



## Town of Marbletown Historic Preservation Commission

# MARBLETOWN LANDMARK DESIGNATION APPLICATION

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

### 1. Name of Property

historic name Henry Brodhead House

other names/site number Nottingham's Burnt Orchard

### 2. Location

street & number 550 North Marbletown Road SBL: 62.1-3-11. ☐ not for publication

city or town Marbletown ☐ vicinity

state New York code NY county Ulster code 111 zip code 12401

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide \_\_\_ local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

#### 4. National Park Service Certification

I hereby certify that this property is:

\_\_\_ entered in the National Register

\_\_\_ determined eligible for the National Register

\_\_\_ determined not eligible for the National Register

\_\_\_ removed from the National Register

\_\_\_ other (explain:)

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

##### Number of Resources within Property

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

Contributing	Noncontributing	
2		buildings
		Sites
1		structures
		Objects
3		<b>Total</b>

##### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

n/a

##### Number of contributing resources previously listed in the National Register

n/a

#### 6. Function or Use

##### Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

##### Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

#### 7. Description

## Architectural Classification

(Enter categories from instructions.)

COLONIAL/Dutch

EARLY REPUBLIC/Federal

MID-19<sup>TH</sup> CENTURY/Greek Revival

## Materials

(Enter categories from instructions.)

foundation: STONE/limestone

walls: STONE/limestone

WOOD/weatherboard

BRICK (smokehouse)

roof: WOOD/shake

other METAL/tin

## Narrative Description

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

### Summary Paragraph

The Henry Brodhead House is located on the west side of North Marbletown Road equidistant between Stone Ridge and Hurley, New York. This road is a segment of the colonial-era King's Highway; it is now a quarter-mile spur that runs parallel to Rte 209, the straightened modern road that replaced the old Highway in the late twentieth century. North Marbletown is mixed residential and commercial hamlet, the original settlement for which the township of Marbletown is named.

The Brodhead House property currently consists of 2.75 acres, all that is left of a more than one hundred fifty acre eighteenth-century homestead, the core of which was assembled between 1704 and 1730. It has been known as Nottingham's Burnt Orchard since that time. The property is bordered on the east by North Marbletown Road and Rte. 209; on the west by the Dove Kill and the Esopus Creek; on the north by Fording Place Road (an unpaved access route maintained by the township and closed to the public) and on the south by acres of meadows and woods.

The House is a gable-end one and half story Dutch Colonial limestone structure with notable Federal features and a Greek Revival post-and-beam kitchen/dining room addition. The external measurements are roughly 40' x 25' for the stone house and 26.5' x 18.0' for the frame addition, which has an attached porch measuring 13.5' x 18.0'. The limestone wall is 24" thick to the top of the water table and 22" thick from there to the second-floor knee walls.

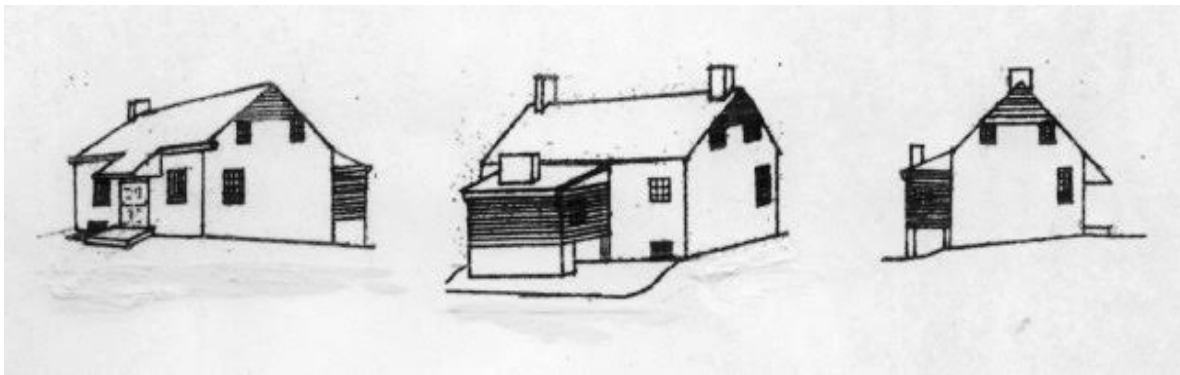
Data from a 2011 dendrochronological analysis by William J. Callahan, Jr., and Dr. Edward R. Cook, director of the Tree-Ring Laboratory at the Lamont-Doherty Earth Observatory of Columbia University, "strongly indicate a likely construction phase in the mid-to-latter part of the 1770's or perhaps a few years into the 1780's."<sup>1</sup> The report confirms architectural and archeological evidence, while documentary sources point to 1784 as the latest plausible date of construction. Similar evidence places construction of the frame addition in 1852. There is also an early nineteenth-century brick smokehouse a few yards from the south gable end of the house, next to a stone-lined dug well of indeterminate age.

<sup>1</sup> Dr. Edward R. Cook and William J. Callahan, Jr. *Dendrochronological Analysis of the Nottingham/Dewitt House, Stone Ridge, Ulster County, New York*. NY: Lamont-Doherty Earth Observatory of Columbia University, April 2011, p. 3. For a more detailed discussion of possible construction dates, see Ken Krabbenhoft, *New Information on an Old Place: The Henry Brodhead House on Nottingham's Burnt Orchard*. HVVA Newsletter, Volume 19, Numbers 4-6, April-June 2016, pp. 14-15.

The smokehouse and well head are also included in this landmarks application. With the exception of the smokehouse, there are no remaining outbuildings on the property.

Five general phases of the house's history can be discerned. The first phase covers the initial construction of the house with a symmetrical arrangement of windows, entrance, and pentice that reflects the influence of Federal paradigms. The second includes construction of an additional fireplace and chimney in the north parlor with Federal paneling. In the third period, the original lean-to addition to the rear of the house was torn down to make way for a large Greek Revival addition with a fireplace and beehive oven. The roofline was reworked to accommodate overhanging Greek Revival soffits, and the pentice was replaced with a broad fascia that ran the length of the front of the house. The fourth period oversaw replacement of the original windows with contemporary four-over-four weighted sashes as well as alterations to the central hall. The fifth and last period covers the current owners' five-year restoration of the stone house to its 1784 form, while retaining the gable soffits.

John Stevens' elevations and floor plans are to scale; the scale and details of this writer's illustrations are at best approximations meant only to give a general idea.



#### **Phase One**

*Henry Brodhead*

*1784-ca. 1790 Colonial Dutch and Federal*

The wall structure of the Henry Brodhead House is typically Dutch Colonial. It consists of limestone blocks quarried locally, most likely in a ridge that runs north to south a short distance east of the house, where cuts and abandoned stones can still be seen to this day. The walls were built around the edges of an eight-foot deep pit to a width of 24" below the water table and 22" above it. The exterior walls were pointed with lime mortar; openings in the interior walls were filled with mud and horse hair or hogs' bristles, plastered over, and whitewashed. Notched 5 ½" - 6 ½" x 4 ½" - 5 ½" ax-hewn rafters were laid against footings attached to the knee wall, notched and pegged at their apex and braced with 4.0" - 5.0" x 3 ½" - 4.0" notched and pegged ax-hewn crossties. The original fireplace and chimney were built into the south gable wall. These features remain unchanged.

Colonial Dutch features are preserved in the three-bay construction of the stone house, its one-and-a-half story height, and the interior chimneys. The dimensions and placement of the front-to-back structural beams in the cellar and first floor, as well as the pegged joists and crossties of the garret framing, are also of Dutch origin. There is no evidence that dormers were ever added to the garret.

The size and placement of doors and windows conform to Colonial Dutch norms. Window frames, door trim, and floorboards are hand-planed and usually beaded, as are the mopboards. Holes on the original frame of the front door that were discovered when the modern frame was removed suggest that there were pinions and bolts for a long-disappeared Dutch door. Traces of a transom with a single mullion and lights on either side were also found. The Roman ogee molding of the window frames is from the 1780s, as are the sash muntins and the mantel of the smaller of the two fireplaces, located in the "groote kamer", i.e. the south parlor (C. Fingado).<sup>2</sup> The over mantel and surround of this fireplace are

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<sup>2</sup> Names in parentheses in the text belong to restoration experts who were on site throughout the 2010-2015 restoration. All of them are members of the Hudson Valley Society for the Preservation of Vernacular Architecture or HVVA: James Decker, New York State Parks Service restorer (Hurley); Conrad Fingado, master mason and carpenter (Pleasant Valley); Neil Larson of Larson Fisher Associates (Woodstock); and John Stevens, author and authority on Hudson Valley vernacular Dutch architecture (Hurley).

conspicuously plastered and lime washed in the Colonial Dutch style at a time when English-style wood paneling was already popular – possibly an early example of “retro nostalgia” (N. Larson). The large “summer kitchen” fireplace in the cellar is framed with untreated stone.

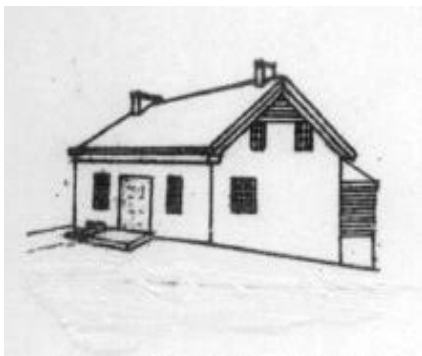
Key structural elements of the 1784 house exemplify the practice of reusing material from earlier buildings. The largest beams in the open cellar date to ca. 1716, when the first house on Nottingham’s Burnt Orchard is thought to have been built. The fact that these three beams are finished suggests that they were originally in a first-floor living space rather than a cellar. They measure from 12 ¼” to 13 ¾” high and 8 ¼” wide, as compared to ca. 8 ½” x 7 ¾” for the first-floor, Federal style beams. The large cellar beam closest to the south wall fireplace has mortises for trimmers that would have supported the hood of a jambless fireplace in the ca. 1716 house.

Also reused are the garret roof rafters, which have redundant collar beam mortises that would have supported a much steeper roof typical of early eighteenth-century construction (J. Stevens).<sup>3</sup> The original floorboards in the south parlor also predated 1784, as they were made of red pine, a tree that had become scarce in the 1770s. They were “flipped” before installation in the Henry Brodhead House. The same was true of the round or rose-head nails in that parlor, which were from before the 1770s (J. Decker, C. Fingado, J. Stevens). The north parlor floorboards, on the other hand, were white pine, wider than the red pine floorboards and attached with flat-head nails.

A lime washed section of the west-facing wall of the stone house discovered during restoration of the 1852 addition confirmed the existence of an earlier lean-to at the rear of the house. Nothing remains of the lean-to’s fabric or foundation (if there was one). The drawing is therefore modeled on photographs of similar structures in the area that consisted of a single enclosed first-floor room on raised posts with the space underneath being used for storage.<sup>4</sup> This configuration makes sense for the Henry Brodhead House, which was built with two west-facing ground-level cellar windows. Access to the lean-to was via the rear door of the central hall. The purpose of the lean-to is not known. It may have been a kitchen, or slave quarters, or a buttery, or some combination of the above.

The Federal style’s influence is evident in the symmetrical arrangement of the windows and entrance door in the front wall, the through-passage central hall, and the fireplaces, which were built in the fully-jambled Federal fashion. The parlor ceiling beams measure a typically Federal 8 ½” x 5 ¾”. They are finished and beaded and bear traces of their original white lime wash. Finally, the white pine floorboards in the north parlor floor were dendro-dated to 1776-1778.

The cellar entrance was directly to the left (south) of the front stoop. The stone-lined dug well near the south-east corner of the house may date to this initial phase of its existence. The well is 36.0” in diameter; the water level is an average depth of 73 ¾” from the covering stone to the surface of the water and an additional 97.0” from the surface to the water to the sediment level. The well was in use until a drilled well replaced it in the late twentieth century.



### **Phase Two**

*Johannes De Witt and Andries De Witt*

*ca. 1790-1852 Federal (cont.) and Greek Revival*

<sup>3</sup> Stevens notes this feature in the Billiou-Stillwell-Perine House on Staten Island in his *Dutch Vernacular Architecture in North America*. West Hurley, NY: HVVA, 2005, p. 1.

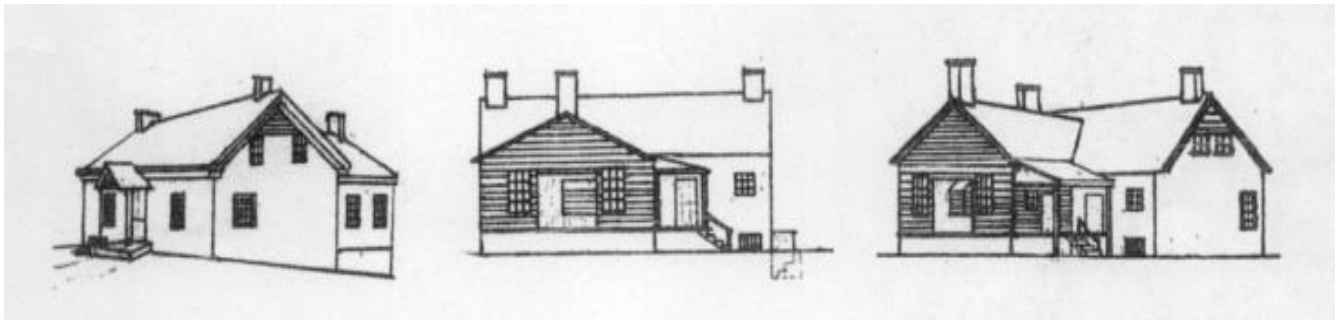
<sup>4</sup> Helen Wilkinson Reynolds, *Dutch Houses in the Hudson Valley Before 1776*. New York: Dover Publications, 1965 (1929), p. 250.

Johannes A. De Witt is thought to have acquired the Henry Brodhead before 1787 and introduced additional Federal elements to the interior of the house in the 1790s, when the house that bears his name was being built a short distance north on the King's Highway.

The first documentary evidence of his ownership comes from the 1798 Federal Direct Tax "A" List Property Assessment List for Ulster County. It shows Johannes De Witt as owner of Property #161, consisting of three houses in North Marbletown.<sup>5</sup> The Henry Brodhead House is Number C-2, described as a one-story stone structure 40.0 feet long by 24.0 feet wide with four windows whose dimensions have remained unchanged. The house was valued at \$165.00 by De Witt and \$110.00 by the Assessor. For reasons that remain unclear its condition is described as 'very old and bad.' This may have to do with ongoing construction of the north parlor chimney described below or with the appearance of outbuildings that may have dated from as early as 1716, or with the neglect that slave quarters would have been subject to (see Narrative Statement below). Unfortunately we have no information about the barns, sheds, barracks, and other farm buildings that existed at that time.

As mentioned above, the 1790s Federal update consisted primarily of the addition of a jambed fireplace and chimney to the north parlor. Evidence for the date came to light during the 2010-2015 restoration (see Phase Five). Aside from this source of heat for a previously unheated room, the Colonial Dutch features of the rest of the interior remained untouched.

There is no evidence that the rear lean-to was removed during this period.

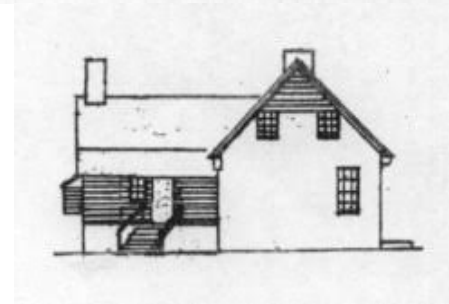


### **Phase Three**

*John De Witt*

*1852-1890 Greek Revival and Late Victorian*

This period is responsible for the majority of the changes that give the house its present configuration, both external and internal. Andries De Witt's son John became owner by conveyance in 1852. The house had not undergone major updating of any kind for over half a century, and it was often the case that major overhauls coincided with changes of ownership.



The most radical change was replacement of the rear lean-to with a much larger post-and-beam kitchen/dining extension with attached porch. This entailed laying a foundation flush with the north wall of the house and extending more than half the width of the rear wall. In the process the original west-facing window of the north parlor was enlarged into a door, so that one could enter the kitchen from either the hallway or the north parlor. The new addition was built with a door onto the porch, and a door (or enlarged window) cut into the rear wall of the south parlor for the same purpose. These alterations would have enhanced circulation between the stone house and the kitchen, and between the inside and the outside of the entire building.

<sup>5</sup> *Particular List or Description of each Dwelling-house [...] in Marbletown, being within the ninth Assessment District, in the Third Division, in the State of New-York, and exceeding in value the sum of One Hundred Dollars.* October 1, 1798, p. 6, property #161.

Of similar impact was the alteration of the roofline to accommodate Greek Revival soffits on the gable ends and removal of the original pentice to make room for a broad fascia that ran the length of the front wall. The drawing shows the house with a small Victorian gable roof porch over the front door that was probably added toward the end of the nineteenth century. Posts of Victorian design discovered during restoration match those visible in the earliest photographs of the house.

The addition remains as it was built, retaining the original post-and-beam frame with noggin infill; lathe and plaster interior walls; six over six sashes and beaded window frames; ceiling boards and wainscot; and paneled fireplace with a beehive oven.

Before laying the foundation for the addition, the sloping ground behind the house (which allowed for ground-level cellar doors, as mentioned above) was raised creating a crawl space which in turn made it necessary to reduce the size of one of the windows in the cellar wall.

The outside cellar entrance was moved from the front of the house to the south gable end, very likely to protect the cellar from water seepage caused by the natural slope of the land and the proximity of the road. A door was also cut in the stone wall between the cellar and the enclosed space underneath the new kitchen. There are two cisterns that seem to have been built at different times. The entrance from the cellar would have been a means of accessing the smaller of the two (a hand pump would have brought water from it up to the kitchen). The best theory now is that the second, larger cistern was built during this period. A number of now-outdated documents refer to the Henry Brodhead House as the “De Witt tenant house,” and in fact ceiling “shadows,” damage to original elements, and repairs suggest that the house was divided up for renters during the De Witt ownership – the point being that a larger cistern may have been needed to meet the tenants’ needs.

The smokehouse by the south gable wall is made of nineteenth-century bricks in English bond, suggesting it was built during Phase Three. It has a dirt floor and measures 75.0” wide by 83.0” long by 112.0” high at the peak of the gable-end brickwork (81.0” at the roof footing along both sides). The door frame is 32.5” x 68”. The eighteenth-century two-panel tongue-in-groove batten door is from an older structure, possibly the lean-to addition removed when the existing kitchen extension was built. The door has rose-head nails and early ironwork, including pintles and foot-long straps, one with a heart-shaped nailing pad and the other with a plain pad.

#### **Phase Four** [see Phase Five illustration]

*Benjamin and Jennie Bush, John and Nellie Rowland, and Norma Roth*  
1890-2010 Modernization

Although not as visually distinctive as the changes to the house during Phase Three, twentieth-century alterations to the Henry Brodhead House reflect a dramatic revolution in material lifestyle that included the introduction of electricity, central heating, and indoor plumbing.

Externally, the changes were essentially cosmetic. The porch was extended to make its south foundation wall flush with the south wall of the stone house, and a partition was built to create a narrow passageway or vestibule linking the kitchen with the rear door of the south parlor. A photograph from ca. 1910 shows the original twelve-over-twelve sashes of the first floor windows, but these and the original garret windows were replaced at some point after that – possibly in the 1920s – by six-over-six sashes. In addition, a second window was opened in the north parlor wall in the 1930s. This let in more light but at the cost of destroying the Federal paneling and surround of the Phase Two fireplace. Fortunately, in keeping with tradition, the paneling was reused to build a mammoth cabinet that has been part of the furnishings ever since. Finally, by the 1960s the Victorian cupola above the front door had for some reason been removed, revealing the Greek Revival fascia of Phase Two. The existing cedar shake roof was installed in 2003.

Internal changes reflect the influence of modern technology and the process of returning a tenant house to a single-family dwelling. First of all, electricity. Thanks to technological advances, electric power was affordable to more than a privileged few beginning in the 1890s. By 1907 (if not earlier), the Kingston Gas and Electric Company was delivering electricity to Kingston, Esopus, Ulster, and Hurley.<sup>6</sup> Assuming that Marbletown wasn’t too far behind, it makes sense to think that, if not John De Witt, then certainly Herman and Jennie Bush, who owned the property from 1910 to

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<sup>6</sup> *Annual Report*. [Albany, NY:] Commission of Gas and Electricity of the State of New York, January 29, 1907, p. 26.

1929, were the first to flick a switch instead of lighting a lamp. Presumably either they or the next owners, John and Nellie Rowland, installed central heating. In all events the house was heated by radiators until 2010.

The same is true of plumbing. It is well known that the farmers of Ulster County not infrequently kept their outhouses in functioning order into the second half of the twentieth century, and there's no reason to think that was not the case on Nottingham's Burnt Orchard, although the location of the outhouse(s) has not been determined. The cisterns were superseded by water piped in from the dug well next to the south side of the house. A 275 foot deep drilled well currently supplies the house with water. Whatever the date of installation, the first bathroom in the house abutted the south parlor fireplace, with light and air provided by the small rear window original to the house; it's possible that a bedbox once filled this space (J. Decker). It was a full bath, with a tub, fixtures, linoleum flooring, and other features from the 1950s or 1960s. In 1991, owner Norma Roth built a narrow (single window width) south-facing dormer in the previously unused space above the kitchen extension to accommodate a second bathroom, with a shower but no tub.

Other internal changes included laying strip flooring on top of the original floorboards in the parlors and hallway. This happened during the Bush years, as testified by newspapers discovered during restoration that had been used as padding: editions of the Kingston Freeman, the New York Herald Tribune, the Daily News, the New York Evening Journal, the Newark Evening Journal, and the Newark Evening News from 1910 through 1929. Nellie Rowland told an interviewer in 1991 that she and her husband had early on torn down the north wall of the central hallway and the front half of the south wall in order to make the north parlor bigger.<sup>7</sup> We can date this work to the fall of 1929 and early 1930. The Rowlands bought the house on January 26, 1929, and six intact editions of the Saturday Evening Post from October 1929 to January 1930 were found cushioning a linoleum carpet in the second floor hallway, nailed onto boards that were cut to cover the original stairwell when the stairs were moved from one side of the hall to the other. The Rowlands also shimmed out and sheet-rocked the entire first floor, put a drop ceiling in the kitchen, and glued oil paper to the plaster walls of the kitchen. They replaced the wide-plank cellar floor – possibly original to the house -- with poured concrete. In 2010, the replacement front door was only fifteen years old (C. Fingado).

As for farming, local residents recall when the field behind the Henry Brodhead house was planted with hay and the fields behind the split-level house to the south grew corn. This apparently ended in the late 1970s. At one point the Rowlands had "a thousand chickens" in a coop that bordered Fording Place.<sup>8</sup> With the exception of the brick smokehouse and the carriage barn (repurposed as a garage), any remaining outbuildings had disappeared by the end of the twentieth century.



### **Phase Five**

*Ken Krabbenhoft and Ferris Cook*

*2010-2015: Restoration*

The decision was made to restore the house as closely as possible to its 1784 appearance, both inside and out.

#### **First floor**

Deterioration and spot repairs to the exterior walls dictated the removal of old mortar to a depth of several inches, after which walls were repointed in their entirety with color-matched restoration-grade mortar. The Greek Revival pediment and soffit that had survived late Victorian alterations to the front of the house were removed to reveal the eighteenth-century roofline, though the gable-end soffits were retained for the time being. The rear window on the north wall that had been added in the early twentieth century was removed and the hole filled in with local limestone. Layers of

<sup>7</sup> Darryl Brittain interview with Nellie Rowland. Hurley, NY, November 1991, p. 1.

<sup>8</sup> Darryl Brittain interview, p. 2.



paint were removed from the window frames, all of which retained their original dimensions and material, in some cases hidden behind modern woodwork. In the case of the garret window frames, the original seats and lintels were recovered and the whitewashed plaster openings were restored. Wood frames, window seats, fireplace mantels, and doors were repainted to match some of the original colors, and sashes were replaced with 1780s-style reproductions custom-made by William Macmillan of Eastfield Village in Nassau, New York.

When the sheetrock and framing on the interior walls came off, there was no ignoring the state of the original plaster, especially around windows and doors. In places the clay-and-horsehair mortar had fallen out, and daylight peeked in between the stones. The worst damage was to the north parlor fireplace, from the partial collapse of the cellar chimney support in the cellar. In an effort to save it, it was taken apart and each stone numbered for rebuilding. It was revealed at this point, however, that there was an intact wall behind the fireplace that had been plastered and lime washed when the house was built. In other words, the north parlor fireplace was the result of Johannis De Witt's Federal upgrade. In keeping with the decision to take the house back to 1784, the firebox and chimney were removed altogether, though the chimney support in the cellar was left in place and rebuilt from its original materials. Later research found other local examples of late eighteenth-century first-floor rooms built without a source of heat, possibly for storage.

The condition of the south gable end wall was more serious. The south-facing window and the fireplace had tilted an inch off plumb, and there was a six-inch bulge at the west end of the parlor wall. The cause was evidently poor construction of the cellar entrance that replaced the front cellar entrance during Phase 3. Approximately one third of the wall was completely removed and reset from the interior to the exterior. Once this was done, modern brick infill was cleared from the stone firebox. The mantel was stripped down to the original blue paint, now darkened to a grayish green, and left that way, in part so as not to obscure the carpenter's circles and children's graffiti that embellish it. The ceiling beams in the south parlor were and are in sound condition. The beams and ceiling boards of both parlors had never been anything but white and repainted accordingly.

As much restoration work as possible was done with the original floorboards in place. There was an element of hazard in this, as termites had feasted on virtually all of the boards, some of which couldn't be trusted to hold any substantial weight at all. Those that could not be partially salvaged for use elsewhere in the house were discarded. A schedule of their varying width, length, and placement was nevertheless prepared. Custom-milled pine boards of the same width, length, and thickness were ordered, stained an appropriate color and installed in exactly the same order as the originals.

When the 1929-1930 first-floor staircase had been removed, the decision was made to search for a replacement from a local house of the same period. The dimensions and design of the original stairs were known from mortises in the termite-tunneled floorboards and nailers in the rear stone wall of the hallway, where the stair landing would have been fastened. The search discovered a complete center-hall staircase of identical dimensions from the 1766 Graham House in Montgomery, New York, which had been dismantled a few years earlier. Every piece was original: the newel-post, handrail, balusters, stringers, trim, raised-panel side board, and cellar doorway. The stairs came with the front door of the Graham House in its original paint, the rear hall door, and two side-doors – all complete with period hardware. The original studs and hand-hewn lathe had also been preserved. In quantities sufficient for rebuilding the walls torn down in the 1930s. The original stairs of the Henry Brodhead House would probably have been enclosed, but it made no sense to enclose the Graham House stairs, which had faced the open hall on one side. What was gained by installing a complete hallway from a house less than twenty years older than the Henry Brodhead House was thought to outweigh this sacrifice of authenticity.

Restoration plaster and mortar was used for all masonry work, and repairs to trim used eighteenth-century lumber recuperated from the house and the carriage barn. Dimensional beams were hand-cut to replace two original beams that had failed because of termite damage, leaving a single original beam in the north parlor. Where repainting was indicated, a variety of colonial Dutch colors was chosen, including Hudson Valley blue, muted orange, gray, and white.

In addition to the center hall, all modern doors were replaced with eighteenth-century and early nineteenth-century originals, most of which were found in the garret, stored behind rooms that were added in the nineteenth century. With one exception, all of the locks, straps, hinges, doorknobs, and pulls are likewise from the late eighteenth and nineteenth centuries. The one exception is a custom-made reproduction of a missing keep for one of the doors from the center hall to the south parlor.

Finally, the narrow hallway connecting the kitchen with the rear south parlor door was extended the full length of the porch to make room for a WC (toilet and sink only).

## Second floor (garret and bathroom)

A small storage room with a six-foot wide-board ceiling, wide-board walls, and batten door was the only separate structure in the second floor or garret when the house was built, unless it was added during the Federal or Greek Revival makeovers. Over the years sheetrock and thin pine paneling had been attached to the walls and ceiling and papered over at least eight times. Heat was once provided by a wood stove that vented into the chimney that rose from the north parlor fireplace. Shelves built into both sides of the south wall chimney may have supported a cockloft that extended over the crossties. By 2010, the open garret had been partitioned into three connected spaces: a narrow storage space that ran the length of the east knee wall, a bedroom with a wainscot ceiling attached to the underside of the crossties, and a bedroom closet along the west knee wall. Entrance to the bedroom and the storage room was from an open hallway next to and behind the stairwell. The roof had been insulated with granular styrofoam insulation. There were radiators in the bedroom and the old storage room.

Returning the garret and storage room to their original form meant tearing out the bedroom and bedroom ceiling, closets, storage space, and hallway partition. It meant pulling up linoleum, removing eight layers of wallpaper, pine paneling and sheetrock, and bagging up the granular styrofoam roof insulation that had burst out of its plastic cells in various places and spread all over the storage space and the top of the bedroom ceiling. Wide boards taken from inside a closet off the storage room were used to extend the room's outer wall and fashion a batten door to enclose an area next to the knee wall. When all this had been done, the resulting open space with its original floorboards, crossties, knee wall, and exposed rafters looked very much the way it would have looked when the house was built. The garret has been left in this state with the exception of raw pine boards nailed between the rafters to cover the new cellular foam insulation and a coat of paint on the many-times-painted floorboards.

The 1991 bathroom was extended the length and width of the attic space over the kitchen, making room for three windows, a large sink, a shower and separate bathtub, an alcove for washer and dryer, and a storage area that holds a forced-air heating and air-conditioning unit. Ducts and outlets for the heat and air-conditioning are located in the floor and ceiling of the bathroom for minimum visibility, and in the dead space above the small wood room in the garret, where they are essentially invisible. Finally, two small windows were added to either side of the chimney in the west-facing gable end of the bathroom.

## 1852 Addition

Multiple layers of paint were stripped from the fireplace mantel and surround. The kitchen door was moved from the south-facing wall to the narrow hallway wall opposite the rear south parlor wall. A ca. 1810 Federal door with its original paint now provides access to the porch. Modern appliances are limited to the south wall. Both the refrigerator and the stove are invisible behind wainscoting and beaded panel doors. The old wainscot, window frames, and batten door (to the north parlor) were stripped down to their original green and left that way.

When the porch was extended in the 1920s or 1930s, the crawl space underneath was infilled with patterned concrete blocks. These were replaced with broad board panels in the colonial manner, with small vents imitating a Colonial Dutch barn motif.

## Stone House Cellar and 1852 Addition Basement

In 2010 the cellar was a damp, unclean space with a floor of jumbled stone and cracked concrete, standing water, and a hodgepodge of worn and dysfunctional machinery, including an oil tank and furnace; pressure tanks; a water heater and water purifiers; risers, pipes, and drains; and cables and wires attached willy-nilly to the ceiling beams.

The termites that had destroyed the first floor of the stone house had done a similar job on the 1852 addition. The floor had to be rebuilt from the foundation up to a new tongue-in-groove pine floor in the kitchen. A modern propane furnace, water heater, and radiant heating for the kitchen were installed in the empty cistern area underneath the kitchen. Electric lines and cable that had entered the house overhead to the front wall were rerouted under Fording Place Road to the former cistern area. The propane tank was buried behind the house next to Fording Place.

Damp was dealt with by digging ditches around the perimeter of the north, east, and south walls. Drainage pipes were installed at the base of the water table to carry run-off across the property to a seasonal stream. The damaged stone and cement cellar floor was removed and the earth floor dug one foot deeper in order to reveal the hearth of the "summer kitchen" fireplace. A brick floor was then set in concrete on top of a heavy rubber vapor barrier. The bricks were of reproduction quality, hand-struck on imitation colonial molds.

### Outbuildings

The last remaining wooden outbuilding on Nottingham's Burnt Orchard, the early nineteenth-century carriage house, burned to the ground on April 20, 2012 in a fire of undetermined origin. It was quite dilapidated, with rotten or tilted footings, slipped beams and posts, missing clapboards, and cupped asphalt shingles. No restoration work had been done on it before the fire.

This left the brick smokehouse and the dug well adjacent to it as the only reminders of the Burnt Orchard's agricultural past. The well has been covered with a thick bluestone slab for many years, protecting the stone walls from damage. As found in 2010 the smokehouse was also in good condition except for gaps above the bluestone sills on three sides of the building, created when rotten brickwork collapsed. These gaps were repaired with early twentieth-century bricks from nearby Kingston, NY, pointed with color-matched lime mortar. The same pointing has been used to repair the outside walls where needed. The inside retains what appear to be the original soot-blackened rafters. The dirt floor yielded the bones of cattle, deer, and turkeys as well as muskrat claws and the tusked jawbones of feral hogs. The roof was rebuilt with old timber and cedar shakes.

## 8. Statement of Significance

### Applicable National Register Criteria

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

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.


D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years old or achieving significance within the past 50 years.

### Criteria Considerations

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

Property is:

☐ A Owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

**Areas of Significance**

(Enter categories from instructions.)

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**Period of Significance**

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**Significant Dates**

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**Areas of Significance** (Enter categories from instructions)

Architecture

**Period of Significance**

1784-1890

**Significant Dates**

1784

ca. 1800

1852

ca. 1890

**Significant Person** (Complete if Criterion B is marked above)

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

n/a

**Narrative Statement of Significance** (Explain the significance of the property.)

Seen against the backdrop of the European colonization of New York, the history of Nottingham's Burnt Orchard and the Henry Brodhead House, smokehouse, and well exemplifies the defining role of seventeenth- and eighteenth-century Dutch and English culture in the creation of American society. This narrative focuses on the public and private careers of representative members of three families, two of them originally English and one of them Dutch: the Nottinghams, the Brodheads, and the De Witts.

The Dutch were the first Europeans to settle on the lands of the Esopus Indians, a Lenni Lenape or Delaware tribe that had been established in the area of Ulster County around the Esopus Creek from the Late Woodland Period, if not before. The English presence in Ulster County dates from 1664-1669, when soldiers from Richard Nicoll's expedition to Nieuw Amsterdam were garrisoned in the Dutch town of Wiltwyck, renamed Kingston by the English. The hamlet of Marbletown, a few miles south-west of Kingston on the King's Highway, was named at this time for its location on a ridge of limestone ("marble"), the source of the preferred local building material beginning in the late seventeenth century.

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation****Architect/Builder**

Land was the English soldiers' chief incentive for moving upriver from New York City to Kingston. With the exception of Ann Tye, the English-born wife of Captain Daniel Brodhead, the women of Kingston in the 1660s were of Dutch descent, and the children of their marriages to English soldiers spearheaded the merging of the two cultures in the Hudson Valley. Ann Tye did more than anyone else in preserving the English element, marrying two of her husband's soldiers in succession following Daniel's death, one of them named William Nottingham, whose son William Jr. gave his name to the Burnt Orchard.<sup>9</sup>

At a lottery conducted in 1670, a number of the soldiers were granted lots along the Esopus Creek in Marbletown.<sup>10</sup> In 1702, William Nottingham Jr. married Margaret Rutsen, daughter of a well-to-do Dutch settler. Marbletown was officially chartered in 1703, at which point William Jr. began buying land in the area of what is now North Marbletown with a view to moving there from Kingston. He is called a "planter" in an indenture from 1708 and first identified as a resident of Marbletown in a deed from 1710.<sup>11</sup> As mentioned above, he built the first known house on the Burnt Orchard around 1716 (see Phase One). By that time he owned at least 150 acres of farmland and woods along the Esopus Creek.

William Jr. and Margaret had twelve children, of whom eight survived to adulthood; their two eldest sons, Stephen and Thomas, were twins. William Jr. wrote his will in 1730, leaving the Burnt Orchard house and property to his widow Margaret according to Dutch law and tradition, it being understood that she would have the option of living out her days there unless she remarried, and that their son Stephen would manage the property until her death, at which time it would become his.<sup>12</sup>

Stephen married to Neltje (Nelly) Brodhead in 1734. Because Neltje's father was Ann Tye's son Richard Brodhead, and Stephen's father was Ann Tye's son William Nottingham Jr., they were half-cousins, a degree of consanguinity that today rules out marriage in at least eight States. By the 1750s they were living on the homestead. Stephen was active in local affairs. Like his father and grandfather before him, he became Ulster County clerk. He was keeper of the swing gate on the Outway (Fording Place), collecting a toll for use of the road. In 1751 he and three others took out a miller's mark for the Hardenburgh property that still exists on Mill Dam Road. By 1755 he is recorded as the owner of one male and two female slaves.<sup>13</sup> During the French and Indian War, he was Captain of the militia stationed near Phoenicia to guard Ulster County from Sir John Johnson and Joseph Brant's Mohawks, who were ravaging Scholarie County. In 1761, a year after the end of the war, Stephen was part of the Ulster County committee that met with representatives of the Delaware, Tuscarora, and other tribes to negotiate a peace.<sup>14</sup> In September 1776, "being weak in body," he wrote his will. He and Neltje had no children, so everything was left to his widow. Stephen died in 1778.<sup>15</sup>

There's no way of knowing if Stephen Nottingham was involved in planning the construction of the house that was built six years after his death. He might have foreseen the building boom that followed the War and wanted to take advantage of it, or he may have looked forward to living in a new house himself or at the least desired to leave his wife a decent place of her own whose construction she wouldn't have to oversee. He may have been too ill to think ahead at all. Whatever the reason, in 1779 -- a year after Stephen's death -- the original three executors of his estate relinquished their executorships to Henry Brodhead, a blacksmith who had moved to Marbletown from the adjacent township of Rochester. Thanks to Ann Tye, Henry was a nephew of both Neltje and Stephen, and in 1784 Neltje conveyed the whole of Stephen's

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<sup>9</sup> Ann Tye had three children by Daniel Brodhead, who died in 1667. Three years later Ann Tye married William Nottingham and had two children by him. He died in 1680. She then married Thomas Garton, by whom she had a daughter.

<sup>10</sup> *Documents Relating to the Colonial History of the State of New York*. Volume 13. Albany: Weed, Parsons and Company, 1881, pp. 449-452.

<sup>11</sup> Ulster County Land Records. Kingston, New York. Liber AA, p. 447 and BB, p. 104.

<sup>12</sup> William Smith Pelletreau, *Abstracts of Wills On File in the Surrogate's Office: City of New York*. NY: New York Historical Society, 1904. Volume 12, June 17, 1782- September 11, 1784, pp. 337-338. Stephen's will was proved in 1778 and amended in 1784.

<sup>13</sup> *Oulde Ulster*. Volume 5, pp. 309-310.

<sup>14</sup> Anne Goodwill and Jean M. Smith *The Brodhead Family*. Port Ewen, NY: Brodhead Family Association, 1986, pp. 46-47.

<sup>15</sup> See fn. 12.

estate to him for the period of a year – the average time it took to build a stone house in the Dutch manner, as is known from surviving construction contracts.<sup>16</sup>

It is possible that the house was built for Neltje's private use, although by 1787 Henry had moved across the Esopus Creek to the hamlet of Lamontville, where he built a large house that figures on the Federal Direct Tax of 1798. It is more likely that she lived with his family in Lamontville until her death in 1792, and that the house that Henry had built was sold to Johannes Andries De Witt around 1785. In either case, Neltje was the last Nottingham to live on the Burnt Orchard and one of the last to live in Marbletown: census records show a dwindling presence of Nottingham households between 1790 and 1830 and their complete disappearance by 1840. After more than a century, the authority enjoyed by the descendants of the English soldiers in Marbletown was beginning to revert (so to speak) to families with Dutch surnames.

Johannes De Witt, also known as "John," was the great-great grandson of Tjerck Claessen De Witt and Barbara Andriessen, Dutch-born immigrants to Wiltwyck in the early seventeenth century. Johannes's father Andries De Witt had a large farm in the rich bottomlands of Lamontville, just across the Esopus Creek from Nottingham's Burnt Orchard. During the Revolutionary War, Johannes served in the Ulster militia, in which capacity he fought "against the Indians and Tories on the Schoharie frontier," did guard duty at the Kingston prison and on two prison ships anchored in the Hudson River, and served as quartermaster and light-horseman under various colonels and majors.<sup>17</sup>

For reasons of safety Johannes had moved his wife Rachel Wemple and their children to Schenectady for the duration of the War. Their move back to Marbletown around 1785 probably accounts for both Johannes's purchase of the Henry Brodhead House and the construction of a larger house at the north end of North Marbletown between 1791 and 1797, with the addition of an attached kitchen in 1808. Rachel died in 1807, and Johannes married Elizabeth Krom in 1809. Census records attest to the growth of the De Witt household, which went from seven free whites (four male and three female) and five slaves in 1790 to ten free whites (six male and four female) and six slaves in 1800.<sup>18</sup> It is conceivable that, once the De Witts had moved up to their new house, the Henry Brodhead House became quarters for the De Witt's slaves.<sup>19</sup> This might explain why it had the shoddy appearance reported by the 1798 Federal Direct Tax List (see Phase Two).

Like Stephen Nottingham before him, Johannes De Witt became a miller. His mill was probably located near the Outway (Fording Place) at a time when Marbletown was known for its unusual concentration of mills along the Esopus Creek. Johannes's role in public affairs can be judged by his term of office as Commissioner of Hurley (a hamlet then within the borders of Marbletown) and his election to serve as delegate to the New York State Assembly from 1797 to 1798. Between 1825 and 1833 he wrote several wills addressing the needs of his large and complicated family. His final testament of 1833 left the Burnt Orchard to his eldest son Andries, a blacksmith whose smithy was located directly across the road from the Henry Brodhead House (the smithy burned down in the 1930s, and Bill and Pat Carney's house was built on the footprint). Johannes died in 1836.

Andries made no recognizable changes to the house in the sixteen years he owned it. He married Maria Roosa and in 1852 deeded the Burnt Orchard to his son John, who made the many alterations detailed in Phase Three, undoubtedly in preparation for moving into the house with his wife (and cousin) Jennet Roosa, whom he had married in 1845. The family history from then until John's death in 1901 is a puzzle. He and Jennet had two children, a daughter Andria and a son Andris [sic]; their mother Jennet died in 1872. But there is also evidence that John had one or two children out of wedlock with Kate Hendricks, who died in 1894. These children seem to have used the De Witt name, suggesting that John adopted them.

The end of the De Witts' century-long stewardship of the Henry Brodhead House came unexpectedly, with the death of John's son Andris in February 22, 1902, at the age of fifty-two. Andris and his wife Sarah M. Lefevre De Witt would have presumably inherited the house and continued the De Witt tradition had it not been for the illness that moved

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<sup>16</sup> Ulster County Land Records, Kingston, New York. Liber LL pp. 218-219.

<sup>17</sup> "Declaration to the Court of Common Pleas [sic] of the County Ulster" presented by Elizabeth De Witt in order to obtain benefits as widow of John A. De Witt, "a private dragoon and quartermaster in the army of the Revolution." December 9<sup>th</sup>, 1854.

<sup>18</sup> Ulster County Census Records, 1790 and 1800.

<sup>19</sup> Like Johannis, Henry Brodhead owned five slaves in 1790 and six in 1800. His family grew from three free whites (two male and one female) to four (one male and three females) in the same period (Ulster County Census Records).

John to sell it to his daughter-in-law on June 18, 1901, eight months before Andris's demise. Andris and Sarah may have had a daughter named Catherine or Kathryn.

John died in 1907, and his daughter-in-law held on for a few years before selling the house and the Burnt Orchard to Jesse Dubois of Marbletown, who resold it to Herman and Jennie Bush literally thirty seconds after buying it, in 1910. As if in compensation for this nearly instantaneous transaction, the house had only two owners from 1929 to 2010: Nellie and John Rowland for fifty years and Norma Roth for thirty. The various changes they made are chronicled in Phase Four.

### Conclusion

In addition to its importance as an example of the evolution of Colonial Dutch and Federal architecture in the United States, the Henry Brodhead House and surviving structures (smokehouse, well) on Nottingham's Burnt Orchard is of interest because of its connection with individuals and events that shaped the growth of Marbletown from the end of the colonial period to the very end of the nineteenth century. Commissioned and built by descendants of the first English settlers in Ulster County, updated and expanded by descendants of the original Dutch immigrants to the area, and conscientiously restored to its eighteenth- and nineteenth-century form by the current owners, it is an unusually complete survival from the formative period of American society. It is hoped that for this reason it merits landmark status.

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## 9. Major Bibliographical References

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**Previous documentation on file (NPS):**

☐ preliminary determination of individual listing (36 CFR 67 has been Requested)  
☐ Previously listed in the National Register  
☐ Previously determined eligible by the National Register  
☐ Designated a National Historic Landmark  
☐ recorded by Historic American Buildings Survey  
☐ recorded by Historic American Engineering Record # \_\_\_\_\_  
☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

☐ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☐ Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_  
Marbletown, NY, #56

**10. Geographical Data**

**Acreage of Property** 2.75

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 \_\_\_\_\_  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

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

North boundary is Fording Place Road

East boundary is North Marbletown Road

West boundary is the Esopus Creek

South boundary property of 556 North Marbletown Road

**Boundary Justification** (Explain why the boundaries were selected.)

The property once included over 150 acres to the south, east, and west. It was sold off in the late nineteenth early twentieth century; between 1930 and 1978 what remained of the arable acreage was rented to local farmers. After 1978 farming was abandoned altogether.

**11. Form Prepared By**

name/title Ken Krabbenhoft

Organization (owner) \_\_\_\_\_ date September 23, 2016



Telephone 845-481-5092

state NY

zip code 12401

## Additional Documentation

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

- **Continuation Sheets**

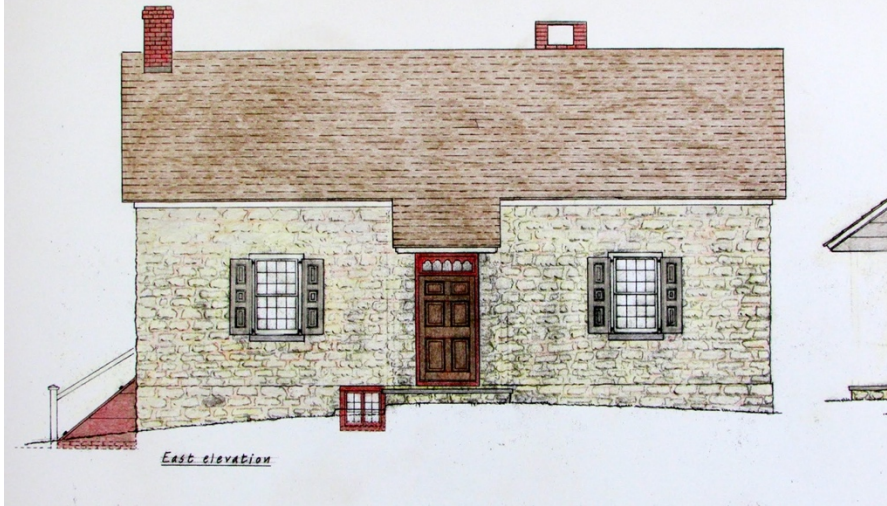
- **Additional items:**

See scanned map, elevations, floor plans, and photographs

### Photographs:

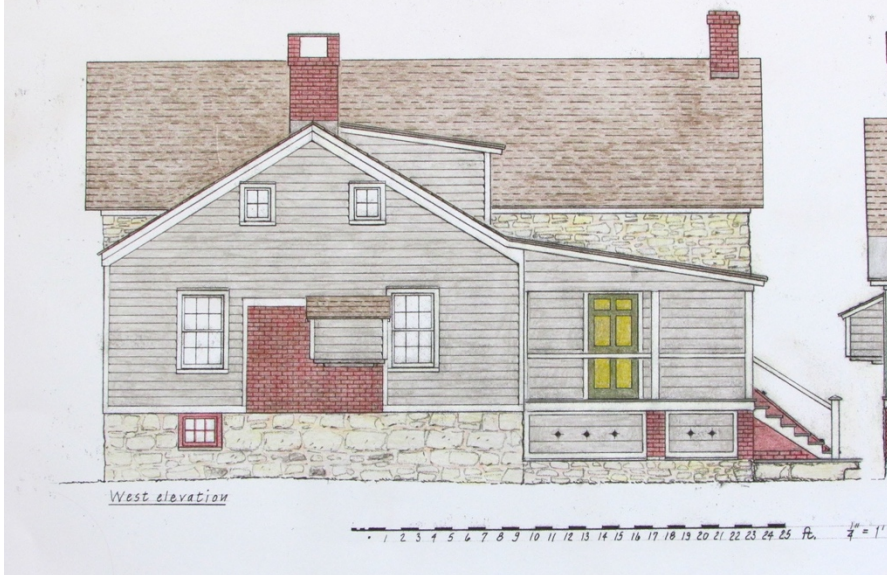


Henry Brodhead house, Marbletown, Ulster Co., New York.

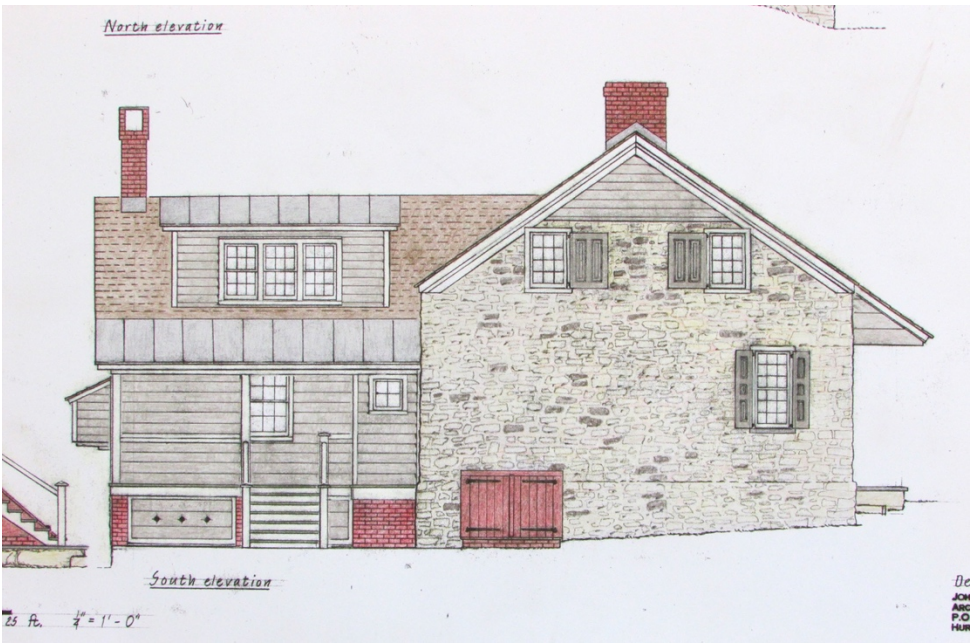


East elevation

West elevation

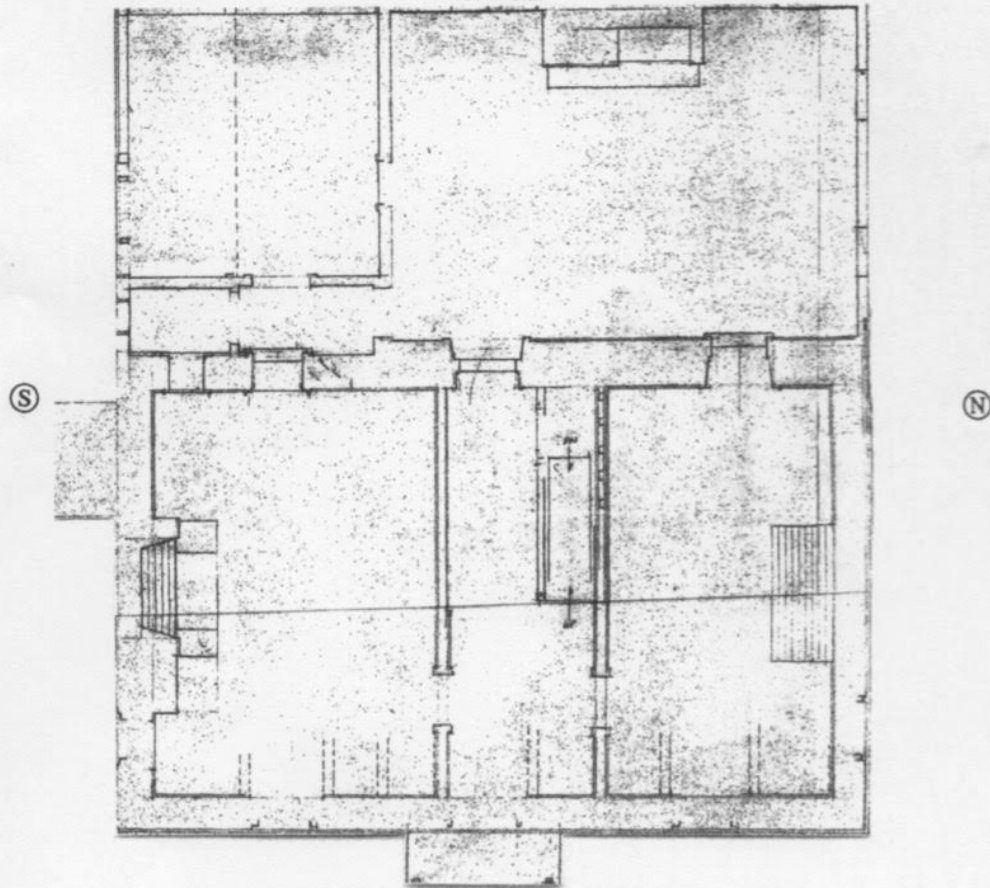




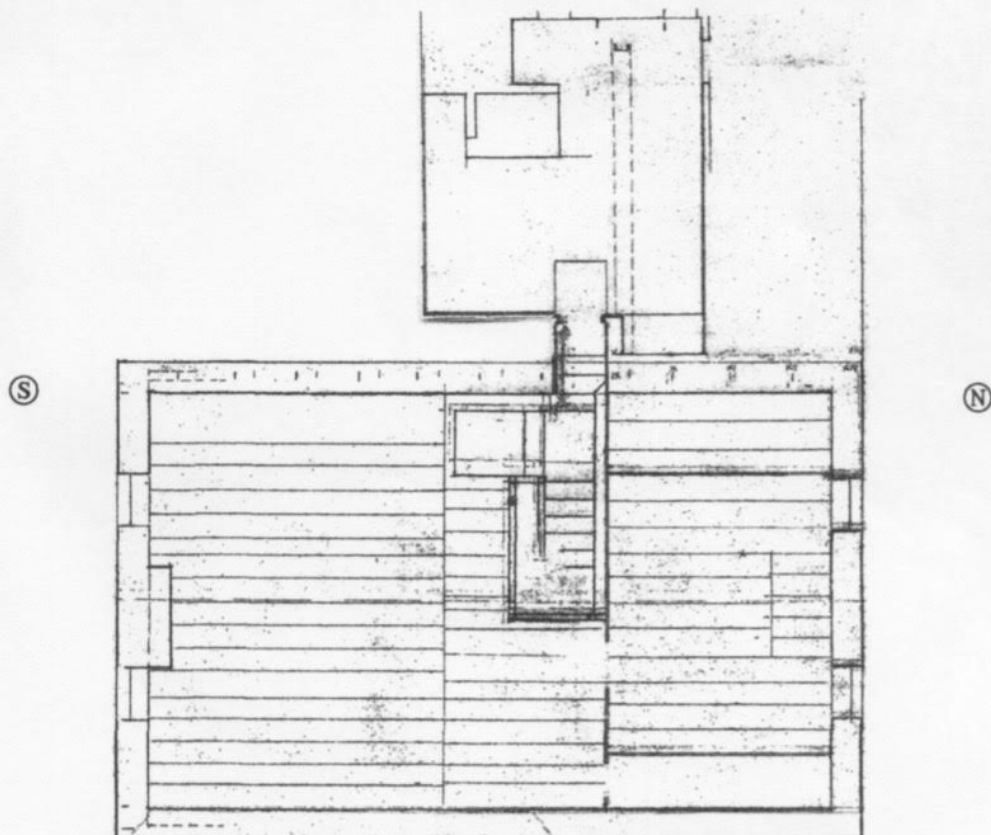


*Henry Brodhead House Floorplan (1)*

*First Floor*

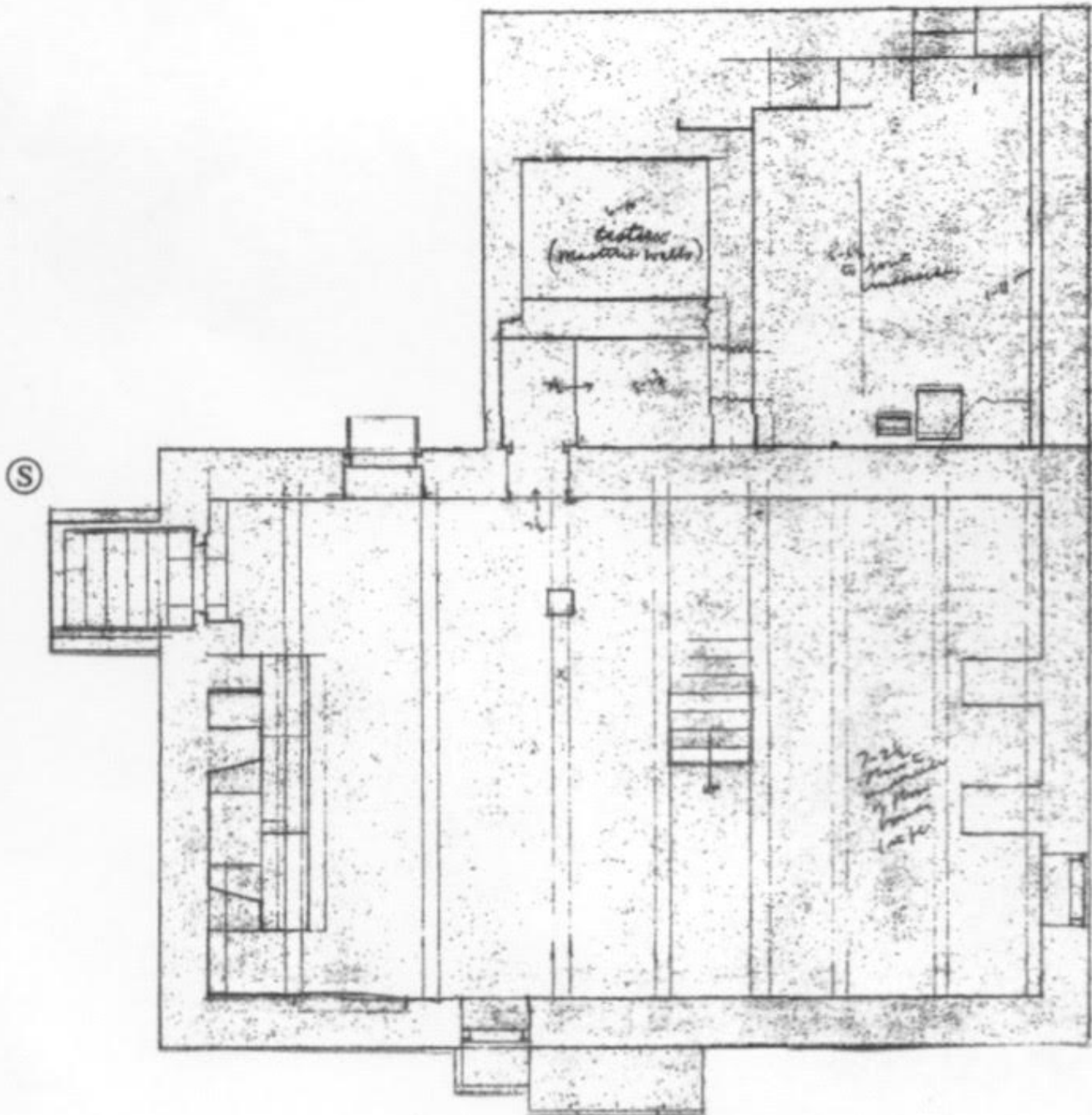


*Second Floor*



## Henry Brodhead House Floorplan (2)

Cellar







**Above: Front of the Henry Brodhead House, looking west.**

**Below: South gable end of the house with a bit of the porch, cellar entrance, smokehouse, and well.**







**Above: South end of the house with porch and bathroom dormer. Note beehive oven on the rear wall of the kitchen addition.**

**Below: Back of the house looking east with driveway gate (left) and parking area.**







**Above: North end of the house with driveway off Fording Place (behind bush) and stop sign at junction with North Marbletown Road.**

**Below: Front of smokehouse looking south and back looking northeast.**







Above: Smokehouse and porch patio, looking west.

Below: Well with bluestone cover and inside stonework (pipes no longer functional).



**Property Owner:**

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

name Nancy Ferris Cook and Kenneth Krabbenhoft

street & number 550 North Marbletown Road

telephone 845-481-5092

city or town Marbletown

State NY

zip code 12401

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