, 2004
Mark Peckham

Documentation for the East End Historic District in Newburgh was completed by New York State Historic Preservation Office staff in 1985. At that time the period of significance chosen for the district's significance was terminated at 1935, reflecting the standard 50-year cutoff used in evaluating National Register-eligible resources. A survey of available contemporary street directories from the period 1921 through 1946, and census population research through 2000 indicate that there is a strong basis for extending the period of significance through at least 1950.

A survey of city directories covering addresses between Liberty and Johnston Streets shows that within the district the Broadway corridor continued to be an important business center, and buildings continued to be constructed and renovated. From 1920 through 1950, the population of the city continued to grow, albeit at a modest 5%. It was not until the 1960s and 1970s, when the city lost nearly a quarter of its population, that Newburgh lost its vitality. This period of population loss coincides with the construction of the Newburgh-Beacon Bridge, and Interstate 84 in the early 1960s, which bypassed downtown Newburgh, and was a major factor in the decline of the commercial viability of lower Broadway.

The Hotel Newburgh building at 107-117 Broadway, a longtime Newburgh institution, underwent significant reconstruction in the early 1940s. Other buildings were also renovated during the period between 1935 (the original end date of the period of significance) and 1950 (the proposed end date of the period of significance), as businesses opened and closed up and down Broadway. These redeveloped buildings represent the continued viability of Newburgh during the between-war period. They also indicate the growing influence of automobile transportation. Indeed, the Broadway commercial corridor was a major center of automobile-related business from the 1920s forward (e.g. automobile dealerships, parts suppliers and garages), as well as home to numerous department stores (e.g. Sears and Woolworth's), and furniture and clothing stores which would have drawn customers from the surrounding area. The Broadway corridor continued to thrive as a commercial and residential district throughout this period.

The Hotel Newburgh occupies a complex of seven buildings fronting on both Broadway and Ann Street, with an exposed side (east) elevation fronting onto a now-vacant lot. The buildings which make up the hotel complex were constructed in phases between the 1880s and the 1920s, and the Broadway

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Addendum

8. Addendum

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Department store. Historic images attest to the prominent visual role this building has always enjoyed as part of the streetscape of Broadway. Although the Broadway storefronts and Ann Street entries have been modified since c. 1939-41, the building retains a considerable amount of its exterior historic fabric and period architectural character on both façades.

One building identified as having been constructed within the District after the original period of significance was the Art Deco-style commercial building at 106 Broadway (probably ca. 1932 to 1936). 106 Broadway is a two-story brick building, with an altered storefront, portions of which are possibly original. The second story of the building is three bays wide, with a large center bay comprised of a double window flanked by two single openings at the side. The building, with its broken, coped parapet, is typical of smaller commercial structures of the late 1930s and early 1940s. As one of few examples of its type from this period in the district, it has been re-assessed as a contributing component given the new end-date of the period of significance.

Resources re-evaluated as contributing to the East End Historic District's period of significance:

106 Broadway
107-17 Broadway, The Hotel Newburgh

Signature of Certifying Official
Bernadette Castro, New York State Historic Preservation Officer

United States Department of the Interior
National Park Service

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received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic

and/or common East End Historic District [CITY OF NEWBURGH, NEW YORK]

2. Location

street & number Multiple not for publication

city, town Newburgh vicinity of

state New York code 036 county Orange code 071

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name multiple ownership

street & number NA

city, town NA vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Orange County Courthouse

street & number

city, town Goshen state New York

6. Representation in Existing Surveys

New York Statewide Inventory, 1985
title (Portions of the district previously entered on the National Register - see date Item No.7) has this property been determined eligible? yes no
 federal state county local

depository for survey records N.Y.S. Division for Historic Preservation

city, town Albany state New York



East End Historic District
Newburgh, Orange Co., NY
UTM References:

(All Zone 18)

Easting Northing

A	582700	4596220
B	582680	4595820
C	582830	4595800
D	582840	4595330
E	582800	4595320
F	582740	4594750
G	582690	4594760
H	582680	4594580
EE	581710	4594540
FF	581710	4594590
GG	581860	4594580
HH	581870	4594620
II	581940	4594620
JJ	581950	4594780
KK	581900	4594780
LL	581900	4594870
MM	582080	4594870
NN	582080	4594810
OO	582160	4594800
PP	582160	4594880
QQ	582120	4594900
RR	582040	4594900
SS	582040	4594960
TT	581720	4594980
UU	581680	4595040
VV	581710	4595350
WW	582120	4595300
XX	582140	4595560
YY	582500	4595380
ZZ	582670	4595720
AAA	582390	4595720
BBB	582390	4595830
CCC	582670	4595830
DDD	582620	4596290
EEE	582420	4596420

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UTM References:

(All Zone 18)

Easting Northing

I	582670	4594460
J	582640	4594330
K	582820	4594310
L	582820	4594160
M	582680	4594180
N	582670	4594070
O	582740	4594060
P	582730	4593870
Q	582620	4593890
R	582640	4593730
S	582630	4593560
T	582460	4593440
U	582180	4593500
V	582220	4593880
W	582060	4593840
X	582080	4593930
Y	581840	4593950
Z	581850	4594090
AA	581980	4594080
BB	581980	4594170
CC	582040	4594160
DD	582070	4594510

NEWBURGH QUADRANGLE
SECOND EDITION - 1973

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>N.A.</u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance Location and Setting

The City of Newburgh, New York population 23,000, is situated in the mid Hudson Valley just above the Hudson Highlands and approximately 60 miles north of New York City. The city is sited on the west bank of the river with its densely built-up areas now occupying approximately two square miles of level and hilly terrain 500 to 1000 feet west of the river bank. The existing street pattern of the city was firmly established in the early nineteenth century and follows a typical and fairly regular north-south and east-west grid pattern. The city's principal streets in its eastern end are Broadway, a broad east-west commercial artery which divides the city into a north and south half, and Liberty Street, a continuous north-south residential street which intersects Broadway at the heart of the city's oldest section. In the center of the city, development is relatively dense with buildings rarely exceeding four stories in height in commercial districts or three in the residential neighborhoods. A handful of church towers and spires punctuate the low-rise profile of the city in scattered locations. Brick is the predominant building material in much of the city and the historic district. Although important buildings and neighborhoods exist from earlier and later periods of significance, the overall character of the city reflects its prosperity as a manufacturing center, especially during the second half of the nineteenth century.

The East End Historic District includes the core of the present city of Newburgh and most of the area developed by the end of the nineteenth century. Geographically, it includes approximately 445 acres and represents about one third of the incorporated city. There are 2452 contributing features dating until 1935. These include 2440 contributing buildings, 16 contributing structures and 6 contributing objects. There are 71 non-contributing primary buildings. Numerous non-contributing outbuildings are noted in the building list. (A total of 225 of the contributing buildings listed above have been previously listed on the National Register individually or as contributing parts of the Montgomery-Grand-Liberty Street Historic District, as explained below.)

Boundaries

The boundaries of the East End Historic District have been established so as to include the largest concentration of intact and significant resources that illustrate the evolution and development of Newburgh during its 1750-1930 period of significance. In general terms the boundaries are defined by the modern portions of Mount Saint Mary's college campus and the city limits to the north, undistinguished early twentieth century housing and modern condominiums at the northeast, and a combination of vacant land and modern apartment house development to the east, the result of extensive urban renewal activities during the 1960's and 1970's. At the southeast, the boundary was drawn to include several historic industrial plants and a late nineteenth century neighborhood, while excluding additional vacant land and a modern gas plant directly to the east. At the south, the boundary follows the top of a high bluff which historically prevented any further urban expansion in this direction. Southwest of the historic district, the boundary excludes a combination of modern residential development, non-historic, low-rise

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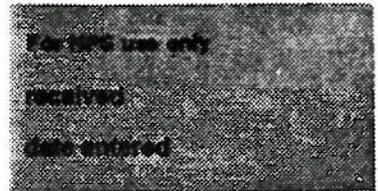
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industrial buildings and a 1936 public school with extensive modern additions. The western boundary separates concentrations of historic and relatively intact commercial, residential and religious properties from similar but heavily altered properties and more recent, and less architecturally significant properties further west. At the northeast, the district boundary follows the west and north boundaries of historic Downing Park, excluding more recent twentieth-century suburban development north of South Street and west of DuBois Street north of the park. The district boundaries incorporate all of the Montgomery-Grand-Liberty Streets Historic District (National Register listed 1973) as well as two individually listed properties outside of that district: Washington's Headquarters (NHL 1972) and the New York State Armory (National Register listed, 1981). The large historic district documented by this nomination is the result of additional historical research and a comprehensive understanding of Newburgh's development and architectural heritage resulting from an extensive historic resources survey undertaken between 1978 and 1985.

In addition to the attached map of the historic district, the specific boundaries of the district are described in detail in Item 10, Verbal Boundary Description and Justification.

Development Patterns and Architectural Characteristics

The East End Historic District includes a diversity of architectural and development patterns spanning the 1750-1935 period of significance. These patterns can be discussed geographically within the historic district, recognizing that few of the individual neighborhoods or zones discussed below are entirely homogeneous and that most of the transitions between them are blurred reflecting variations in land and building use, density, period, architectural styles and social status.

The civic and institutional heart of the present-day city of Newburgh occurs near the center of the East End Historic District at the lower (eastern) end of Broadway and along Liberty and Grand Streets between Broadway and Third Street. Clustered around the intersection of Broadway Liberty and Grand Streets stand a series of four-story, turn-of-the-century commercial buildings including the richly detailed Beaux-Arts classical Columbus Trust Company Bank (now Key Bank), built in 1902, and the imposing Neoclassical Newburgh Savings Bank (Albany Savings Bank) at 94 Broadway, built c. 1920 (fig. 1). A third bank building with an arcaded limestone facade occurs a short distance away at 45-47 Grand Street and also dates from c. 1920 (fig. 2). Across Grand Street, two large and similarly detailed Neoclassical institutional buildings contribute to the civic and institutional character of this area: the 1915 Masonic Temple and the 1913 YMCA building, located at 46-52 and 54 Grand Street, respectively (fig. 3). An unusually distinguished American Legion Post building is located next door at 60-62

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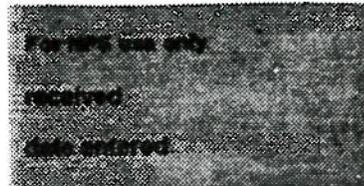
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Grand Street. Built in the 1930's, the building features a brick and limestone facade designed in a modernized version of Neoclassicism with Art Deco style references. The historic Newburgh Free Library, built in 1876 and designed in the Venetian Gothic style by noted New York City architect John A. Wood, who began his career in Newburgh (and Poughkeepsie), is located further north at 100-102 Grand Street (fig. 4). The 1841 County Courthouse, designed by native architect Thornton M. Niven, is located at 127 Grand Street and is complemented by Alexander Jackson Davis's monumental Greek Revival style Protestant Reformed Dutch Church, completed in 1838, at 150 Grand Street. Immediately west of the courthouse at 217 Liberty Street stands the distinguished Neo-Georgian Newburgh Post Office, built c. 1920 (fig. 5). In addition to the Protestant Reformed Church, other major churches built in this immediate vicinity include the Georgian style St. George's Episcopal Church at 117-119 Grand Street, built in 1819, the Federal style First Associate Reformed Church at Grand Street and First, built in 1821 (fig. 6), and the Gothic Revival style St. Patrick's Roman Catholic Church and Second Empire style priory, built in 1860 (fig. 2). The eight-story Washington Hotel at 90-96 First Street, built c. 1930, is located at the corner of First and Grand and is one of only two large hotels to survive in the historic district (figs. 4 & 7). The smaller Hotel Newburgh, located nearby at 111-117 Broadway, is a non-contributing element of the historic district due to extensive non-historic additions and facade alterations (fig. 14).

North of the civic and institutional core of the city in the vicinity of Grand Street and Liberty Street, Broadway becomes the city's principal retail district, composed primarily of two- and three-story brick buildings with first floor storefronts and upper story offices and apartments. Broadway's 130-foot width and intensive commercial development along its north and south sides within the historic district distinguish it from the narrower residential streets which it separates to the north and south. Ascending by a series of alternating grades and terraces as it proceeds from east to west, Broadway offers striking and unobstructed vistas of the Hudson River and the mountains east of the river (fig. 8). Historic architecture along Broadway ranges in date from the 1840's through the 1930's with a predominance of three-story Italianate style commercial buildings with bracketed cornices and segmentally arched windows exemplified by the row at 156-166 Broadway (fig. 14), and a smaller number of distinctive three-story Second Empire style commercial buildings with dormered, mansard roofs exemplified by both 218 and 242 Broadway (fig. 11), both types dating from the 1860's through the 1880's. Scattered among the rows of Post Civil War era commercial buildings are simple two- and three-story gabled, frame or brick buildings dating from the first half of the nineteenth century, many of which show evidence of later nineteenth and twentieth century alterations (fig. 12). One of the major landmarks on Broadway is the Old Newburgh Armory

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at Broadway and Johnson, designed by John A. Wood in an imposing castellated style and completed in 1880 (fig.15; National Register listed, 1981). A second major element in the Broadway streetscape, distinguished by its tall, crenellated brick tower, is the Church of the Good Shepherd, built in 1890 at the southeast corner of Broadway and Mill Street, designed by New York City architect Frank Wright in a modified Gothic style (fig.10).

The early twentieth century is represented on Broadway by the former Salvation Army Building at 173 Broadway, designed c. 1910 in a modified Dutch Renaissance style featuring a distinctive arched second story, windows with splayed lintels at the third story and a stepped gable parapet (fig.15) and by the Broadway Garage at 259 Broadway, built in 1930 as a modern auto showroom for Newburgh's principal Buick dealership (fig.10). The one-story building features simplified classical features, such as panelled pilasters and an arched entrance composition, and is faced in Indiana limestone and Rockport granite. It retains an exceptional degree of integrity unusual for this building type.

Three buildings on Broadway represent the Art Deco period of the 1930's. The Kreisel Furniture Store at 121-123 Broadway, built c. 1932, is an unusually handsome and intact example of the style, featuring a two-story facade with a bronzed mullion design radiating outward above its center entrance and bronzed keystone and splayed voussoirs forming a distinctive architrave above the second story windows (fig.18). At 177-179, the Clark Street Diner, built c. 1935, represents Newburgh's only example of a streamlined, Art Deco style diner, complete with chromed exterior and ribbon windows. The c. 1935 F.W. Woolworth store at 128-130 also contributes significantly to the district as an intact and representative example of retail chain commercial architecture of the 1930's (fig.17).

The historic district is largely residential in character north of Broadway and can be considered to include four distinct neighborhoods. The first of these neighborhoods is centered in the Montgomery Street, Grand Street and Liberty Street area between First Street and Broad Street, essentially including the area within the Montgomery-Grand-Liberty Street Historic District. This area represents Newburgh's finest residential neighborhood and includes a heavy concentration of picturesque-era architecture of the 1840's and 1850's, including major examples of Italianate and Gothic style villas on substantial lots, as well as some of the city's finest examples of the Second Empire style of the 1860's and 1870s -(figs 23,34 & 39). Interspersed between these large and ostentatious mid-nineteenth century residences are earlier Federal and Greek Revival style residences. Several important churches built for prosperous congregations are located in this neighborhood as well, especially at the south end where Grand Street makes the transition from a residential street to the city's civic and institutional center. Churches in this section of the district include the 1858

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Gothic style First Presbyterian Church by Fredrick Withers, at 207-215 Grand Street (fig.31), the 1861 Gothic style Trinity Methodist-Episcopal Church, at Liberty and Third, the uncompleted Gothic style church at 259 Grand Street (fig.34), also designed by Withers for St. Paul's Episcopal Church and begun in 1865, a small Gothic style church built in 1876 for the Reformed Episcopal Church, located at 113 South Street, the 1855 Westminster Reformed Presbyterian Church at 169 Grand Street, extensively remodelled with Romanesque and Second Empire style details in 1872 (fig. 33) and the Temple Beth Jacob at 119 South Street, designed in a modified Romanesque style and dedicated in 1891 (fig.35). The streets within this neighborhood are lined on both sides with large shade trees and many of the larger residences incorporate extensive landscape development, reflecting A.J. Downing's and Calvert Vaux's influence here in the nineteenth century.

Representative examples of the residential architecture of this neighborhood include the Federal style frame residence at 160 Grand Street with its two-story, five-bay, center entrance facade and pedimented dormers, built c. 1835; 131-133 Montgomery Street, a gambrel roofed structure which once housed a Masonic Lodge in the attic story (fig.21); and the David Crawford House at 189 Montgomery Street, built in 1829 and featuring a columned giant portico, a pediment with a Palladian window and an extravagantly detailed center entrance with leaded sidelights and transom. Intact Greek Revival style townhouses occur in several locations in this neighborhood and are best represented by a frame row at 112-120 First Street, designed by Thornton M. Niven in 1837 and referred to as "Quality Row" at least as early as the 1890's (fig.6). Each of these two-story residences is three bays in width with a side entrance and stoop and is built above a raised masonry basement. The board attic frieze, short frieze windows, broad gable roof and tall chimneys are characteristic of the Greek Revival style in Newburgh. An unaltered brick townhouse featuring these same characteristics is located at 282 Grand Street, built c. 1840, and several other examples, some of which have been altered with the application of mid-to-late nineteenth century trim, can be seen elsewhere in the neighborhood.

The picturesque era, distinguished by the direct influence of nationally prominent Newburgh architects Downing, Vaux and Withers, is especially well represented in this neighborhood. Noteworthy examples include "Tuscan Villa," the residence of General William C. Hasbrouck, at 99 Montgomery Street built in the early Tuscan-Italianate style in 1838, and Gothic-influenced residences on Grand and Montgomery streets, many featuring designs published in Vaux's 1857 Villages and Cottages. Two of the best examples representing picturesque Gothic designs are 196 Montgomery Street (fig.23), built in 1857, featuring a cross-gabled, bargeboard-detailed roof, hooded windows and cast-iron cresting, and 180 Grand Street (fig. 28), built c. 1855 and

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featuring a hipped, polychromed of slate roof and a gabled entrance projection with Gothic-arched openings and pierced bargeboards. Other of the many excellent examples occur at 208 and 216 Montgomery Street (fig. 24 & 25) and 264 and 288 Grand Street (fig. 29)

The Second Empire style is also well represented in the Montgomery Grand and Liberty Streets are with especially fine examples at 222, 226, 230 Montgomery Street (fig. 26), and 275 Grand Street, each featuring the characteristic hooded windows and mansard roofs with dormers. Common during the 1860's and 1870's, this style was popular both for large detached residences with landscaped grounds, and for attached rowhouses, as illustrated by the row of townhouses at 261-265 Grand Street (fig. 34).

Chronologically, the remainder of the housing in this neighborhood consists primarily of later nineteenth century brick townhouses, often featuring rounded or three-sided bay windows and Italianate or Romanesque style details and typically three stories in height. Typical examples of this building type include 234 Grand Street built c. 1885 (fig. 30), 109 Montgomery Street, built c. 1890 (fig. 21), and 253-255 Montgomery Street built c. 1880. With the notable exception of the Post Office, the Hotel Washington, and the original Telephone Company Building, all contributing elements in the historic district, very little twentieth-century development occurred in this neighborhood prior to the construction of the sensitively designed Telephone Company addition (fig. 153), and the non-contributing Montgomery Street School in 1961 at 133-159 Montgomery Street (fig. 157).

A second and chronologically less diverse neighborhood, generally defined as including Chambers Street, Lander Street and Johnson Street between Broadway and South Street, is located west of the Montgomery Grand and Liberty Street neighborhood. It is primarily characterized by two-and three-story brick townhouses of the mid-nineteenth century featuring excellent individual examples or rows of Greek Revival, Italianate, modified Gothic and Second Empire style residences.

The earliest buildings in this neighborhood are two-and-one half story, three-bay brick townhouses in the Greek Revival style, featuring side bay entrances, raised foundations, rectangular window and door openings, broad friezes with windows and broad gabled roofs with tall chimneys. Similar to Greek Revival style townhouses of the late 1830's and early 1840's found elsewhere in the state, these buildings are best exemplified in this neighborhood by 167 Chambers Street and 173-175 Landers Street (fig. 49), both built c. 1840. A slightly later and highly distinctive variation of this basic type is similar in form and massing, but features segmentally arched window openings and, in some cases, panelled brick facades defined by blind arcading detailed with saw toothed, segmental arches. This building type, prevalent in this area between 1850 and 1860, seems to combine

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Greek Revival and Italianate style features and appears to be unique to Newburgh. Examples are evident at 51-55 Chambers Street (fig. 40) and 49-83 Lander Street (fig. 45). Another townhouse type rarely seen outside of Newburgh is the two-story brick house with three bays at the first story, two or three at the second and a steeply pitched gabled dormer with Gothic Revival style vergeboards. This townhouse type appears to date from the 1850-1860 period and includes representative rows at 191-197 Chambers Street (fig. 43), 85-87 and 130-148 Lander Street, and 146-164 South Street (fig. 57).

The Chambers Lander-Johnson Street neighborhood also includes townhouses illustrating the Italianate and Second Empire styles. Buildings at 13-19 Johnson Street and 162-182 Lander Street (fig. 48) are typical of the Italianate style rowhouses, featuring flat three-bay facades, segmental arch openings and bracketed cornices, dating from the 1860's and 1870's. The Second Empire style is also represented in the neighborhood, as seen in the c. 1870 mansard-roofed townhouses at 71-75 Chambers Street (fig. 41) and 196-204 Lander Street (fig. 50), as well as in a large, detached residence at 39 Johnson Street built c. 1870 (fig. 51).

Later infill housing in this neighborhood consists primarily of two- and three-story brick townhouses with three-sided bay windows and an adjacent entrance bay. Typically including wide, overhanging cornices and, in some examples, entrance porches, this Newburgh building type was often associated with Frank Estabrook, a Newburgh designer during the 1880's and 1890's, and is more prevalent in the Washington Heights area, as well as in the residential streets north of DuBois. Numbers 6-16 Farrington Street (fig. 58) and 163-169 Johnson Street (fig. 54) are among the most representative examples of this townhouse type in this part of the historic district. Except for scattered demolitions, almost no later development has occurred in this mid-nineteenth century enclave. Turn-of-the-century houses appear only occasionally on streets in the fringe area of Liberty Street.

A third neighborhood north of Broadway, located west of Johnson Street, centered along DuBois Street and also including South Miller Street, North Miller Street, City Terrace, Lutheran Street and portions of Van Ness, First and Third Streets, reflects the continuing westward expansion of the city in the late nineteenth century. The neighborhood is predominantly characterized by two- and three-story brick rowhouses built between 1865 and 1900. Saint Luke's Hospital complex is located at the center of the neighborhood on DuBois Street and, with two exceptions, discussed below, consists primarily of large (up to eight stories in height) institutional twentieth-century buildings which do not contribute to the historic district (fig. 124). Downing Park is located in the northeast section of the

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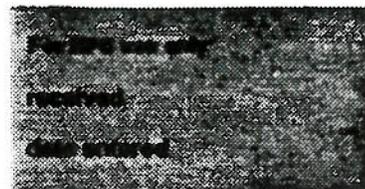


neighborhood and represents an important contributing element of the historic district.

The earliest residences in this neighborhood are concentrated in its southeast corner and typically consist of the range of high quality Federal, Greek Revival, Picturesque and Second Empire style architecture found in the more eastern part of the city (fig.63). More simple two- and three-story brick Italianate style residences, of the same period with three-bay facades and bracketed cornices (fig.67) are located on peripheral streets: 25 South Miller Street and a row of connected residences at 44-52 South Miller Street (fig.68). Development in this area during the 1880s is illustrated by several modified Queen Anne style rowhouses, the best examples of which are the distinctive turreted houses at 41-45 DuBois Street, built c. 1885 (fig.64). These three connected houses feature a continuous verandah with finely detailed, spindled frieze and balustrade. Somewhat similar and also featuring a turreted tower is 42 DuBois Street, built c. 1885.

In the northern and western portions of this neighborhood, the predominant residential building type is the two- or three-story brick rowhouse with a projecting three-sided or curved window bay, an adjacent entrance bay, often with a projecting wooden porch, and a bracketed cornice. Built between 1885 and 1900, strong concentrations of this house type are evident on Lutheran Street, City Terrace and Third Street with excellent representative examples occurring at 48 Lutheran Street (fig.71), 87 City Terrace, and 197 DuBois Street. Frank Estabrook developed a distinctive variation of this house type, seen elsewhere in the historic district, that is distinguished by the addition of a projecting masonry entrance porch featuring a massive round stone arch supported by slender, freestanding colonnettes. Examples of this variation are present at 253 and 259 Third Street both built c. 1890 (fig.77).

Several institutional buildings in the DuBois Street neighborhood merit separate attention. The earliest of these is the 1837 south wing of Saint Luke's Hospital at 72-102 DuBois Street, built as a seminary building for the Associated Reformed Synod of New York (fig.124). Designed by Newburgh architect Thornton M. Niven, this four-story grey stone building with contrasting red sandstone trim features quoined corners and Gothic-arched entrances. It is one of the largest stone buildings in the historic district. A second contributing building on the Saint Luke's hospital campus is the Nurse's Residence, built c. 1910 in the Georgian Revival style (fig.72). This three-story brick structure, located at 184-186 First Street, is except well detailed and represents one of the finest examples of the Georgian Revival style in the historic district.

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Downing Park, begun in 1887 and designed by the nationally prominent landscape architects Frederick Law Olmsted and Calvert Vaux as a memorial to A.J. Downing, occupies a large, hillside tract of land at the western edge of the historic district between Robinson Avenue and DuBois Street and between Third Street and South Street in the northeastern corner of the DuBois Street neighborhood (figs. 78-84). The park incorporates many of the landscape design features associated with the work of Olmsted and Vaux in the late nineteenth century, including a lake, fountain, small pond, pathways conforming to the contours of the site, a rustic wooden pedestrian bridge, clumps of carefully selected shrubbery and trees, open spaces and playing fields arranged on the site to create vistas, and an observation area with a pergola designed to take advantage of dramatic views of the city and the Hudson Highlands.

A fourth neighborhood north of Broadway consists primarily of early twentieth century residential development at the northern ends of Liberty Street and Grand Street, between Broad Street and LeRoy Place. This area of the historic district has a distinctive suburban character, explained by the relatively large residential lots on the uphill (west) sides of Liberty Street Grand Street and Le Roy Place, and the rows of large shade trees which line the streets in this area. Houses in this neighborhood range from relatively small early twentieth century pattern book houses, often with square-shaped plans, hipped roofs and large front porches (typified by the frame residence at 480 Liberty Street, built c. 1915) to sprawling turn-of-the-century houses with Queen Anne and/or Shingle style designs, such as 335 and 420 Grand Street (figs. 92 & 96) and 506 Liberty Street. Historical eclecticism is evident in many of the numerous examples of the Colonial Revival style found in this neighborhood, many of which feature gambrel roofs suggestive of the Dutch tradition in the Hudson Valley, as seen at 350 Grand Street (fig. 94), built c. 1920 and 362 Grand Street, built c. 1920. There is one example of a c. 1920 pattern book Mission style residence, featuring a stucco exterior, arched windows and a flat roof, at 432 Liberty Street (fig. 86), and several house designs with Arts and Crafts details, especially 450 Liberty Street, built c. 1920 (fig. 87).

Interspersed within this neighborhood are several earlier structures. An exceptionally fine Federal style residence with a two-story five-bay center entrance facade built c. 1810 is located at 388 Grand Street (fig. 95), and two modest and partially altered mid-nineteenth century rowhouses, one with Greek Revival details, survive at 83 and 85 Nicoll Street. Two brick carriage barns remaining from mid-nineteenth century estates subdivided during the late nineteenth and early twentieth centuries are located at 402 and 406 Liberty Street. A portion of Mount Saint Mary's college campus, including an important mid-nineteenth century Gothic villa dependencies and grounds, is also incorporated within the historic district on the west side of Liberty Street at Broad Street (fig. 85). Several small brick rowhouses with Victorian period porches, bay windows and bracketed cornices occur on Liberty Street; a fine example of this type is found at 508 Liberty, built c. 1890.

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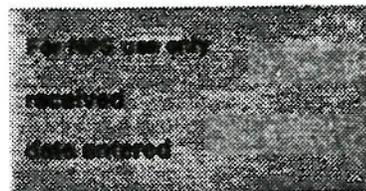
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South of Broadway, the historic district includes a diverse range of commercial, residential, and industrial neighborhoods, as well as the Washington's Headquarters National Historic Landmark (now a New York State Historic Site), within a large, park-like site, and an early nineteenth century picturesque cemetery. The earliest development within the south half of the district occurs near its center, in the vicinity of Parmenter Street and between Liberty Street and Colden Street. Late nineteenth and early twentieth century development is especially concentrated in the Washington Heights neighborhood, south of Renwick Street. A late nineteenth century neighborhood commercial area survives on either side of William Street between South William and Renwick Streets, and the remnants of a major manufacturing district are present at the eastern edge of the historic district, in the vicinity of Edwards Street and Johnes Street.

The Washington's Headquarters State Historic Site (National Historic Landmark) is located east of Liberty Street between Lafayette Street, Washington Street and Colden Street on a bluff overlooking the Hudson River and the mountains to the east (fig. 99). Within its park-like site are three historic buildings and two monuments which contribute to the historic district including the 1750 Jonathan Hasbrouck House, built of stone and reflecting a combination of French Huguenot and Dutch vernacular traditions, the grave site and monument of Uzal Knapp, the last surviving member of Washington's select Life Guard Corps, (interred 1856, stone monument erected 1859), the massive, stone, Richardsonian Romanesque Tower of Victory, built between 1883 and 1887 and designed by John A. Duncan, the distinguished 1910 Georgian Revival style museum building, designed by Franklin B. Ware in brick with limestone trim, and the 1924 bronze minuteman statue by Henry Kitson. (A 1940 stone barn on the property, designed to complement the historic site by Historic Williamsburg and built with Works Progress Administration funds, is a non-contributing element of the historic district due only to age.) The Victorian-period wrought-iron "centennial" fence surrounding the site represents a contributing structure on this property.

A well-preserved residential enclave from the second half of the nineteenth century is located on Grand Street and Washington Street, east of Washington's Headquarters between Washington Street and Broadway. Included in this area are four c. 1870 Second Empire style rowhouses, two c. 1870 detached Second Empire style houses, seven c. 1870 Italianate style rowhouses and three late nineteenth century rowhouses with curved or three-sided window bays and projecting bracketed cornices, built between 1885 and 1895 (fig. 100). Also in proximity to Washington's Headquarters are the intact rowhouses and store buildings on Liberty Street, between Renwick Street and Broadway (figs. 101-102). The majority of these are three and four-story brick buildings with Italianate style features of the 1870's and 1880 including segmentally arched windows, bracketed cornices and flat roofs, and, in many

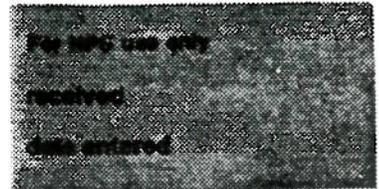
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cases, three-bay facades with storefronts as illustrated by 4 Liberty Street, built c. 1870 (fig.103). Several earlier rowhouses with commercial first floors are located directly west of Washington's Headquarters on Liberty Street, as illustrated by 85 Liberty Street, built c. 1845, which features rectangular windows with stone lintels and a gable roof (fig.101).

The only residential neighborhood which still reflects the "village" character of late eighteenth and early nineteenth century Newburgh is centered on either side of Parmenter Street one block west of Washington's Headquarters extending one block north and south of Parmenter to include portions of Washington Street and Spring Street on lands originally owned by Jonathan Hasbrouck (figs.108;106,109). Saint George's Cemetery, developed in the first half of the nineteenth century by one of Newburgh's oldest congregations, is adjacent to and historically related to this early residential enclave (fig.110). Although this neighborhood suffers from numerous cosmetic alterations to its early nineteenth century residences and generally poor maintenance, its gabled two-story, Federal style frame houses contribute to distinctive and unique early nineteenth century streetscapes no longer evident elsewhere in Newburgh. Two house types are particularly characteristic of this neighborhood: the frame two-story, three-bay, side entrance rowhouse with a gable roof and a single gable end chimney, and the frame, two-story, five-bay, center entrance house with a gable roof and two end chimneys. These houses range in date from about 1800 to 1835 and include 110 Washington Street, a representative of the three-bay house type, built c. 1820, and 26 Parmenter Street, a representative example of the five-bay center entrance house type, built c. 1810 (fig.108). Several gabled Greek Revival style rowhouses are present in this neighborhood as well, including examples on Ann Street east of Liberty Street, built c. 1835, which feature brick two-story, three-bay, side entrance facades (fig.107), and commercial/residential buildings on Liberty Street. A small, brick Gothic Revival style church building c. 1870 with intact details remains at 111 Washington Street (fig.105). Infill housing at the fringes of this neighborhood includes good examples of three-story brick Italianate style rowhouses of the 1890's with curved or three-sided window bays. (figs.106 and 109).

Saint George's Cemetery occupies a large, hilly tract of land west of the Spring-Parmenter-Washington Street neighborhood and is framed by William and Clark streets at the west, Washington Street at the north (entrance) side Federal, Amity and Lander Streets at the east, and South William Street at the south. Well developed by 1870, this cemetery's distinctive features include a mid-nineteenth century iron perimeter fence, curvilinear roads suggestive of post-1840 rural cemeteries and a large number of mid-nineteenth century tombstones and obelisks (figs.110 and 111).

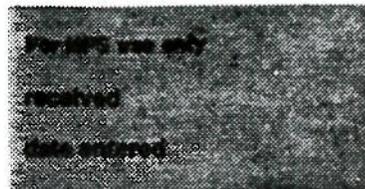
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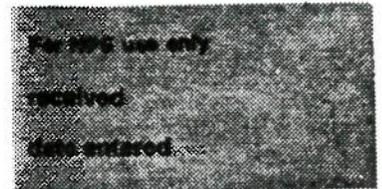
A small industrial precinct is located within the East End Historic District immediately south of Washington's Headquarters on Johnes Street, Edwards Street, and Colden Street between Lafayette Street and Renwick Street. This six-block area is all that remains of a much larger late nineteenth century manufacturing district comprised of a dense concentration of two-to-four-story brick industrial plants extending eastward to the river, most of which have been destroyed by fire or urban renewal. Several historically important plants remain in this limited area, including the two-and three-story Whitehill Engine and Pictet Ice Machine Company complex at 44-62 Johnes Street built between 1883 and 1890 (fig.112), the three-story Newburgh Steam Boiler Works at 1-13 Colden Street, built c. 1890 (fig.113), the two-and three-story Newburgh Paper Box Company at 80-88 Colden Street, built c. 1880 (fig.114), and a two-story industrial plant at 2-8 Johnes Street, built c. 1878 (fig.115). Interspersed among these industrial buildings are several late nineteenth century brick rowhouses, particularly along Edwards Street where Italianate style and late Victorian period rowhouses with three-sided window bays are present.

Another south-end neighborhood with a separate small-scale commercial/residential identity occurs at the western edge of the historic district along the east and west sides of William Street between Broadway and Carson Avenue. This elongated neighborhood is about eight blocks in length and consists of a mix of two-and three-story brick rowhouses and store buildings from the 1880's through 1910, lining both sides of brick-paved William Street. The most prevalent building type in this neighborhood is the two or three-story brick rowhouse, the majority of which feature first story storefronts and Italianate style segmental arch windows and bracketed cornices, as exemplified by No. 61 William Street, built c. 1880 (fig.116). Later examples of this basic building type include steeped, arched and pedimented parapets characteristic of the early twentieth century that reflect the influence of the Mission style. An intact example of this slightly later store building with an upper story flat is evident at 84 William Street, built c. 1910. Also present on William Street is an unusually distinctive row of four detached two-story brick townhouses at 96, 98, 100, and 102 William Street, featuring Queen Anne style details, including brick balustrades, terra-cotta spandrel panels, gable roofs, and shed roofed dormers (fig.118).

The southernmost area of the East End Historic District includes a 31 block area generally contained within Benkard Avenue at the north, Bayview Terrace at the east and south and Monument Street and Avoca Street, at the west. South of Renwick, this area is commonly referred to as Washington Heights. Rapidly subdivided and developed between 1886 and 1900, this

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middle-class residential area is characterized by unbroken rows of attached and semi-detached two- and three-story brick rowhouses with three-sided or curved window bays, adjacent flat entrance bays with or without projecting wooden porches, and projecting, bracketed wooden cornices, built here between 1886 and about 1895. In most instances, this rowhouse type occurs on the east-west streets of Benkard, Renwick, Carson, Overlook, Courtney and Henry. Detached frame houses with Queen Anne style verandahs, turreted towers, and complex rooflines from the same period are well represented in the Washington Heights neighborhood, occurring most frequently on South Liberty Street and Bayview Terrace, often on lots with desirable Hudson River views. On Beacon Street, Courtney Street, and Carson Avenue, there are a number of modest detached two-story frame residences, built c. 1895, with gables oriented to the street and detailed with modest late Victorian period trim. Contributing early twentieth century infill housing, often illustrating variations of the bungalow mode and other popular pattern book designs, occurs sporadically in the southwestern quarter of Washington Heights, especially in the vicinity of Bayview Terrace, Monument Street and Henry Street.

Representative examples of the c. 1890 brick rowhouses characteristic of this area include the three-story brick rowhouse at 55 Benkard Avenue, with segmentally arched windows, three-sided window bay, and a wooden entrance porch with spindlework frieze and balustrade (fig.121), and the two-story brick rowhouse at 53 Courtney Street, which features a rounded window bay, rectangular windows with simple stone lintels, and a similar projecting wooden entrance porch with turned posts, scroll sawn brackets, and spindlework frieze and balustrade (fig.134). Variations on these basic house types include duplexes composed of connected pairs as seen at 59-61 Courtney Avenue (fig.134), and houses of similar form built of different materials, exemplified by the wooden pair at 91-93 Overlook Place and the rusticated concrete block house at 67 Courtney Avenue.

Representative examples of the large turreted Queen Anne style frame houses of the 1890's period found throughout Washington Heights include 14 Overlook Place with both a square shaped tower with pyramidal roof and a round-shaped tower with a shallow dome, 63 South Liberty Street, with its round tower and bulbous onion dome (fig.131), and 64 South Liberty Street, with round-shaped tower, arched third story sleeping porch, and a broad, L-shaped verandah (fig.136). More modest, two-story frame residences with gabled facades built during this period on Beacon Street, Courtney Street and Carson Avenue are perhaps best represented by the row of six such houses at 57-67 Carson Avenue, each featuring a three-bay facade and a projecting front porch with decorative frieze.

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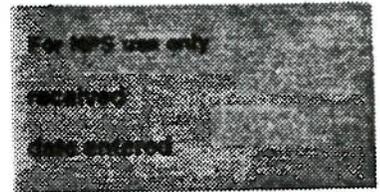
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Early twentieth century housing in Washington Heights, occurs primarily as infill housing and illustrates modest suburban house types common throughout the Northeast. Many of the frequently seen designs, such as the square-shape two-story, hipped-roof house at 85 Henry Street, resemble designs published in popular pattern books of the second and third decades of the century.

In addition to housing, the south end of the historic district includes several prominent churches and schools. Most notable of these is the monumental, brick Romanesque style Saint Francis church and priory at the corner of Benkard and Avoca, built c. 1910 (fig.141), and the smaller, frame Queen Anne style church at 46 South Liberty Street, with its bell-cast shaped tower roof, built for the First Congregational Church c. 1891 (fig.135). One of the city's finest school buildings is located in this neighborhood as well near its northern fringe at 1-5 Liberty Street (fig.123). The two and one-half story building was built of brick and stone in c. 1891. Designed by Frank Estabrook, it is an exceptional example of Richardsonian Romanesque style architecture.

List of Buildings

East of the properties included in the East End Historic District is recorded in the annotated and alphabetized building list which follows.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input checked="" type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1935	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
	<input type="checkbox"/> invention			

Specific dates 1750-1935

Builder/Architect

Multiple

Statement of Significance (in one paragraph)

The East End Historic District is historically and architecturally significant as an intact concentration of historic buildings and sites which chronicle the development of the City of Newburgh from its mid-eighteenth century settlement period until the conclusion of a 150-year period of population growth and economic expansion in the mid-1930's (period of significance: 1750-1935). Little more than a small hamlet at the beginning of the American Revolution, Newburgh's strategic location in the mid-Hudson Valley first led it to military prominence during the War for Independence and later to commercial prominence as the eastern terminus of an important inland turnpike in the early nineteenth century. Newburgh's greatest period of development occurred in the second half of the nineteenth century and early years of the twentieth century when it achieved regional supremacy as an industrial and manufacturing center with a population of over 30,000. This 150-year continuum of growth and development is represented at each important stage by significant buildings and neighborhoods within the historic district. Included are architecturally significant examples of vernacular building practices unique to Newburgh, as well as numerous examples of progressive and sophisticated architectural design and landscape architecture, many by nationally recognized leaders in these fields. Especially prominent in the historic district are the contributions of Alexander Jackson Davis, Frederick Clarke Withers, Calvert Vaux and Frederick Law Olmsted leaders of the Picturesque Movement in the mid-nineteenth century. Brought together in Newburgh by Alexander Jackson Downing, this cadre of creative designers had a profound influence on architectural tastes and landscape design during the nineteenth century which extended well beyond Newburgh and outlived the brief association of these men. Despite massive economic decline since 1935, the historic resources contained within the East End Historic District reflect the quality and diversity characteristic of Newburgh's distinguished architectural heritage.

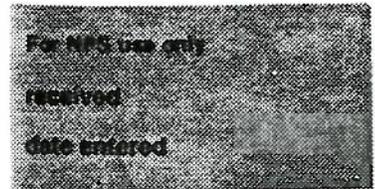
The city now known as Newburgh was first settled in the winter of 1708-1709 by a party of 53 Palatine refugees from the war torn middle Rhine region of Germany. Sponsored by the English government, this party included one Lutheran minister, one carpenter, one smith, one clerk and eight husbandmen, one of whom was also a vintner. Their land was eventually divided into nine large lots. In 1719, the settlers were granted a 2190-acre patent entitled the "Palatine Parish by the Quassaick," deriving its name from its proximity to the Quassaick Creek which now forms the southern boundary of the city of Newburgh. This patent formed the basis for a 500-acre "glebe" which was to be rented and administered by the trustees of the settlement for the benefit of the minister and the Lutheran Church. It also set aside 40 acres for the establishment of roads and highways.

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The initial settlement was centered in the area of Newburgh north of First Street and east of Liberty. A burial ground still extant in the historic district was established at the western edge of the settlement near Liberty Street and South Street, and it was here that a small wooden "glebehouse" was erected in 1733, apparently serving the dual purpose of church and school. In the 1730's and 1740's, new settlers arrived at the parish by the Quassaick, several with French Huguenot origins (including the Hasbrouck family), and many others with Scotch-English origins. By 1743, the growing influence of the Scotch-English settlers led to their rechristening of the eastern portion of the settlement between First and Broadway with the Scotch place name, "Newburgh." By 1747, this element of the population outnumbered the Lutheran Palatines, and summarily wrested control of the glebe for their own benefit. At the same time, the newcomers forcibly removed the Lutherans from their church building and began holding services for the Church of England in it. In 1752 additional streets in the northeast section of the city were laid out, including South Clinton, Nicoll, North, Water, Montgomery, Grand, South and Broad streets, almost all of which are included within the historic district.

Industries in mid-eighteenth century Newburgh included husbandry carried on by the Palatine families, the production of lumber and ships stores, shipbuilding, whaling, and a small but prosperous river and coastal trade, with Newburgh sloops regularly communicating with ports in the West Indies. Mills were established near the settlement, particularly along the Quassaick Creek. Jonathan Hasbrouck, grist mill operator, built his house in 1750 at the fringe of the Newburgh settlement near what is now the southeastern corner of Washington and Liberty in the historic district. Built of stone in a vernacular tradition, the house remains in an excellent state of preservation. It is now a New York State Historic Site, commemorating its use in 1782 and 1783 as Washington's Headquarters. Aside from its recognized historical significance during the Revolutionary War era, the house is architecturally significant as the only mid-eighteenth century building remaining in the historic district. Its preservation recalls the vernacular character of Newburgh's built environment prior to and during the Revolution.

Newburgh became an independent "precinct" (township), then in Ulster County, in 1762 with its own elected officials, and in 1772, with the establishment and secession of the Town of New Marlborough, the town of Newburgh was reduced to its existing boundaries. On the eve of the American Revolution, its principal settlement, Newburgh, was still a relatively small, riverfront hamlet, later described in 1891 by John J. Nutt, (apparently working from primary sources), as having "but few opened streets, the

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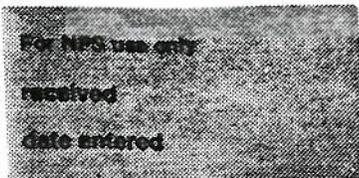
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principal one being the King's Highway (Liberty Street), along which were scattered a few odd-looking brown houses, the old church, the parsonage and the schoolhouse. ...There were seventeen houses in all on the Glebe (since known as "old Town"), and four at Colden's Gore (intersection of Water and Colden Streets)... At the south end of the King's Highway was the Hasbrouck House... The hillsides were covered with orchards. A strip of land along the river from Barclay Street to North Street was called the Dismal Swamp, and was covered with a dense and unbroken thicket."¹

Nutt also mentions a public dock and ferry at the foot of the settlement along the Hudson River. This ferry, and Newburgh's location sixty miles north of New York City and above the Hudson Highlands, contributed greatly to its strategic significance during the Revolution, especially during the British occupation of New York City, when it served as a critical link between the New England colonies to the east and middle Atlantic colonies south and west. Docks, storehouses and barracks buildings were built in Newburgh beginning in 1777 to facilitate and protect communications and the transport of personnel and military goods back and forth across the river at this point, and the population of the hamlet swelled with the arrival of refugees from New York City and the continual quartering of troops both in and around the settlement.

By 1782, the main body of the Continental Army was encamped in the general vicinity of Newburgh and West Point, and on March 21 of the year, Washington established his headquarters in the Jonathan Hasbrouck house. From his strategic vantage point, Washington and his officers directed the final year of the war, while observing the activities of the main British force in New York City. It was from this location in June 1783 that Washington began the dissolution of the Continental Army.

Newburgh survived the war virtually unscathed (some shots were fired upon the hamlet as British warships sailed north in a 1777 campaign which resulted in the burning of Kingston); however, its shipping and shipbuilding industries were devastated by the five-year blockade imposed on New York City by the British, and the resulting cessation of all river trade. At the close of the war, the docks, storehouse and barracks built by the army found new uses in the historic district. Only the Hasbrouck House, preserved as a historic site by New York State since 1850, remains to recall Newburgh's prominent military role during the Revolutionary War.

Another casualty of the war was the Church of England, suffering from its close identification with the loyalist cause for several decades after the war. The church became so unpopular in Newburgh that after 1793, there was no longer an ecclesiastical beneficiary managing the proceeds of the glebe.

¹ John J. Nutt, Newburgh, (Newburgh: Ritchie & Hull, 1891), p. 24.

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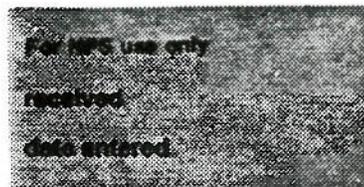
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Newburgh appears to have experienced modest growth in the final two decades of the eighteenth century. A portion of the Benjamin Smith farm was platted in 1782, establishing First, Second, Third, Fourth, Fifth and Smith Streets, in addition to extensions of South, Water and Montgomery streets. Other tracts were rapidly opened up in adjoining sections of the settlement as well, requiring the town's road commissioner to meet in 1790 to establish through north-south connections between the disjointed plots. The existing grid-like street pattern in the historic district today is largely the product of this effort and earlier work by the glebe in 1752.

Census figures for 1790 indicate a population of 2365 for the township. It would seem likely that at least one-third of this total resided in the growing hamlet of Newburgh at the time. By 1798, when the townships in

Ulster and Orange Counties were redistributed and Newburgh was adjoined to Orange and designated as one of the county's two "halfshires," the settlement was large enough to support four sloop lines, a post office, a newspaper, an academy and a fire department. In 1800, Newburgh became an incorporated village.

Newburgh's rise as commercial center of statewide prominence began in 1801 with the incorporation of the Newburgh-Cochecton Turnpike Co., which built a road connecting Newburgh with Bloomingburgh, Monticello and Cochecton, and which linked the Hudson River tidewater with the upper reaches of the Delaware River. Prior to the completion of the Erie Canal in 1825, the turnpike provided one of the chief routes to the interior of the country and was frequently traveled by westward-bound settlers from the southern New England states. Eventually the turnpike was extended further west, providing connections to Ithaca and other areas in the Southern Tier, Finger Lakes, and Western regions of New York State by 1819. As a result, Newburgh's economic sphere of influence extended several hundred miles inland, well illustrated by the establishment of a branch of the Newburgh Bank in Ithaca in 1820. Three additional turnpikes were established with Newburgh as a terminus by 1812. By this time, Newburgh was well into a three-decade period of growth and prosperity still evident in isolated portions of the historic district.

Newburgh's extant turnpike and related river trade era legacies include Broadway, the wide east-west thoroughfare which formed the eastern end of the Newburgh-Cochecton turnpike and led it down to the docks along the river. Although Broadway now reflects a much later architectural character, it remains historically significant within the district for its association with the turnpike. A second legacy of this period of growth in the village

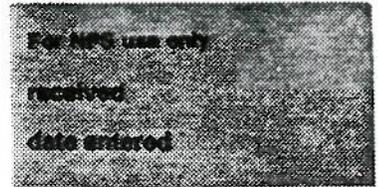
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is illustrated by the Parmenter-Spring-Washington Street neighborhood, which survives as the only significant concentration of early nineteenth century houses in the historic district and the only neighborhood which still reflects the land use patterns and scale characteristic of Newburgh as a village between 1800 and 1825. Subdivided in the late eighteenth century on Hasbrouck family lands, this small neighborhood contains a variety of vernacular one-and two-story frame and brick houses crowded together along narrow streets a pattern probably typical elsewhere in early Newburgh, but in other neighborhoods long since replaced by more intensive development. Two house types are typical in this neighborhood; the two-story, five-bay center entrance house with end chimneys illustrated by 26 Parmaenter Street, built c. 1810, and the one-or two-story, three-bay side entrance house illustrated by 110 Washington Street, built c. 1820. Both house types feature gable roofs parallel to the street and originally featured Federal style millwork and proportions. Although the integrity of individual buildings in this neighborhood is compromised, the neighborhood as a whole retains its distinctive, early nineteenth century form and character.

More impressive Federal style houses of the turnpike and early river trade era are evident in the northeastern section of the historic district. The best examples include 388 Grand Street, built c. 1810 in the two-story, five-bay center entrance mode, and the 1829 David Crawford House, distinguished by its two-story Ionic and Palladian window pediment, at 184 Montgomery Street. Built for the principal of one of Newburgh's early nineteenth century shipping companies, the Crawford House features exceptionally sophisticated period woodwork including a modillion-supported cornice and an entrance embellished with ellipse-motif sidelights and transom, all of which suggests the wealth and sophistication of Newburgh's early nineteenth century entrepreneurial class.

Also reflecting Newburgh's early nineteenth century prosperity and its New England architectural traditions within the historic district are the frame buildings along the north side of First Street between Grand Street and Liberty Street. These include the 1821 Federal style First Associate Reformed Church at 91 Grand Street, built in the New England meeting house tradition with two-story elevation and a central tower and belfry at the gabled facade, and five connected rowhouses built in 1836 and known as "Quality Row," an old connotation referring to the row's historical status as a fashionable address. Designed by Newburgh architect Thornton M. Niven, these houses reflect an architectural transition from the Federal style, popular in Newburgh until 1835, to the Greek Revival style which

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predominated after 1840. The combination of the church and the five rowhouses represents one of Newburgh's finest early nineteenth century streetscapes and provides an excellent illustration of the scale and architectural character of the growing village in the 1830's.

Newburgh's regional supremacy as a center in inland trade and commerce was seriously challenged in the 1820's and 30's: first by the completion of the Erie Canal in 1825, which connected the western regions of New York State with the Hudson River at Albany, and a few years later in 1828 by the completion of the Delaware and Hudson Canal, connecting the resource-rich upper Delaware valley and the coal fields of Pennsylvania with the Hudson River at Kingston. Although the turnpike remained an important route for westward settlers and stage lines for several decades, Newburgh's influence as a center of inland trade began to wane after 1830, especially in relationship to Albany's rapid, canal-related growth. Despite these unfavorable developments, the village of Newburgh continued to experience modest growth and economic diversification, developing a growing trade in local agricultural exports, textiles, milling, and brick manufacturing, and numerous small-scale industries ranging from silversmiths to breweries. Newburgh's population grew steadily during the first half of the nineteenth century from 3,078 in 1822 to 13,905 in 1860.

The continuing growth of the late 1830's and the resurgence of prosperity due to Newburgh's thriving steamboat trade along the Hudson in the 1840's and 1850's is represented in the historic district by the westward expansion of rowhouses into Liberty Street, Chambers Street and Landers Street, and by the presence of a number of prominent buildings in the district in the Greek Revival fashion. Foremost among these examples is the monumental Protestant Reformed Dutch Church at 150 Grand Street, completed in 1838 and designed by the nationally prominent architect Alexander Jackson Davis (1803-1892). Davis, who is especially renowned for his contributions to the aesthetic ideals of the Picturesque Movement, continued to turn to classical models for major public and institutional commissions throughout his career. Davis's temple-like Reformed Church, designed with an Ionic portico and sited at the edge of a bluff overlooking the Hudson River, was intended to form the centerpiece of an acropolis-like collection of civic architecture; it represents the first and certainly one of the finest examples of the Greek Revival architecture in the city. Perhaps inspired by Davis's early example, local architect Thornton M. Niven (1806-1895) designed the 1841 Orange County Courthouse, across the street from the church at 127 Grand Street, in a similar prostyle manner based on Doric order. Other congregations in Newburgh responded to the popularity of the style as well, including

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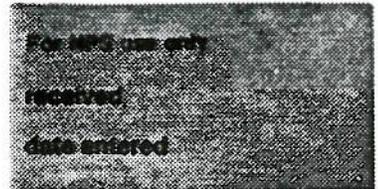
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St. George's Episcopal Church, which updated its 1819 Georgian style church building c. 1835 with the addition of a high-style Greek Revival belfry and clock tower, attributed to the prominent New York City practitioner of the style, Calvin Pollard.

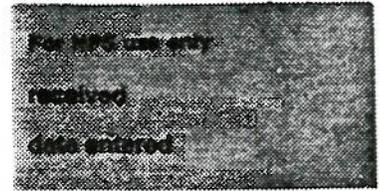
Although several large houses were designed in the Greek Revival style during this period in Newburgh, including the large stucco-faced stone house east of the 1913 YMCA Building at 54 Grand Street in the historic district, the popularity of the style is more pronounced in the extensive rowhouse development west of the old town in the 1840's and 1850's. As in other growing urban centers in New York State during this period, a two-and-one-half story rowhouse type developed, characterized by a three-bay, side entrance facade, rectangular openings and lintels, a raised basement, broad frieze band with short attic frieze windows, a low pitched gable roof, and two principal chimneys located above the party wall at the parlor side. A number of examples of this rowhouse type are present in the historic district including a pair of houses at 173 and 175 Lander Street. Several unusual variations of this type seen in the historic district appear, however, to be unique to Newburgh. One variation seen frequently on Chambers Street (Nos. 51 through 55) and again on Lander Street (Nos. 169-171) incorporates segmentally arched window and door openings within recessed panels at the facade, while still retaining the overall form, proportions, and wide frieze band characteristic of the more typical Greek Revival rowhouse model. Another unusual variation represented in the historic district consists of a rowhouse type with a two-bay facade, retaining the characteristic frieze band, but also employing segmentally arched window and door openings. Rows of this type occur at 49-59, 63-71 and 77-83 Lander Street, and appear to date from the 1850's.

Commercial buildings of this period also reflected some of the features of the Greek Revival style; however, few survive in Newburgh today due to the obliteration of the city's principal nineteenth-century commercial center east of the historic district in the 1960's and 1970's by urban renewal. One surviving store building, perhaps characteristic of commercial buildings of the 1840's, is located at 85 Liberty Street. This corner building is three stories in height with a gable roof and features a three-bay facade above an open storefront. A similar building is present at 101 Liberty Street and also appears to date from the 1840's.

In this same period, a divergent architectural theme began to emerge in Newburgh which profoundly influenced the architectural practices

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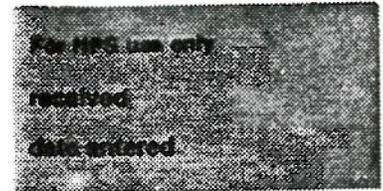
and aesthetic tastes of the nation by the mid-nineteenth century. Led by Newburgh native Andrew Jackson Downing (1815-1852), the Picturesque Movement, as it is now termed, professed an anti-urban, anti-industrial design philosophy which stressed sensitivity to the native landscape. Downing wrote prolifically from his Gothic villa in Newburgh through the 1840s and frequently collaborated with Alexander Jackson Davis in developing Gothic villas and cottages for wealthy clients. Downing was a prolific writer and many of his works were published and widely disseminated.² Downing and Davis were also closely allied with the leading figures of the Hudson River School of painting, and by 1850, his Newburgh villa and studio had become well known as a place where creative talents came together and were mutually inspired. In 1850, Downing traveled to England, returning with Calvert Vaux (1824-1895) who began as an associate of Downing's with principal responsibility for architectural design. In the following year, Downing again traveled abroad, returning later that year with Frederick Clarke Withers (1828-1901), an architect apprenticed in the London office of Thomas Henry Wyatt. Also present at Highland Gardens in 1851 was Frederick Law Olmsted (1822-1903), who worked with Downing as a landscape consultant. Downing's life and his creative contributions to the Picturesque Movement were cut short prematurely in 1852 when he drowned following the explosion of the steamboat Henry Clay. Vaux and Withers continued as principals in the Downing firm until 1856, when they established independent careers and practices in New York City and Newburgh, respectively. Withers continued to practice in Newburgh until 1863, but in 1866, he rejoined Vaux in New York.

The East End Historic District reflects the Picturesque Movement and the work and/or influence of Downing and his associates, particularly along Montgomery and Grand Street, north of Broadway. One of Newburgh's earliest examples of Picturesque era architecture is "Tuscan Villa," the Tuscan-Italian residence of General William C. Hasbrouck built in 1838 at 99 Montgomery St. Later, and more typical residential designs of the Picturesque period (from the 1850s) are evident at 208, 216, and 235 Montgomery Street and at 264 and 288 Grand Street, all characterized by complex roof profiles, decorative Gothic bargeboards and, in some cases, by Gothic-arched doorways and projecting bay windows. Residences at 196 Montgomery Street and 180 Grand Street closely resemble designs first published by Vaux in 1857 in Villas and Cottages, and both retain evidence of their original landscaped grounds. Other impressive residences directly attributed to Downing, Vaux and Withers are located outside of the city of Newburgh in the early affluent suburb of Balmville.

²Titles which earned Downing national prominence in the fields of horticulture, landscape architecture, and domestic architecture included A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America (1841), Cottage Residences, Rural Architecture and Landscape Gardening (1842), The Fruits and Fruit Trees of America (1845), and the Architecture of Country Houses (1850). "Highland Gardens," Downing's home and studio in Newburgh, was built in 1840 in the Gothic mode. Located between Liberty, Grand, Broad and Nicoll Streets in the historic district, the house and grounds were destroyed in the late nineteenth century and developed with much smaller single-family residences.

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The popularization of the Gothic style, both by the Picturesque Movement and by the Ecclesiological Movement, is reflected in the historic district by two important church designs by Withers: the 1858 First Presbyterian Church of Newburgh (207-215 Grand St.), considered to be one of the first ecclesiologically "correct" Gothic churches built for the American Presbyterian Church, and St. Paul's Episcopal Church, begun in 1865 at 259 Grand Street, but still unfinished. Other important Gothic Revival style churches of this period in the historic district include St. Patrick's Roman Catholic church at 65 Grand Street, expanded and extensively remodelled in the Gothic Revival style in 1860 by Rembrandt Lockwood; the 1861 Trinity Methodist Episcopal Church at 237 Liberty Street, also by Lockwood; and the Union Presbyterian Church at 70 First Street, designed by E. K. Shaw and completed in 1872.

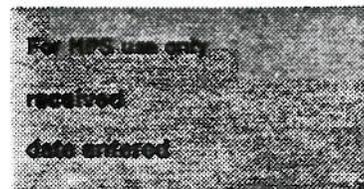
The picturesque influence is also evidenced in the historic district in some of the rowhouses built on Chambers, Lander, South and Johnson Streets beginning in the 1850s. Most of these unusual houses are two stories in height, with three-bay facades and deeply pitched gabled wall dormers with Gothic bargeboards. The type is particularly well represented by intact rows at 191-197 Chambers Street and 85-87 Lander Street, near the northern fringes of what at that point represented the built-up portion of the village.

A final legacy of the Picturesque Movement and the influence of Downing and his associates in the district dates from later in the century, well after Newburgh's incorporation as a city. Designed in 1887 by Vaux and Olmsted and named in memory of the "father of landscape architecture in America," Downing Park embodies the naturalistic ideals of the movement in its early years as well as the extensive experience in landscape architecture gained by the two nationally prominent masters in the intervening years. Olmsted & Vaux's important commissions included the design of Central Park in New York City, Prospect Park in Brooklyn, and numerous other parks, parkways, cemeteries, campuses and estates throughout the eastern states. Downing Park incorporates many of the design features typically associated with the work of Olmsted & Vaux including water bodies, roads and paths which take advantage of the contours and topography of the site, the careful design of vistas, created by selective clearing and planting, and the establishment of observation areas to take advantage of specially framed views. The design of Downing Park expresses Olmsted's philosophy that landscapes be created as sequential experiences, each spatial area designed with a unique character, scale and personality.

Newburgh's rise to prominence as a regional center of industry and manufacturing began in 1850 with the long-awaited arrival of its first railroad connection, ultimately important in attracting large-scale industrial development through the inducement of cheap and readily available coal. Previous efforts to secure a rail connection to the interior and the coal fields of Pennsylvania dated back to 1829, first in response to the diversion of trade by the Delaware and Hudson Canal away from Newburgh, and later in 1845 when business leaders attempted to secure the eastern terminus of Erie Railroad in Newburgh. When that failed, Homer Ramsdell

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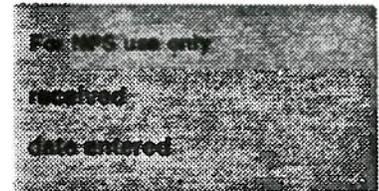
and other prominent business leaders subscribed to one-third of the cost of building a branch line between Newburgh and the Erie Railroad. Completed in 1850, this line, which terminated at the riverfront, opened the way for half a century of industrial prosperity and urban growth in Newburgh.

The Civil War spurred the growth of textiles and iron foundries, and upon its conclusion, Newburgh was chartered as a city, with a population of over 14,000. In the years which immediately followed, two new railroads arrived in Newburgh, extending rail service to New York City and southern New England. By 1875, seven relatively new steam engine works in Newburgh were contributing to at least fifty percent of the city's growing industrial output. Newburgh's post Civil War prosperity is reflected in the historic district by the continued westward expansion of rowhouse development into Johnson, Miller and DuBois Streets and by mixed commercial and residential development southward along Broadway, Liberty and Washington Streets. (Although an industrial belt was taking shape along the riverfront during this period, most of it has since been destroyed through urban renewal and could not be included within the historic district.)

The predominant architectural styles associated with Newburgh's development in the 1860s and 1870s were the Italianate style, typically characterized in Newburgh's urban dwellings by flat facades, segmentally arched openings and wooden bracketed cornices, and the Second Empire style, almost always distinguished by the presence of mansard roofs. Concentrations of both rowhouse types are present on Johnson Street, North Miller Street, DuBois Street, Grand Street and Washington Street. Representative examples of the numerous Italianate style rowhouses include the three-story rowhouses at 44-52 South Miller Street, built c. 1875. Good examples of Second Empire style rowhouses are evident at 24-26 and 27-29 Du Bois Street. Stylistically similar commercial buildings, illustrating variations on both of these popular styles, are present along both sides of Broadway and on the west side of Liberty Street, south of Broadway, illustrating the expansion of commercial activity south and west of its historic core during the 1860s and 1870s. The prosperity of this period also resulted in the construction of detached Second Empire style residences for the city's leading industrialists and entrepreneurs, especially in the fashionable neighborhood between Liberty Street and Montgomery Street. Excellent examples of this house type, many of which are located on generous landscaped lots, occur at 222, 226, and 230 Montgomery Street, 5-7, and 295 Grand Street and 39 Johnson Street. The Westminster Reformed Presbyterian Church at 169 Grand Street, rebuilt in the Second Empire style in 1872, represents the only church building designed in this style in the historic district. Grammar School No. 2, at 103-107 Grand Street, was also built in 1872 and represents the only education building of this popular style remaining in the historic district. The 1877 Newburgh Free Library at 100-102 Grand Street, designed by the prominent New York City architect John A. Wood, is an outstanding example of Venetian Gothic architecture of the period and one of Newburgh's finest surviving Victorian-era designs.

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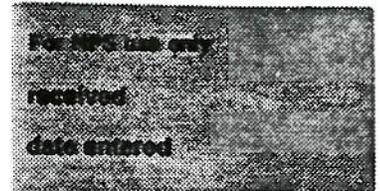
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The 1880s in Newburgh witnessed accelerated industrial development, expansion of the city's transportation networks and rapid population growth, rising from 18,049 in 1880 to 23,087 in 1890. Fueled by relatively inexpensive coal, the manufacturing sector grew to include a large boiler factory, a large lawnmower factory, a major engine and refrigeration equipment factory, a brush factory, several bleacheries and breweries, a paint works, a gas plant, numerous textile factories and clothing manufacturers, a major shipbuilding and drydock facility, wireworks, foundries, furniture factories, a paper box factory and soap manufacturers in addition to the already established steam engine works previously mentioned. Newburgh also became prominent for its export of building materials, and by the 1880s, the city was reputed to have the largest plaster works in the world. Newburgh's extensively developed port facilities led to the construction of a major coal depot here by the Pennsylvania Coal Co., which brought coal into Newburgh from Pennsylvania by rail and shipped it out by barge to New York City and other Atlantic Coast cities. After 1881 and the completion of the New York and New England Railroad (connected to Newburgh via steam rail ferry), coal was also shipped at competitive rates from Newburgh's port to the New England cities of Hartford, Springfield, Worcester, Providence, Waterbury, Norwich and Boston. Spin-offs from the coal depot and traffic developing in Newburgh's port included expanded brick manufacturing, an operation particularly well-adapted for the use of large quantities of cheap coal dust, now readily available locally.

Industrialization in late nineteenth century Newburgh dramatically affected the city's built environment and aesthetic character. In the historic district, this industrial growth is manifested in surviving industrial buildings in the vicinity of Johnes, Edwards and Colden Streets, continued expansion of rowhouse development into the streets west of DuBois and south of South William Street, and by the development of the Washington Heights neighborhood at the southern end of the city. Architecturally, the period is marked in the historic district by a modest number of "high-style" Richardsonian Romanesque and Queen Anne style houses and institutional buildings, in addition to hundreds of brick rowhouses with projecting window bays, designed to meet the demand for housing by the city's growing middle and lower middle classes.

Included among the large-scale factory buildings surviving in the historic district from this period is the three-story brick Newburgh Steam Boiler Works at 1-13 Colden Street, much of the plant dating from an expansion in 1891. Newburgh Steam Boiler was significant as one of the state's largest boiler plants, supplying marine boilers to shipyards (including that of T. S. Marvel in Newburgh, builder of tugboats and Hudson River steamboats) and others for use in central heating systems for large buildings in New York City. Other surviving factory buildings in the area of the historic district south of Washington's Headquarters are the Whitehill Engine and Pictet Ice Machine Company factory at 44-62 Johnes Street, largely built in 1890, the Newburgh Paper Box plant at 80-88 Colden Street, built c. 1880,

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and an unidentified manufacturing complex at 2-8 Johnes Street. Its standard brick mill construction, with regularly placed segmentally arched windows and a low-pitched gable roof, is typical of the once numerous factory buildings common in the eastern sections of the city before urban renewal.

It was during this period that Broadway first began to assume its current shape as the city's leading commercial avenue. Constrained by adjoining residential neighborhoods north and south of the city's historic commercial core (surrounding the intersection of Colden and Water Streets), new and growing business concerns rapidly developed vacant or underdeveloped lots along the old turnpike route, until by 1900, the majority of the existing buildings on Broadway had been completed. Many of the commercial buildings built during or after 1870 on Broadway were three to four stories in height with cast-iron storefronts, three bays in width and typically featured the segmentally arched windows and bracketed wooden cornices commonly associated with the Italianate style. Among the best examples of this type are the contiguous store buildings at 279-185 Broadway, built c. 1870, and the continuous rows of Italianate style store buildings at 156-178 Broadway, which present striking period streetscapes as they march westward, up the steep gradient along Broadway between Johnson Street and DuBois Street. Public buildings followed this westward expansion as illustrated by the construction of the State Armory at Johnson and Broadway in 1879, designed by the noted Victorian-period architect John A. Wood in a castellated Victorian Gothic style, and the Columbian Hose Company building, built in 1889 at 255 Broadway and featuring a finely crafted, rock-faced stone facade, and upper story windows with unusually fine stained-glass transoms. One of the city's major churches followed this westward expansion as well, choosing to build their new church building at the southeastern corner of Mill Street and Broadway in 1890. Designed by New York City architect Frank Wright in a modified Gothic style, the Church of the Good Shepherd incorporates a tall, crenellated tower similar in massing to that of the State Armory three blocks to the east. Growth along Broadway continued at a slower pace into the first decades of the twentieth century, as reflected in the historic district by several excellent examples of period architectural design, discussed later in this narrative. Demolitions and alterations since 1935 have detracted from the physical and architectural integrity of some portions of the streetscape on Broadway. However, this broad avenue and its surviving buildings and streetscapes still reflect its historical role as Newburgh's late nineteenth century "main street," and help to illustrate the architecture and building practices of the late nineteenth century.

William Street, extending south from Broadway into some of the new neighborhoods being developed in the 1880s and 1890s, preserves much of its mixed residential and commercial flavor from this period. Retaining its brick paving, the street is lined on both sides with a combination of two- and three-story rowhouses and store buildings built between c. 1880 and c. 1910, often featuring the vestigial elements of the Italianate style

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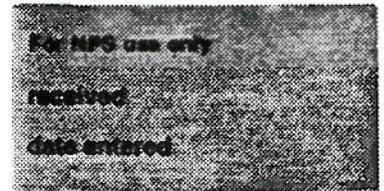
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(segmentally arched windows and bracketed wooden cornices) as seen by the c. 1880 store building at 61 William Street or, in later examples, references to early twentieth century eclecticism, as illustrated by the modified Mission style store building at no. 84. Four brick rowhouses at 96-102 William Street are noteworthy as especially distinguished and rare examples of rowhousing in the Queen Anne style, featuring gable roofs which sweep continuously downward from the second story to shelter projecting front porches and unusual terra-cotta spandrel panels between the windows of the first and second story.

Although also present in the neighborhood west of DuBois and north of Broadway, the extensive rowhouse development which characterized this period in the city's history is most heavily concentrated in the southern portions of the historic district, especially along Benkard Avenue, Renwick St. and Carson Street. These rowhouses are narrow, and typically two to three stories in height, virtually all of them featuring a distinctive three-sided or curved projecting window bay. Often they are accompanied by Eastlake style bracketed cornices or Queen Anne style front porches with spindle-work friezes and balustrades. One variation identified with local architect Frank Estabrook incorporates a masonry porch with a Romanesque arch supported by slender colonnettes. Materials are also varied, some rowhouses featuring rock-faced stone lintels and sills; some featuring cut-stone lintel, sills, diamond-shaped spandrel panels and string courses; and still others displaying simple brick segmental arches above doors and windows. There is also variety in the detailing of cornices, some featuring simple recessed panels and brackets and others incorporating fish-scale shingles. As a whole, however, these rowhouses are architecturally significant as a distinctive residential type that appears to be unique to Newburgh, which with its bay windows and imaginative decorative variations, recalls the continuing influence of the Picturesque Movement in the city.

Significant residential architecture is also evident in the Washington Heights neighborhood which developed following its subdivision in 1887. Although brick rowhouses are also found in the northern and western portions of this neighborhood, its most distinctive residential type is the detached and turreted Queen Anne style house, often sited on prominent street corners or near the Bay View Terrace bluff in order to take advantage of the striking river views afforded at these locations. Representative examples include 69 South Liberty Street and 14 Overlook Place, both built c. 1890.

Growth at the end of the century is also manifested in the historic district by major commercial buildings erected in the 1890s and early 1900s in the vicinity of Broadway and Grand Street. Representative of the commercial architecture of this period is the 1893 Van Cleft Building at 77-79 Broadway, a four-story brick building with round-arched upper-story windows and a Queen Anne style cornice. The northeast corner of the same intersection is occupied by the Columbus Trust Co. (Key Bank) Building, built in 1902 and representing one of the finest and earliest example of Beaux-Arts style architecture present in the historic district. The bank building is

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distinguished by its arcaded first and second stories and its lavishly detailed corner entrance surrounded by limestone carving and surmounted by a clock. Other prominent high-style buildings of the late nineteenth century in the historic district include the Richardsonian Romanesque Tower of Victory designed by John A. Duncan and built near Washington's Headquarters between 1883 and 1887, and Grammar School No. 6, at 1-5 Liberty Street, designed by Frank Estabrook, also in the Richardsonian Romanesque style in 1891.

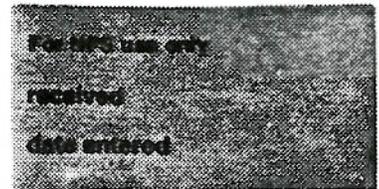
Newburgh's population continued to grow through the first two decades of the twentieth century, rising from 24,943 in 1900 to 30,366 in 1920. Some growth occurred after 1920, but almost none after 1935. Healthy growth between 1900 and 1920, boosted toward the end by World War I industrial production, is reflected in the historic district by the construction of imposing social and institutional buildings, including the Neoclassical style 1913 YMCA building at 54 Grand Street, the Neoclassical style 1915 Masonic Temple building next door at 46-52 Grand Street, the Georgian Revival style nurses' residence at St. Luke's Hospital, built at 186-194 First Street c. 1910, and the distinguished Georgian Revival style museum building at Washington's Headquarters, designed by Franklin B. Ware in 1910. Equally distinguished is the Georgian Revival style U. S. Post Office at 217 Liberty Street, built c. 1920.

Residential development through this period in the historic district also illustrates the popularity of historical eclecticism, perhaps inspired by renewed interest in Newburgh's colonial heritage. New subdivisions built in the northern section of the city at this time, on lands once occupied by large estates, include detached frame houses often modelled on the Dutch Colonial style, with gambrel rooflines and shed-roofed wall dormers, exemplified by 350 and 362 Grand Street, built c. 1920, as well as in a modified Georgian style, as exemplified by 346 Grand Street, built of brick with a columned entrance portico and a Palladian window c. 1910. Less popular but also evident in the Liberty Street-Grand Street neighborhood north of Broad Street are examples of the Mission style, Tudor Revival style and Arts and Crafts style. Many of the smaller houses in this neighborhood, as well as in later sections of the Washington Heights neighborhood, are relatively plain, box-like structures popularized by early twentieth century pattern books. As a whole, they reflect the continuing growth of the middle class in Newburgh through the 1920s; and a growing preference for the suburban lifestyle, formerly enjoyed only by the wealthy.

During Newburgh's final growth years, Broadway experienced a transition from pedestrian and streetcar oriented traffic and retail business to an automobile oriented commercial strip, encouraged in part by its unusually broad width, which easily accommodated on-street parking. Outstanding commercial architecture built in response to Broadway's growing commercial importance includes the Broadway Garage at 259 Broadway, built in c. 1930 with simplified classical detailing. Built for the city's Buick dealership, the building retains an unusually high degree of integrity, still featuring its

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its original Indiana limestone facade, terrazzo and travertine interiors and period signage. The Art Deco style is illustrated by the Kreisel furniture store at 121-123 Broadway, built c. 1932 and featuring a radiating mullion design, reinforced by a flat second-story architrave with radiating keystone and splayed "voussoirs." The Clark Street Diner, built within the historic district at 177-179 Broadway, c. 1935, is significant as Newburgh's only surviving streamlined Art Deco diner. The F. W. Woolworth store at 128-130 Broadway, built c. 1935, is significant as Newburgh's only representative example of a retail chain store building and illustrates the impact of twentieth-century mass marketing techniques, which by 1935 represented a serious challenge to small retail store operators. Its design reflects the influence of the Art Deco and Art Moderne styles and the common use during this period of buff colored brick and contrasting black carrara glass.

Newburgh experienced massive economic decline during and after the Great Depression, nowhere more evident than in the East End Historic District. The city lost one-third of its population between 1935 and 1980 and almost all of its manufacturing jobs. Abandoned industrial facilities fell into disrepair, burned or were eventually demolished, and many of the row-house neighborhoods became slums, residents and landlords no longer willing or able to perform required maintenance. Hundreds of historic buildings were demolished in the 1960s and 1970s leaving a void of open space between the historic district and the river. However, the adverse economic conditions have contributed to some degree to the architectural preservation of the surviving historic buildings in the district by preventing their capricious alteration. Although urban renewal caused extensive losses to the city's historic urban fabric, these losses have in recent years helped to focus public attention on Newburgh's rich history and architectural legacy. It is hoped that National Register listing of the East End Historic District will contribute to the public's understanding of these important resources and ultimately toward their preservation.

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