NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior

National Park Service

National Register of Historic Places DRAFT Registration Form

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

1. Name of Property	
nistoric name Schuyler Lake Stone Church	
other names/site number Union Church, Universalist Church, Old Stone Church	
name of related multiple property listing	
Location	
street & number 7378 NY 28	not for publication
city or town Schuyler Lake	vicinity
state New York code NY county Otsego code 077	zip code <u>13457</u>
3. State/Federal Agency Certification	
As the designated authority under the National Historic Preservation Act, as amended,	
I hereby certify that this <u>X</u> nomination <u>request for determination of eligibility mee for registering properties in the National Register of Historic Places and meets the proce requirements set forth in 36 CFR Part 60.</u>	
In my opinion, the property <u>X</u> meets <u></u> does not meet the National Register Criteri property be considered significant at the following level(s) of significance:	a. I recommend that this
national statewide <u>X</u> 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 Go	vernment
4. National Park Service Certification	
I hereby certify that this property is:	
entered in the National Register determined eligible for the National Register	ational Register
determined not eligible for the National Register removed from the National R	Register
other (explain:)	
Signature of the Keeper Date of Action	

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5. Classification				
Ownership of Property (Check as many boxes as apply.)	Category of Property (Check only one box.)	Number of Resources within Property (Do not include previously listed resources in the count.)		
		Contributing Noncontributi	ng	
private	X building(s)	1	buildings	
X public - Local	district		sites	
public - State	site		structures	
public - Federal	structure		objects	
	object	10	Total	
Name of related multiple pr (Enter "N/A" if property is not part of	operty listing a multiple property listing)	Number of contributing resour listed in the National Register	ces previously	
N/A		N/A		
6. Function or Use				
Historic Functions		Current Functions		
(Enter categories from instructions.)		(Enter categories from instructions.)		
RELIGION: religious facility		RELIGION: religious facility		
7 December 2				
7. Description Architectural Classification		Materials		
(Enter categories from instructions.)	•	(Enter categories from instructions.)		
EARLY REPUBLIC: Federal		foundation: Stone		
MID-NINETEENTH CENTURY: Greek Revival		walls: Stone, wood		
		roof: Wood		
		otner:		

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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 Schuyler Lake Stone Church, known historically as the Union Church and now called the Universalist Church or the Old Stone Church, is located at the intersection of NY 28 and County Route 22 in the unincorporated hamlet of Schuyler Lake. It is set back from the highway and turned at an angle to the intersection. This sets it off from surrounding buildings and makes it a prominent landmark. The hamlet is at the south end of Canadarago Lake (formerly called Schuyler's Lake) in the Town of Exeter, Otsego County, New York. Built in 1838 the church is a gable building constructed of locally quarried mortared stone which on the façade is more smoothly coursed than the roughly laid walls on the side and rear. The façade is three bays, a central entrance and a two-story wood frame porch with a central bell tower. The side elevations are also three bays with double hung sash. The church measures thirty-two feet by forty-six feet and is tall enough to accommodate a full-height gallery or partial second floor.

Narrative Description

LOCATION

The Hamlet of Schuyler Lake is in the Town of Exeter in Otsego County, New York. The county spans the eastern section of the Alleghany plateau, an upland rising to elevations of 1,000 to 2,000 feet above sea level lying south of the Mohawk Valley, north of the Susquehanna Valley and west of the Schoharie Valley. The town, located in the north central part of the county, is bounded easterly by Canadarago Lake (called Schuyler Lake in the nineteenth century) and Oaks Creek, a south-flowing tributary of the Susquehanna River. It is bounded northerly by the Town of Richfield, westerly by the Town of Plainfield and southerly by the Town of Burlington.

The hamlet centers on an irregular four-corners intersection about a half-mile west of where Oaks Creek flows out to Canadarago Lake. Early highways that paralleled the east (County Road 22) and west (NY 28) banks of the Canadarago Lake meet in the hamlet. NY 28 continues south to the county seat at Cooperstown and north to the historic spa resort of Richfield Springs. County Road 22 continues west over the ridge that encloses the west side of the valley. The hamlet's most prominent architectural feature is the Schuyler Lake Stone Church at the northeast corner of the main crossroads. An inventory of historic domestic buildings spanning stylistic development from the early 1800s to the early 1900s faces the highways within the densely developed hamlet area. The south end of the hamlet on NY 28 is marked by a stone example, but wood-frame construction dominates otherwise. Some historic-period commercial buildings remain; a recently built post office and a convenience store stand on two other corners of the intersection, which features a flashing light.

EXTERIOR

The facade (west) features a center entrance flanked by one-story windows; three shallow windows in the second story align with the first-story openings. The wide wood door features two vertical oblong panels, and a heavy stone lintel above the entrance is carved "1838–40." (Photo 7) Three tall, square-headed windows line the north and south elevations and light the sanctuary; two more matching openings — now plastered over inside and covered by louvered shutters on the outside — are evenly spaced on the rear (east) elevation. (Photo

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2) All windows retain two-over-two wood sash, deep dressed stone lintels, and narrow stone sills. Openings in the sanctuary have stained glass windows mounted on the interior side.

The modestly pitched roof extends roughly six feet beyond the three-bay façade and creates an open porch that spans the building. A projecting roof is supported by four squared, tapered columns with plainly designed capitals that project slightly beyond the frieze. Elliptical arches flank the square-headed center bay of the porch. The columns rest on squared, paneled piers that form part of the late Federal-style exterior decorative scheme. The piers, in turn, rest on a later poured concrete plinth abutting the concrete porch floor. Two steps in the center bay of the plinth ascend about 18 inches to the porch floor. (The piers and the lower sections of the columns were replaced in the 1990s to match the originals.) A delicate frieze with plain oblong panels trimmed with flattened ogee moldings incorporates four bas-relief urns, one above each column. The frieze is capped by a fairly deep cavetto molding enclosed above and below by substantial fillet moldings often found in Federal decorative schemes. (Photo 1) On the rear (east) wall, the building features partial returns and matching oblong panels trim the raking frieze.

A squat, two-stage, wood-frame tower capped by a belfry is centered above the porch. The belfry is a heavy timber frame and is sided in wood clapboards. The first stage (footprint about eight feet by eight feet) appears to have been built in two phases, each about five feet high. The lower half features corners with vertical panels matching the panels used in the frieze that wraps the main block of the building. The upper half features pilasters with simple raised fretwork trim typical of Greek Revival design. (Photo 6) A pen-and-ink drawing made ca. 1940 shows that there was a round-arched blind window centered in the lower section of the first stage and an ellipse in the upper part. Both features were lost when the tower was sided with new wood clapboards. A deep, plain cornice capped by a large, flattened ogee bed molding that seems complementary to the fretwork pilasters surmounts the first stage. The octagonal bell stage above has a slightly smaller footprint and features louvered panels set within clapboard panels. These alternate with paired vertical oblong panels similar to the door entering the building and the doors at either end of the vestibule. They might be reused components, either from the church or another building. The bell stage is topped by an unusual four-sided, squat structure sided in wood clapboards that projects beyond the paneled bell-stage walls. An equally unusual octagonal domed roof clad in sheet metal riveted at the seams, rises above the bell stage.

INTERIOR

The west entrance opens to a shallow vestibule with small rooms on either side, each with a wood door matching the two-panel configuration of the front door. The vestibule is wainscoted with wide, hand-planed boards with beaded edges that are placed horizontally. The deep window openings flanking the door are lined with similar wide, hand-planed boards. An ADA-accessible restroom was recently placed in the north side of the vestibule while retaining the room with its door in the corner. The paired multi-light French doors entering the sanctuary are recent replacements for paired swinging doors covered in leather fastened with brass upholstery tacks.

The sanctuary is unobstructed by interior columns and retains characteristics of two decorative schemes, the first dating to the 1870s and the second to 1911. The three tall, square-headed windows on each side wall received new wood sash with large, paired lights stacked one above the other in two-over-two configurations in the early 1870s. The paired matching windows in the east wall, now only visible on the exterior, were plastered over and two narrow, shallow Gothic-arched niches were placed in the lower half of the openings. A low dais

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with a pulpit and the pump organ spans much of the front (east wall) of the church. (Photo 11) A balcony projects from the rear (west) wall of the sanctuary and extends to the first large window on either side of the building. The half wall of the balcony facing into the sanctuary features vertical panels set off by flattened ogee trim that matches the angled panels lining the large windows. (Photo 12) Wide, painted beadboard wainscoting capped by a chair rail aligned with the windowsills wraps the exterior walls of the nave. The plaster walls above the chair rail feature a deep stenciled motif descending from the ceiling added in 1911. The ceiling is painted to resemble paneled, stenciled plaster. (Photo 15) The ceiling over the present balcony retains evidence of a large circular medallion, probably cast in plaster, that was apparently removed before the painting was done in 1911. Other changes dating to 1911 include cladding the underside of the balcony and rear wall of the sanctuary in stamped metal panels with an allover diaper pattern. There were paired swinging doors covered in dark leather-like material secured with brass upholstery tacks that were recently replaced with stock French doors. Six stained glass panels brought from other churches in 1954 are inserted into the window openings in front of the wood sash. The oak pews date to a same time as the windows. The pews are on north and south sides of the sanctuary with a center aisle running down the length from east to west. The floor is wide random-width planks that date to the construction of the church.

The balcony is accessed by a closed single run of stairs aligned with the north wall of the church that ascends east to west from the sanctuary. A metal-lined sink and small open kitchen adjoin the staircase. There is a shallow crawlspace under the wood plank floor of the first story. Two closet chimneys for stoves that heated the church may date to the 1911 remodeling.

The roof cavity and tower are accessed via a trap door in the ceiling above the balcony. The king post system with iron rods suspending the ceiling of the sanctuary is viewed from here. So also is the tower construction. The lower portion of the first stage is cantilevered with heavy hewn beams over the porch. The upper portion of the first stage appears to be more lightly constructed, which may indicate somewhat later construction than the lower part. The bell stage, probably added when the bell was installed in 1893, uses milled lumber. (Photo 19 and 20)

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8. St	tat	ement of Significance	
(Mark	: "x"	able National Register Criteria " in one or more boxes for the criteria qualifying the property nal Register listing.)	Areas of Significance (Enter categories from instructions.)
	Ą	Property is associated with events that have made a significant contribution to the broad patterns of our history.	Architecture
E	В	Property is associated with the lives of persons significant in our past.	
X	С	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.	Period of Significance 1838 - ca. 1911
	D	Property has yielded, or is likely to yield, information important in prehistory or history.	Significant Dates
(Mark	c "x' er	•	Significant Person (Complete only if Criterion B is marked above.)
X	A B	Owned by a religious institution or used for religious purposes. removed from its original location.	Cultural Affiliation
	С	a birthplace or grave.	
	D	a cemetery.	
	E	a reconstructed building, object, or structure.	Architect/Builder
	F	a commemorative property.	George Herkimer
	G	less than 50 years old or achieving significance within the past 50 years.	

Criteria Considerations (explanation, if necessary)

The church was built for and continues to be used for religious purposes; as such, Criterion Consideration A has been cited.

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Schuyler Lake Stone Church is eligible for listing in the National Register of Historic Places under Criterion C for architecture as an ecclesiastical building combining characteristics of both Federal and Greek Revival style. Its interior retains characteristics of these earlier tastes with an 1870s renovation of the sanctuary when a balcony was added and two windows in the east wall were plastered on the interior. Their locations are marked by closed shutters on the exterior, retaining the strict classical symmetry of the original design. This is one of just three stone churches built before 1840 in Otsego County. The other two are both Gothic Revivalinfluenced buildings that housed Episcopal congregations. Both the Church of Zion (built 1818) in the Village of Morris and the Immanuel Church (dedicated 1836) in the Village of Otego are in the southwestern part of the county. The Schuyler Lake Stone Church is in the northern part of the county where New Englanders who mainly built in wood predominated. It seems that two prominent families, the Tunnicliffs from England and the Herkimers of German descent in the Mohawk Valley, played roles in building a stone masonry church rather than a more typical wood-frame one in Schuyler Lake. The period of significance is 1838–ca. 1911 beginning with the planning and construction of a building for use by three local church societies through the last renovations incorporating stoves for heat, a small kitchen in the balcony and changes to the wall between the vestibule and sanctuary.

Narrative Statement of Significance

TOWN OF EXETER AND HAMLET OF SCHUYLER LAKE

The Town of Exeter is in the north central section of Otsego County and mainly comprised of a 12,000-acre patent granted by the British crown to David Schuyler and partners in 1756. The present town was part of the Town of Richfield when Otsego County was created in 1791. The roughly square Town of Exeter, 51/4 miles on a side, was divided off in 1799 from Richfield. On its eastern side, Exeter extends to the shore of Canadarago Lake, earlier known as Schuyler's Lake for David Schuyler.

John Tunnicliff (1725–1800), born in Derbyshire in northern England, bought a large portion of the land in the patent and settled there, leaving for a time during the French and Indian War (ca. 1758). He returned to take up his lands, although thought to be a Loyalist, he retained them in the post-Revolutionary period.² Based on cemetery evidence it appears that Tunnicliff lived on the highway later adopted as County Highway 16, overlooking Liddell Creek.³ His house was known as Oaksnee or Oaks Lodge.⁴

John's son, John Tunnicliff Jr. (1751–1814), moved his wife and six children from Albany to a farm in the Town of Warren near the Otsego County line in 1793. Altogether, John, Jr., and Mary had a dozen identified

Duane Hamilton Hurd, History of Otsego County, New York. (Philadelphia, Pa.: Lippincott, 1878): 153, 212, 242. https://archive.org/details/cu31924074488366/page/n352/mode/1up?view=theater&q=immanuel; retrieved 14 June 2024.

² "John Tunnicliff, Sr," accessed June 10, 2024, https://www.findagrave.com/memorial/103050467/john tunnicliff.

³ Several members of the first and second generation are interred in the Round Garden, or Tunnicliff, Cemetery on the property. "The Round Garden Cemetery, "accessed June 10, 2024, https://www.findagrave.com/cemetery/2397103/round-garden-cemetery.

⁴ "John Tunnicliff, Sr," accessed June 10, 2024, https://www.findagrave.com/memorial/103050467/john-tunnicliff.

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children, eleven of whom survived to adulthood.⁵ Two of John Jr.'s, brothers, Joseph and William, also lived in Otsego County. By the second decade of the nineteenth century, numerous Tunnicliff descendants lived in the region.

By the early 1800s, the highway joining the Village of Cooperstown with the Mohawk Valley (now NY 28) passed along the flats on the west side of the lake and was a well-traveled route. A service hamlet grew where the highway formed an intersection with a route traversing the east side of the lake and another road ascending the ridge enclosing the west side of the lake and connecting it to the hilltop hamlet of Exeter Center. The hamlet at the intersection was called at various times Exeter⁶, Leroy⁷ and finally Schuyler's Lake for the water body now known as Canadarago Lake. The post office was named Schuyler's Lake by 1836, possibly to avoid confusion with the Village of LeRoy in Genesee County.

Disturnell's *Gazetteer for 1842* reported a small hamlet with a store, a tavern, a church and twelve to fifteen dwellings. The church is the Schuyler Lake Stone Church located at the main intersection. The *Map of Otsego County* surveyed by Cyrus Gates and printed in 1856 shows that the hamlet had grown rapidly, possibly because of the plank road connecting it with the Mohawk Valley via Richfield Springs. The wood surface ended opposite the church. The plank road passed several identified resort hotels on the west side of Canadarago Lake. The main map labels the Union Church, two hotels, a Bapt.[ist] Church and the cemetery in the hamlet. The inset of Schuyler's Lake shows about forty dwelling houses, most densely placed along the east side of NY 28 south of the main intersection. Less densely set houses faced the west side of the highway and also along the street running northwest past the school and the Baptist church. In addition to the two hotels there were the stores of Lidell & Gray, J. Austick, and J.W. Garrat. The wagon shop and two blacksmith shops would have served locals and travelers. G.R. Sheldon ran a harness manufactory. Other businesses included a shoe shop, a boot & shoe store, a tin shop, a cabinet shop, and a tailor shop. North of the main intersection, houses were more spread out. C.G. Herkimer and the heirs of G. Herkimer had houses on farmland north of the intersection.

The hamlet grew less rapidly after the mid-century. The 1868 atlas shows a large tannery on Church Street as well as a cooper's shop and a milliner's shop. West Street was still mainly open lots. By 1903, new Victorianera, wood-frame houses lined both sides of East Street (County Road 22) near the main intersection and all the open lots that were available on West Street in 1868. Going north on the Richfield Road (as labeled in 1903, now NY 28), there was a small resort labeled "The White Cottage." "The Village Farm," possibly another resort, was at the east end of the hamlet. A cheese factory stood on the east side of the road going south to Cooperstown. The recently opened interurban trolley line had a station near the east end of the hamlet where the tracks swung northeast, crossed Oaks Creek and continued up the east side of the lake to Richfield Springs. A sawmill stood adjacent to the tracks. The Methodist Episcopal congregation had built its church next to the

⁵ "John Tunnicliff, Jr," accessed June 10, 2024, https://www.findagrave.com/memorial/67583130/john tunnicliff.

⁶ J. A. Disturnell, Gazetteer of the State of New-York: comprising its topography, geology, mineralogical resources, civil divisions, canals, railroads and public institutions; together with general statistics; the whole alphabetically arranged; etc. (Albany, New York: J. Disturnell, 1842).

⁷ T. F. Gordon, Gazetteer of the state of New York: comprehending its colonial history; general geography, geology, and internal improvements; its political state; a minute description of its several counties, towns, and villages, etc. (Philadelphia: 1836).

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Baptist Church, for which Church Street was named.⁸ (This indicates that the Methodist Episcopal society had left the Union Church by 1903.) The Methodist Episcopal church was at the east end of the lot where School House No. 1 stood opposite the former tannery site. The schoolhouse was rebuilt in brick sometime later. Still later than that, it was superseded by centralization with the Richfield Springs school district.

More recently, deterioration and loss, mainly at the central intersection, characterizes Schuyler Lake. The larger of the two turnpike hotels on the west side of the intersection is partially replaced by small buildings, one of them housing the current post office. Across the street, four houses on the southeast corner are replaced by a convenience store. The residential sections are more intact, however, and the hamlet preserves its distinct appearance from the surrounding landscape on all roads but NY 28 going north. There, the visual difference between hamlet and surrounding open land is blurred by recent construction. Despite evidence of hard times, the stone church is a distinguishing feature of the hamlet.

THE SCHUYLER LAKE STONE CHURCH

The Schuyler Lake Stone Church was built as a Union Church by three church societies: Free Baptist, Universalist, and Methodist Episcopal. These sects prevailed among early church societies on the New York frontier in the post-Revolutionary era. Collectively, all had experienced surges during the Second Great Awakening, when Arminianism – an evangelical movement that promoted the ability of individuals to embrace salvation – dominated religious belief. Governance was centered in individual congregations, and at least Baptists and Methodists often relied on circuit riding ministers and sometimes lay preachers. All of these factors influenced the ready adoption of these organized churches over more strictly Calvinist – generally Congregationalist, Presbyterian, and Reformed – and Episcopalian churches, which emphasized more centralized governance and ministers with theological degrees, in older settlements.

A committee formed by the three societies met at "the old Tunnicliff House, about three miles below Schuyler's Lake" in December 1838 to discuss the project. The house had hosted the Baptists' meetings since 1821, suggesting that the Tunnicliffs were among the Baptist contingent. ¹⁰ In March 1839, the Union Church committee appointed a building committee consisting of Calvin Underwood, J. (Joseph) Tunnicliff (b. 1758), Amos Fitch, N. Mott, and George Herkimer. The land was provided by Volney Plumb. 11 George Herkimer (1810–1855) is described as the architect and builder of the church. The church cost about \$4,000 to construct and was dedicated on 5 March 1840. The different societies met on different Sundays on a monthly rotation. 13

⁸ Helen B. Schidzick, The Universalist Church, Schuyler Lake, New York, (Schuyler Lake, N.Y.: Old Stone Church files, ca. 1975), 3.

⁹ Documentation of Universalist practice is more elusive. They appear to have been a distant third overall in terms of number of congregations, but in some areas, like Schuyler Lake, they formed sizable congregations in rural and Erie Canal villages that survived into the early 1900s. Regionally, some Universalist ministers were educated at what is now Hamilton College in Clinton, New York. St. Lawrence University in Canton, New York, has Universalist roots.

¹⁰ Hurd, *History of Otsego County*, 153. The house appears to be Oaksnee or Oak Lodge on County Highway 16, where the Tunnicliff Round Garden family cemetery is located across the road. "Round Garden Cemetery, known as Old Tunnicliff Cemetery, Exeter, Otsego County, New York," accessed June 10, 2024) https://www.findagrave.com/cemetery/2397103/round-garden-cemetery. This site says Tunnicliff gave the land for the church, but he died in 1825, and a different historian provides a deed reference.

¹¹ Schidzick, *The Universalist Church*, 1. No deed was filed until 1949, when a Plumb descendant living in Canandaigua provided one.

^{12 &}quot;George Herkimer," accessed June 11, 2024, https://www.findagrave.com/memorial/109937912/george-herkimer.

¹³ Hurd, *History of Otsego County*, 153.

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No primary records detailing the initial construction or the remodeling of the church are identified so discerning the construction history of the building is drawn from observing the building itself. One source claims that when built, the pulpit was located at the west end of the church with entrances at either end of the façade. It further alleges that the church was reoriented to locate the pulpit and altar at the east end of the building opposite the west entrance. Neither the exterior stonework nor the interior plaster evidence bears this claim out. It seems more likely that when the church was dedicated, a narrow balcony spanned the rear wall and that it was accessed from stairs at either end of the vestibule. The vestibule retains an earlier, simpler decorative scheme than the sanctuary, which was remodeled in the 1870s. The large crown molding wrapping the entire church might date to the construction period. The ceiling retains evidence where a large plaster medallion from which a chandelier might have hung in the early period.

In 1870, a Ladies Aid Society was established at the Union Church and they may have raised the funds to renovate the church interior. The renovations cost about \$1,200 and were completed by the time the county history was published in 1878. A further subscription raised \$200 for a pump organ still on the dais. The interior renovations left the vestibule almost entirely intact, while adding a new, larger balcony. Rather than being accessed from the vestibule by stairs at either end, a single run of stairs ascends to the balcony along the north wall from the sanctuary. The two small Gothic-arched niches located in the east wall above the dais, where a pump organ stands, were added and the windows in the east wall were plastered. New two-light sash stacked four-high were placed in the side windows and the interior paneling of the window wells were replaced. These panels match those on the front of the balcony; the inside wall of the balcony is clad in older wainscoting with a characteristic beaded edge that was cut into short sections and placed vertically.

In 1893, John F. Gray bought a bell for the church.¹⁷ This probably dates the octagonal second stage, or belfry of the tower and differs in style from the lower stage. Church bells increased in popularity later in the century and its unusual dome with riveted seams resembling the hot water heater constructions of the time. The Union Church bell was cast at the Meneely Foundry in Troy and delivered by train to Richfield Springs. This company had a long period of activity, several phases of organization and a very large (65,000 bells) production.¹⁸ Many church and school bells throughout the region were cast there. The louvered openings of the tower may have been altered or heightened in the same period as the interior.

Still later changes were made in 1911 when the balcony became the Sunday school room and kitchen. Stoves for heat throughout the building were added and shelf chimneys were let into the north and south faces of the roof above the balcony. The metal-lined sink is still there. At the same time, the plaster walls were stenciled with a design resembling a beaded drapery hanging from the crown molding. The ceiling was painted with trompe-l'oeuil panels and corner motifs similar to the design on the walls. The old pews were replaced with "opera seating" and the floor was carpeted.

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¹⁴ Dorothy Wing, "History of the Old Stone Church," Typescript, [1940]. Schidzick mentions this history presented as a speech for the centennial of the church on page 5.

¹⁵ Schidzick, *The Universalist Church*, 4.

¹⁶ Hurd, History of Otsego County, 153.

¹⁷ Schidzick, The Universalist Church, 3.

¹⁸ "Meneely bell foundries," accessed June 14, 2024, https://en.wikipedia.org/wiki/Meneely_bell_foundries.

¹⁹ Schidzick, *The Universalist Church*, 5.

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In 1954, the State Superintendent of Universalist Churches offered stained glass windows from churches that had closed. The windows represent different periods and schemes of stained glass used in American churches in the post-Civil War period. New dedications were added and the windows were mounted on the interior side of the large two-over-two double-hung wood sash that probably date to renovations undertaken in the 1870s. The current neo-Gothic oak pews were acquired at the same time.

A few years later, in 1961, the Universalist Church of America (founded in 1793) consolidated with the Unitarians. By then the church was owned by the Universalist Society in Schuyler Lake. The congregation retains the name Universalist Church, but it is independent of the Unitarian Universalist Association.

ARCHITECTURAL ANALYSIS

The Schuyler Lake Stone Church, built as a Union Church for the use of three congregations in the hamlet of Schuyler Lake, Town of Exeter, is unusual regionally for its stone construction. Only two other stone churches built in Otsego County before 1850 are known. Both, Zion Episcopal in Morris (NR listed 1998) and Immanuel Episcopal in Otego, were constructed for Episcopalian congregations.

All three buildings have rectangular footprints and gable facades with center entrances. Zion Episcopal is the largest of the three examples and its design alludes to eighteenth-century meeting house plans found especially in New England and copied in central New York in the early 1800s. It features a low stone tower centered above its main entrance and projecting slightly from the middle bay of the façade. It is capped by a wood-frame bell stage with a wood Gothic parapet. Its regular fenestration of four openings in each eave wall illustrates the Episcopalian preference for Gothic-arched lancet windows.

In contrast, the Schuyler Lake Stone Church and Immanuel Episcopal in Otego were both constructed in the late 1830s as Greek Revival design gained popularity. The Otego church is a smaller, more plainly designed building than either Zion Episcopal or the Union Church and does not appear tall enough to have ever incorporated an upstairs gallery. Like the Schuyler Lake Stone Church, it is three bays deep. Immanuel Episcopal's windows are Gothic-arched (boarded over due to disuse), like Zion Episcopal's but feature the broad proportions influenced by Greek Revival design. Immanuel's center entrance is flanked by windows matching those on the sides and a low, squat tower projects slightly from the center front. By this time, American Episcopal church design was beginning to model itself on English parish church design and this tower resembles medieval churches, where bells in the tower are rung by ropes hanging to the ground floor.

While Immanuel embodies the preference for Gothic design in its windows, the Schuyler Lake Stone Church relies on Classical antecedents, both earlier Federal and later Greek Revival patterns, for virtually all of its plain but unified exterior composition. Characteristics more Greek than Roman include its tall, fairly wide square-headed openings and overall proportions. Its open porch projecting from the façade borrows more from Federal, or Roman, pattern books with its elongated tapered posts supporting a frieze featuring an oval lozenge

²⁰ Schidzick, The Universalist Church, 6.

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with a delicate bas-relief urn above each support. The arcade below the frieze retains Federal-style elliptical arches on the two outer bays; the central square-headed bay below the slightly projecting wood-frame tower may offer further evidence of alteration when the bell stage was added or augmented. (Framing details in the roof cavity might settle this question, but the cavity is presently inaccessible.) The heavy partial returns and deep frieze on the rear (east) elevation represent the Greek Revival tendency over earlier Federal taste.

The vestibule of the Schuyler Lake Stone Church hints at how the entire interior might have looked when first built. This entry space retains wainscoting of wide horizontal boards with beaded edges typical of the first half of the nineteenth century. The deep window openings are lined with similar boards placed vertically on the side walls that slope inwards to the exterior. The wide single-width door features paired vertical oblong panels characteristic of Greek Revival design; the narrow doors to the cupboards at either corner of the vestibule feature the same configuration on a smaller scale. The placement of the wall separating the vestibule from the sanctuary may be part of the original plan as it would mimic the plan of a classical Greek temple, but the physical evidence that would determine that is concealed or lost.

The sanctuary illustrates a common pattern in churches throughout the region, where congregations replaced classical decorative schemes with ones influenced by the Italianate style that expanded in popularity in rural central New York after the Civil War. Apart from cost, renovations at the Schuyler Lake Stone Church had to serve how three different religious societies used the church space. The current interior may exemplify the replacement of old galleries with Sunday School balconies used by some sects. (Others added rooms at floor level that could be opened or closed off for this purpose, but this would have altered the strict symmetry of the Union Church design.) It illustrates the pattern of altering the east wall fenestration that was also common. This seems to have offered a backdrop to the stage from which the service was conducted. At the Schuyler Lake Stone Church a dais was added and the large windows that brightened the space were covered. The woodwork used in the remodeling is cleanly and simply made and was probably locally manufactured millwork. To a modern eye, this plainness contrasts with the stenciled walls and ceiling and might seem garish and out of character with the rest of the building. Such decorative paint work, however, was popular at the time. Where it was used in other churches, it was often painted over later.

No substantive changes have been made to the permanent fabric – ceiling, walls, floor, space allocation, or fenestration – to the Union Church since the early twentieth century. Its present appearance tells the story of both its initial conception and its use and renovation by several congregations for nearly a century and its survival, largely intact, during its second century.

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9. Major Bibliographical References

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- ———. A Gazetteer of the State of New York: embracing an ample survey and description of its counties, towns, cities, villages, canals, mountains, lakes, rivers, creeks, and natural topography. Albany, New York: B. D. Packard, 1824.
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Previous documentation on file (NPS): preliminary determination of individual listing (36 CFR 67 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 #	has been	Primary location of additional data: X State Historic Preservation Office Other State agency Federal agency Local government University Other Name of repository:
Historic Resources Survey Number (if assigned):	24PR05652	

Continuation Sheets

Additional items: (Check with the SHPO or FPO for any additional items.)

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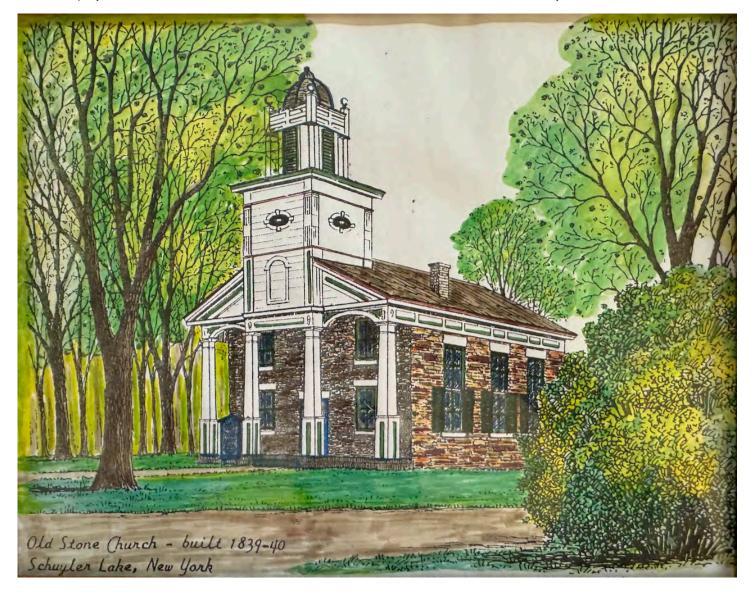
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			unity and State
10. Geographical Data			
Acreage of Property 0.22 acres (Do not include previously listed resource acreage.)	_		
Latitude/Longitude Coordinates			
Datum if other than WGS84:(enter coordinates to 6 decimal places)	_		
,			
1. Latitude: 42.780606	Longitude: -75.027576		
Verbal Boundary Description (Describe the bound	laries of the property.)		
The boundary is indicated by a heavy line or	n the enclosed map with scal	e.	
Boundary Justification (Explain why the boundaries	were selected.)		
The nomination boundary was drawn to enco	ompass the property's histor	ic and cu	rrent boundary.
The months of the country was and the country of th	simpuss une property s instar	20 002100 0 002	
11. Form Prepared By			
name/title Jessie Ravage	edited by	Erin Czer	rnecki, SHPO
organization	date	July 202	4
street & number 34 Delaware St	teleph	one <u>607</u>	-435-3798
city or town Cooperstown	state	NY	zip code 13326
e-mail			
Additional Documentation Submit the following items with the completed fo			
Submit the following items with the completed to	IIII.		
Maps: A USGS map (7.5 or 15 minute)	series) indicating the property	s location.	
A Sketch map for historic districts and p	properties having large acreage	or numer	ous resources. Key all
photographs to this map.			

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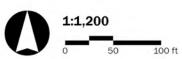
Pen and Ink drawing, 1940

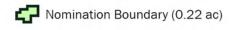
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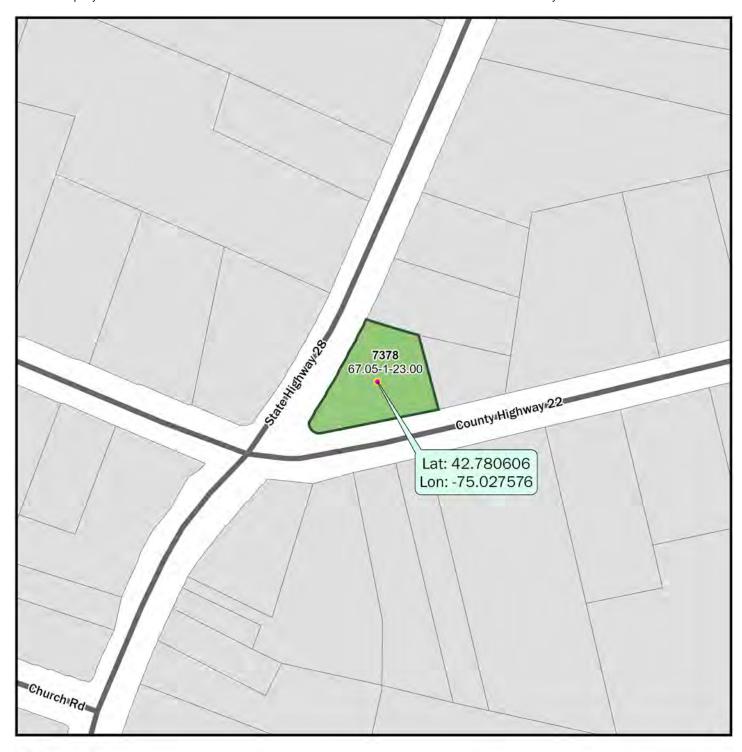
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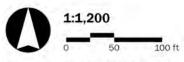
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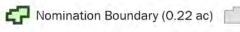
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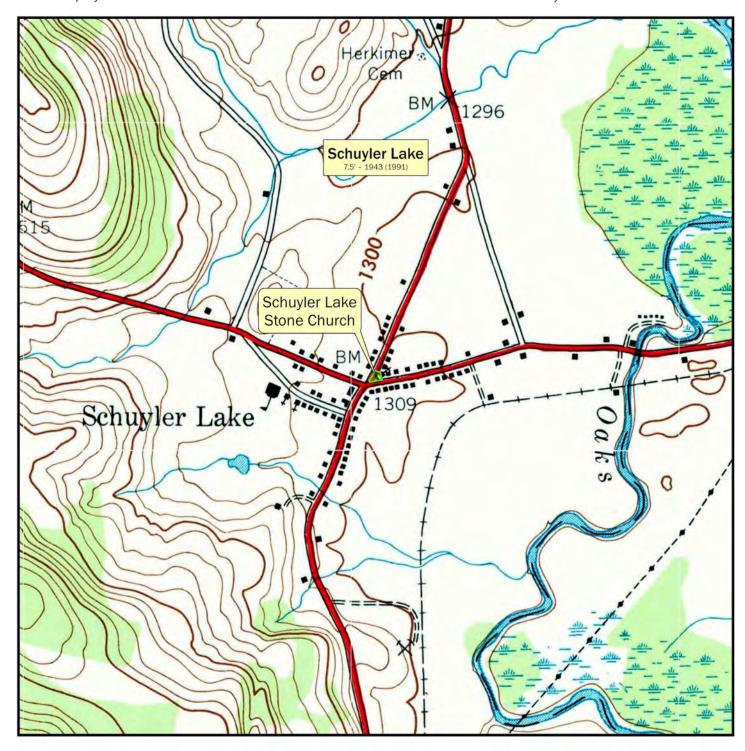
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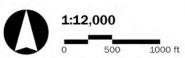
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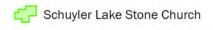
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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Schuyler Lake Stone Church

City or Vicinity: Schuyler Lake

State: NY County: Otsego

Photographer: Jessie Ravage

Date Photographed: December 2023, April and June 2024

Description of Photograph(s) and number:

- 0001: Façade, view east
- 0002: South eave wall to southeast corner showing two of three windows on that wall and frieze
- 0003: Rear (east) wall of church showing large, paired windows later plastered over inside, quoined stonework and partial returns.
- 0004: Detail showing partial return, bed molding and paneled frieze
- 0005: Detail showing capital, lintels of the front porch, bed molding and bas-relief of urn on porch frieze
- 0006: Detail, view north showing upper part of first stage and bell stage
- 0007: Detail, center entrance showing door and lintel
- 0008: Interior, entrance showing Greek Revival panels and horizontal board wainscoting
- 0009: Interior, vestibule, view south from entrance to south door that matches the main door and framing for stair run to balcony
- 0010: Interior, vestibule. South window on facade.
- 0011: Interior, sanctuary, view east to front of church showing niches and the ghost of mill lath under the plaster that covers old windows in east wall
- 0012: Interior, sanctuary, view to southwest corner showing details of ca. 1875 remodeling including new wainscoting, window linings with panels matching ones on front of balcony. Also shows stamped metal back wall and ceiling under balcony installed ca. 1911.
- 0013: Interior, sanctuary, middle window on the north eave wall with stained glass window donated in 1954, showing how inserted on inside of window.
- 0014: Interior, sanctuary, view to northwest corner showing details of ca. 1875 remodeling, especially stairs to balcony. Original floors visible.
- 0015: Interior, balcony, view northeast, showing painted ceiling decoration
- 0016: Interior, balcony, northwest corner, showing how plaster crown molding is attached and lining of window in west wall
- 0017: Interior, detail of stenciling, ca. 1911
- 0018: Interior, view east in roof cavity showing king post and ceiling structure
- 0019: Interior, roof cavity, view showing iron rod and truss system suspending ceiling to allow an unobstructed sanctuary
- 0020: Interior, tower, lower stages, view south
- 0021: Interior, tower, stairs to bell stage, west wall

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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









































