
Hudson River Heritage
in partnership with
Hudson Valley Vernacular Architecture
presents

WHAT'S DUTCH

COUNTRY SEATS TOUR 2009



HURLEY • HIGH FALLS • STONE RIDGE

21ST Annual Country Seats Tour
October 3 & 4, 2009

Your opportunity to tour an impressive collection of Dutch stone houses. Still privately owned, they reflect the persistence of Dutch building techniques from the 18TH through the 19TH century.

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HERITAGE

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THANK YOU

Thank you for your invaluable assistance on the 2009 Country Seats Tour

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HUDSON RIVER HERITAGE 21ST ANNUAL COUNTRY SEATS TOUR

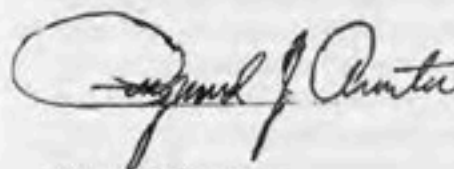
HRH welcomes you to the "What's Dutch" tour planned as a way to participate in New York State's celebration of the Quadricentennial. Ulster County has the highest concentration of Dutch architecture in the New World and the houses selected show what we believe are the most interesting aspects of Dutch vernacular architecture.

Many of the houses date to the first decade of the 18th century, while others date to the 19th century. Each reveals information about how New York's earliest European settlers and their immediate descendants set about shaping their New World.

We extend a special thanks to Hudson Valley Vernacular Architecture volunteers, to their trustees, and President John Stevens for partnering with us this year to provide interpretation for the tour.

Our Country Seats Tours allow significant yet seldom seen homes and landscapes to be enjoyed by the public. We are extremely grateful to the owners of these Hudson Valley treasures for opening their houses and for embracing the spirit of CST.

I wish you a wonderful weekend of discovery and inspiration.



Raymond Armater
President
Hudson River Heritage

Dear Tour Guests,

Welcome to historic Hurley. Hurley was incorporated as a town in 1662 and shows evidence of early settlement in its many late 17th century Dutch stone houses. Our town has many beautiful scenic areas, but giving us equal if not greater distinction are the stone houses lining Main Street in Old Hurley. Here we find the largest cluster of privately owned 17th and 18th century stone houses in the country and the opportunity to discover variability in Dutch Vernacular architecture. On Stone House Day, held yearly on the second Saturday in July, many of the houses are opened to the public and we invite CST guests to join us again next summer.

For thousands of years the fertile alluvial soils on the Esopus Creek floodplain in Old Hurley have supported horticulture and agriculture, principally corn and other grain crops. During the American Revolution, this temporary state capitol supplied George Washington's troops with superior flour. We are proud of our history and proud of the still abundant natural resources that have influenced our role in the broader culture.

Deana Decker
Town of Hurley Historian

Dear Tour Guests,

It is with great pleasure that we welcome the What's Dutch Country Seats Tour to Marbletown in celebration of New York State's Quadri-centennial.

Established in 1703 and incorporated in 1788, the Town of Marbletown is situated in the center of Ulster County between the Catskill Mountains and the Shawangunk Ridge. Thanks to a strong and ongoing tradition of preservation, our town's early history is still evident in the form of its fertile farmland and abundance of well-restored historic houses.

Featured on the Tour are varied examples of Dutch and Dutch influenced architecture. Some of the houses appear much as they did when they were built, while others have additions or alterations that are reflective of changing tastes. All are unquestionably complimented by the scenic beauty of the local landscape that surrounds them.

We thank Hudson River Heritage for this opportunity to share Marbletown's rich architectural history. Our thanks also extend to the homeowners, whose careful restoration ensures that these treasured properties will be appreciated for generations to come.

Brooke Pickering-Cole
Marbletown Town Supervisor

INTRODUCTION

Ulster County has more 18th and early 19th century Dutch derived stone houses than anywhere in the world outside of the Netherlands—a concentration of some 250 buildings whose preservation is truly remarkable. Many are located in the townships of Hurley and Marbletown, a sampling of which is presented on this tour. Not only do these structures retain many of their original Dutch features, but their rural or village settings are also preserved, enabling visitors to get a sense of what the area was like in colonial times.

The oldest houses incorporate, or were built onto, the foundations of the original wood-frame houses constructed by the first settlers in the late 17th century. They forge a link to one of the earliest European settlements in America. Well into the 19th century, the houses retained their Dutch traits. A dramatic example of the persistence of the old ways is the Elmendorf Barn, which was built in 1851 using traditional Dutch framing techniques dating back to the Middle Ages. As the settlers prospered, they enlarged and incorporated English features into their stone houses, even as they held to the

Dutch tradition. The result is a fairly uniform, Anglo-Dutch style unique to this region. Many of the houses on this tour are exemplary examples of the style.

The earliest houses in the area were one room, story-and-a-half frame buildings that had steeply pitched roofs and upstairs garrets for the storage of grain. Unlike the buildings of New England, which were influenced by the English style and had external bearing walls, wooden Dutch houses and barns were supported by a series of H-bent frames, consisting of two wall posts with an interconnected horizontal beam; a framing member called a plate attached the bents along the tops of the posts while a ground level member called a sill attached them at the bottom.

Starting in the late 17th century, the frame houses were replaced with stone, which in the Hurley area consisted of limestone blocks that were abundantly available from nearby quarries. The Dutch houses had fireplaces without sides or jambs. Overhanging hoods with a brick chimney vented the smoke. Exposed beams, neatly planed in the living areas were left rough elsewhere. Leaded glass casement windows with thick mullions, a granary door and enclosed staircases are other Dutch features. Dutch doors, when divided, provided increased ventilation, and light infiltration during the summer. Distinctive pancake iron hinges and drop ring knocker latches are other hallmarks of the style. Some of the

houses, the Elmendorf as an example, originally had the gable facing the street, as was the style in Holland. As they were expanded along the side, however, the entire roof of the original house would be switched around to align with the roof of the new addition.

As the settlers prospered, they modernized their stone houses, lowering the pitch of the roofs, moving doors, transforming the upstairs garret into bedrooms, and replacing the casement windows with ones hung with double sashes. They also incorporated distinctively English influences, most notably adding a center hall (a feature of all the houses on the tour) and replacing the old jambless fireplaces with more efficient English-style ones. These had sides and were sometimes fitted with cabinets. Ceiling beams might be covered in lath and plaster, side windows were added to doorways, and moldings on doors, mantels, and paneling reflected Georgian, Federal, or—beginning in the 1830s—Greek Revival influence. Even as the houses became Americanized, however, they often retained their Dutch signature. Some retained a parlor, called a *groote kamer*, fitted out in Dutch style with exposed beams and an old-fashioned hearth, while others, like the Van Deusen house, preserved the original Dutch doors, with their handsome ironwork hinges and latches.

The houses on the tour show these transitions with older, more traditional Dutch buildings featured on the first day and on the second, the later more anglicized examples. All retain, with one exception, some Dutch influence. A couple of the houses on the tour demonstrate an even later influence that, while not authentic, sought to emulate a colonial charm. Myron Teller, Kingston's leading architect in the first half of the 20th century, was a nationally acclaimed expert on the restoration and revival of Ulster County's early stone houses. Starting in the 1930s, he was commissioned to restore some of the stone buildings. While his changes often involved total recreations of Dutch-type features, he also included reproduction ironwork modeled after the Dutch originals. These are themselves works of art. The Carelton House and the Bevier House kitchens have both been "Tellerized."

The history of the area alone tells a story. To provide the context for what you will see on the tour, we include a brief overview: Dutch settlement of the area occurred in 1609, just a few decades after Henry Hudson's exploratory journey up the river that bears his name. Kingston, which started out as a fur-trading post at the juncture of the Rondout Creek and the Hudson River, was founded in 1653, making it the third oldest settlement in the state. Nine years later, a second settlement, called Nieuw Dorp ("New Village"), was established several miles southwest of Kingston. The fertile lowlands of the

Esopus Creek were reminiscent of the bottomlands the Dutch had so successfully cultivated back home. It was renamed Hurley after the British took possession of the Dutch colony in 1664. This area was a rugged frontier. Frequent skirmishes occurred between the settlers, mainly French Huguenots and German Palatines, and the Esopus natives. After the English took over the colony in 1664, the governor ratified the Dutch land grants and established a manorial system that fostered a small, privileged class of landholders. In the townships of Hurley and Marbletown, just a handful of Dutch and Huguenot families owned the lowlands. As enterprising young men sought their fortunes elsewhere, a population outflow occurred throughout the 18th century. The labor shortage made the landholders dependent on tenured farmers and slaves who lived in the cellars or attics of their homes, or in outbuildings on their land.

The Dutch landowners planted their fields with wheat and, beginning in the 1680s, had it ground into flour in local mills. They transported the barrels by plank road in wagons to the Kingston waterfront and freighted it by sloop down to New York City. It was a lucrative business. When the British blockaded the Hudson River during the Revolutionary War, flour from the DeWitt mill, located in an area of swampland called the Great Fountain, fed the Continental Army at Valley Forge.

When the Erie Canal opened in 1825, the bottom fell out of the market. The Hurley and Marbletown farmers could not compete with the cheaper, better quality grain that was being transported from the West. A few of the landowners switched to dairy, but for various reasons—one was the initial lack of rail transport—it never attained the scale of the flour industry. Many of the houses on the tour had small dairies.

From a preservationist's point of view, that the area was undeveloped for almost 200 years is fortunate. Until recent times, many of the stone houses were owned by descendants of the original Dutch or Huguenot families. A village like Hurley, whose community life centered on the Dutch Reformed Church well into the 20th century, is a rare treasure. Much the same can be said for all the houses on the tour. Some were restored by their owners after many years of neglect. They are historic symbols of a nation whose legacy includes participation in determining the governing principles and institutions upon which this country was founded.

Sources: *Dutch Colonial Homes in America* (text by Roderic H. Blackburn; Rizzoli, 2002); *Dutch Vernacular Architecture in North America, 1640-1830* by John Stevens (The Society for Preservation of Hudson Valley Vernacular Architecture, 2005); *Dutch Houses in the Hudson Valley Before 1776* by Helen Wilkinson Reynolds (prepared under the auspices of The Holland Society of New York, 1929); "A Brief History of Hurley" by David Baker (posted on the Hurley Heritage Society website). Thanks also to Town of Ulster historian Rob Sweeney, who shared his knowledge of Dutch architectural history, and Marbletown historian Darryl Brittain, who provided much of the historical background for this booklet.

TOUR GUIDELINES

We encourage visitors to speak with our tour guides about the history of each home, landscape and surrounding area. In the interest of safety and security, we ask that you follow our tour guidelines. Please:

- Visit sites at your leisure in the order of your preference.
Homes are open from 10 AM until 5 PM, with our last guests entering at 4:30pm.
- When entering, exiting and parking at properties, drive slowly.
Watch for pedestrians and directional signs.
- Park in the designated areas only; handicapped parking is available.
- Show your wristband as you enter each house.
- Leave large handbags and back packs in your car.
- Respect our policy of no photography or videotaping inside tour houses.
Exterior photography is permitted.
- Hold hands of small children while inside sites.
- Do not bring pets on the tours. They are not allowed on the grounds or in the houses.
- Do not touch furnishings or interior surfaces (walls, moldings, etc.), but do hold staircase railings!
- Do not pick or damage any plants on site grounds.
- Speak to the House Manager should the use of a bathroom in a private home be needed.
- In the event of rain, leave wet umbrellas at the front door and walk on runners.

BEVIER HOUSE

2682 Route 209
Marbletown

Bevier House, the headquarters of the Ulster County Historical Society, has been much altered over the years. Yet it still houses a museum of local artifacts. Today the foursquare stone structure, with its capacious hipped roof, resembles a mid-19th-century baronial manor. Surviving remnants of the original colonial building can be found in the cellar. They include the chimney foundations, supporting oak beams, stubs of beams that were removed, and original seams in the stone walls. Remarkably, the house remained within the Bevier family for 223 years. It was continuously lived in until 1937, when the family donated it to the Ulster County Historical Society.

While there is still some dispute about the origins of the building itself—its style is distinctively Victorian and the Dutch features in the kitchen are a 20th century fabrication—the property has a storied history. The Native Americans had a trading post on the site and deeded

the property to Christopher Davis in the late 17th century. Davis, a farmer who repeatedly got into trouble with the colonial authorities for selling liquor to the native people of the region, left the property to his daughter, who in turn married Andries Pieterse Van Leuven. Van Leuven had arrived in New Netherland in 1663 and had been sent to Kingston as part of a militia to help defend the settlers against the restless natives. His son sold the property in 1715 to Louis Bevier, a Huguenot and one of the original New Paltz patentees.



A 1711 assessment noted "four chimneys and one slave and 110 pounds taxable property," and the 1715 deed indicated there were two houses on the property. The second one still stands across Route 209. Historians believe Bevier tore down the old farmhouse and built a new one in the 1740s, with the

kitchen located on the foundations of the original house.* An addition was built in the 1780s, after the roadway was re-routed from what is now the back of the house to the front. The divided front door and the monogrammed transom light above it testify to the persistence and practicality of the Dutch tradition, even in a house that had otherwise abandoned its vernacular roots. Other 18th century features include an English-style fireplace, complete with original iron cooking equipment in the kitchen and a fragment of hand-painted floor boards in the hall that were uncovered when a wall was removed.

The present appearance of the house dates from an 1870 renovation. This involved the removal of several walls, the original fireplaces, chimneys and a stairway, and the building of new partitions, two fireplaces that could accommodate cast-iron stoves and their chimneys and a broad central stairway in the hall. A wrap-around porch was added on the east entry side, and a widow's watch (later replaced by a deck with a railing) was constructed atop the roof.

When the Ulster County Historical Society took possession of the house, it removed the front porch, the front dormer window, and the railing from the rooftop deck. In 1953, the historical society directed Kingston architect Myron Teller to re-create the scale and character of the earliest portion of the house. In the former kitchen, Dutch-style heavy beams, a board ceiling, and built-in cupboards were added. The society also removed the central staircase in the hall. A study of the Bevier House tells us about the changing ideas of historic preservation. The naïve assumptions of 50 years ago, that resulted in the fake detailing in the kitchen, have been supplanted with an open-ended search for accuracy, and the acknowledgement that tracing the authenticity of buildings through time is at best a process.

* Kenneth Hewes Barrickdo did a historic structures report in 2003 in which he postulates that the kitchen was the original 1680s Dutch farmhouse. According to the study, the gable of the one-room dwelling faced the road, in the Dutch tradition, and the building likely had a Dutch jambless fireplace, a storage loft and a front door with a transom.

SATURDAY SCHEDULE

OCTOBER 3

TOUR CENTER
Bevier House
Ulster County Historical Society
(845) 338-5614
Open 9:30 AM TO 5 PM

PRIVATE HOMES AND GARDENS
Open 10 AM TO 5 PM

Carelton House
DuBois House
Elmendorf House
Cole (Kool) House
Van Deusen House

SUNDAY SCHEDULE

OCTOBER 4

TOUR CENTER
Bevier House
Ulster County Historical Society
(845) 338-5614
Open 9:30 AM TO 5 PM

PRIVATE HOMES AND GARDENS
Open 10 AM TO 5 PM

Chamber House
Elmendorf Barn
Whitelands Cottage
Jacob Hasbrouck House
VanDermark House
Van Wagenen House

CARELTON HOUSE

414 Cottekill Road
Stone Ridge

This weatherboard house, pleasantly sited on a bluff overlooking an expanse of rolling fields, has elements of a simple, circa 1800 Dutch-style farmhouse with early 19th century Greek Revival details, combined with nouveau Dutch and High Georgian stylistic features added in the 1930s. Built later than most houses on the tour, it is clad in wood and has the traditional Dutch H-bent frame.

A low ceiling beam dissecting the living room shows the location of the exterior wall of the farmhouse prior to the 1865 addition. The kitchen was probably originally located in the basement where there is a fireplace with chunky, Greek Revival moldings on the mantel and a divided, board-and-batten Dutch door.

The house is located on lands that were in the possession of William Cock in 1720. It was a wild, forested area with little access before the turn of the 19th century. In the 1797 assessment there was no building on the property, which is evidence that the house was constructed after that date. Stylistic signs of a later house are the thin mullions of the front windows, the sidelights and the molding of the front door, all of which show the influence of the Greek Revival period.

Ironically, what most gives the house its traditional, cozy character are the alterations made in 1932 by Kingston architect Myron Teller. He was hired by then-owner Sanger Carelton, a New York City dentist who had married Harriet Hasbrouck. The house was used as a weekend residence. Teller added paneling and the mantelpiece in the living room, which gave it an elegant, High Georgian feel. Cabinets, doors, and other features are fitted with Teller's signature reproduction Dutch-style ironwork, which was made in his shop by



local blacksmiths. Upstairs, he brought more light into the bedrooms by adding low dormers with rows of clerestory windows. He also designed the spindled staircase.

The Sangers were members of a local social club, called the Callabar Club. Starting in the 1920s, they held lively parties in the large English barn behind the house. The barn was fitted with a dance floor and minstrel theater. A bar was installed in the attached shed. A stone terrace with an outdoor fireplace behind the barn was the scene of fair weather revelries.

DuBois House

396 Old Route 209
Hurley

At first glance, the DuBois House looks like a typical mid-18th century Ulster County stone house. But, the south wall is made of weatherboard, an unusual feature, and is a clue to the fact that it was once clad in wood and had an H-bent timber frame. The earliest buildings in New Netherland had similar sturdy timber frames, a type of construction dating back to the Middle Ages. The timber frame consisting of a series of interlocked wall posts and ceiling beams called H-bents, were held together by a beam (called a plate) that went across the top of the posts. Early timber-framed buildings are rare in Ulster County—only one other has been discovered so far—and this makes this building especially important.

The house contains remnants of the original six, irregularly spaced H-bents. Evidence of this type of construction in the DuBois House is the timber framed exterior wall that is exposed in the present-day kitchen. Originally it was part of a lean-to added to the rear of the building. It is infilled with brick nogging, an installation made of unfired bricks and clay. The exposed timber framework is noteworthy for its meticulous craftsmanship. As pointed out by vernacular Dutch architectural historian John Stevens, two details of its fine construction

are the lap-dovetail joints of the braces in the top end corners and the fitting of the sill into the notched floor beams. This creates a flush surface on the outside face of the sill and beams. Stevens has also identified several recycled timbers in the walls of the lean-to as former roof plates for a hay barrack, a lanky wooden structure in which hay was stored.

The original wooden house was built in 1747 by Johannis Du Bois, a second son of Louis Du Bois and one of the 12 French Huguenot patent-



ees of New Paltz. Louis moved to Kingston in 1687 and due to his enormous land holdings was a wealthy man. In 1780, a stone addition was built onto the house and the wood comprising the original east wall was replaced with stone. The ceiling of the original house was also raised by a foot. The interior is Greek Revival in style and dates from the 1830s and 40s.

ELMENDORF HOUSE

53 Main Street
Stone Ridge

The Elmendorf House, also known as the Half Moon Tavern, is a rare survivor of a Hudson Valley vernacular Dutch stone house with much of its original 18th century features still intact. Careful examination by preservationists and ongoing restoration efforts by the owner have revealed tantalizing evidence of its earliest Dutch features. As one enters the house the original limestone plaster gives an immediate sense of the great age of the house. It is an exciting, almost theatrical introduction to the world of the early Dutch settlers, a past that is nearly unimaginable today.

As with many of Ulster County's stone houses, it remained in the possession of one family for nearly two centuries. The house was built in five sections. The oldest section is located on the left of the entrance. It was built by Pieter Pieterse Ostrander about 1710 as a one room house with an upstairs garret only accessible by ladder. True to the Dutch urban style, it had a gable facing the street and a jambless fireplace on the back wall, as indicated by marks in the beams, floors and framing. The exterior front wall had a granary door, several casement windows, and a door with a leaded mullion transom which was located to the left of the current door, indicated by a cut in the original base board. Evidence

for the original street-facing gable is found in the alignment of the ceiling beams. They run parallel to the roofline, contrary to building practices that have beams built crosswise, as seen in the addition to the right. The current fireplace dates from 1750, when the room was transformed into a hall.

By 1735 the house was owned by Lucas Elmendorf, whose descendants inhabited it until 2008. The middle room was added before 1730. It had a jambless fireplace, along with a small leaded window that pro-



vided light needed for cooking. About 1750, English-style jambs were added to the fireplace to make it more efficient. Below the room is a finished basement, with planed beams, plaster walls, a wooden floor, and a leaded window. The second addition was built around the same time. This space underwent repeated metamorphoses. It was used as a tavern later in the 18th century, after a fireplace was added and the rough-hewn beams were finished. In the early 20th century, it became a store—as evidenced by the counter and large show window—and later served as a post office.

A third addition, dating from around 1760, can be found in the back of the building. This stone room had a jambless fireplace on the back wall. The small window that provided light to the women at the hearth still survives with its original sash. A single window on the east wall was replaced in the 19th century by two double-hung sash windows. It is usually in the little-used cellars and attics that the best evidence of the former lives of these houses can be found and such is the case here. On the second floor is the house's most striking feature: a large portion of a 1750 cedar-shingled roof protected from the elements due to subsequent additions survives intact. The 30-inch-long notched shingles were split from first-growth wood and nailed neatly into place. An original exterior door also from the 18th century also has been preserved in this section of the house.

A stone lean-to was added along the back wall of the oldest section of the house at some point. It is depicted in an 1850 painting showing an outside entrance, a chimney, and a casement window. In the late 19th century the stone walls were removed to the foundation and replaced by a balloon-framed two-story addition. When these Dutch houses were expanded, the owners often dismantled and recycled components of the original building for the new addition.

COLE (KOOL) HOUSE

476 Old Route 209
Hurley

Cornelius Kool arrived in the Hurley area around 1670, acquired hundreds of acres through land speculation and was the second-wealthiest man in the township. According to the 1710 tax records, he had nine slaves and four chimneys. Three of the chimneys were in this house located on the southern edge of the township, near the Marbletown line. The oldest surviving section of the house dates from that time.

Traces of the original Dutch features can still be seen on the west side, which contains the kitchen. Notable are the mortise in the header of the door jamb. A mullion would have supported leaded glass for a transom window and two mortises in a hood beam indicate the placement of a jambless fireplace. The finely molded corners of the beams are another nice Dutch touch.

Around 1735, Kool attached a large addition with two jambless fireplaces at either end. Its most distinctive feature is the very unusual brick triangles, called vlechtingen, or "mouse toothing," along the edges of the two gables. The gables originally formed two parapets. The brickwork is covered up on the exterior by moldings added later. Another section of the house, dating from the

mid-18th century, is located on the north end. Its Dutch features include a traditional doorway and exposed beams. It also had a jambless fireplace which the current owners hope to restore.

In the mid 19th century, the hood of the fireplace was removed, and its bricks reused in a rebuilding of the north gable. This involved replacing the original stone with clapboard. In the 1760s, in line with the local custom among prosperous property owners, Kool anglicized the large 1735 section, carving a center hall



out of the middle room, replacing the jambless fireplaces with English-style ones, removing the casement windows and putting in double-sash ones, and installing lath-and-plaster ceilings. The paneling on the overmantel and the corner cupboard in the north room date from this phase, as does the door frame on the west side. Some of the 18th century paneled doors remain in place, while others have been relocated to the second floor.

The house was enlarged again in the early 19th century. A broad, lower-pitched roof replaced the steep-pitched one over the west wing. Later Victorian-style additions included the heavy eaves and gable façade. Fascinating traces of Dutch features can be seen in the cellar and second floor garret. For example, in the cellar are large corbel stones protruding out of the walls which supported the weight of the jambless fireplaces and the enormous supporting beams. On the second floor, the ghostly outline of the steeply pitched roof of the original wood-frame farmhouse (probably built in the 1680s) is visible on the mortared north wall. Also encapsulated is a fragment of the mid 18th century roof, complete with hand-split shingles.

Kool's descendants, who eventually anglicized the name to Cool, then Cole, owned the house until the late 1800s, when it was sold to the Olivers, who intermarried with the Myers and the Clearwaters. The property was operated as a dairy farm for many years. Today it is run as a bed and breakfast.

VAN DEUSEN HOUSE

59 Main Street
Hurley

The Van Deusen House, located on Main Street in Hurley, is one of the most historically significant buildings in Ulster County. Despite numerous modifications, it still contains many colonial Dutch features, including ironwork crafted by its original owner, a blacksmith. Until very recently, there was dispute about when it was built. The historic plaque out front notes it was built in 1723, a date that has made its form of construction puzzling: there are no seams in the building's stone walls, indicating its L-shaped plan was built as a single unit. This would have been unusual for that period. Also, the house's interior would have been stylistically ahead of its time, with its central hall, spacious layout, and high ceilings.

Based on a close analysis of the records, historians are now certain it was actually built in 1744. Additional evidence for the later date is in the basement, which is divided into three sections, indicating there had been an earlier structure with additions. The date "1744" is also inscribed on a stone in the exterior wall. The trustees of Hurley sold the lot, which had a house and an orchard, to Jan Roosa, a blacksmith, in 1711. His son, Jan Roosa Jr., was also a blacksmith and was widowed early.

In 1719, Jan Jr.'s daughter Hildagonda married Jan Van Deusen, a blacksmith from Claverack, after Van Deusen had moved to Kingston. The couple's first son, Jan, Jr., was born in Kingston. The births of their subsequent children in Hurley indicate they were living in the village by 1723. It is likely that additions were made to the Roosa house at that time to accommodate the extended family.

Jan Van Deusen Jr. acquired the building from his father after his marriage in 1741 and probably tore down the frame structures to erect



the brand-new stone building in 1744. A stone-walled kitchen that had been built earlier was simply encapsulated into the new structure.

The house had three Dutch jambless fireplaces, two on the end walls and one in the kitchen. These were later replaced with English-style ones. The floor boards, whose alignment changes from room to room, are probably from the pre-1744

buildings. The house contains several Dutch doors with their original iron pancake hinges, leather pads, and double pigtail latches. Also noteworthy are two false-paneled doors in the front room on the left, which consist of tapering boards expertly joined together with a decorative molded profile. There are magnificent hand-planed ceiling boards on the second floor. These were added when the former grain storage area was transformed into bedrooms. The exposed beams in the living areas were planed, in keeping with the Dutch custom.

The house's spacious proportions and fashionable English features reflected Van Deusen's prosperity. Like his father, he was a blacksmith, and a very successful one. An analysis of his accounting books, which have survived, indicate that he had assistants running the business while he was busy with his political work. He was elected a deputy of the Provincial Congress, commissioned as captain in the militia in 1775, and reappointed quartermaster in 1778. He was paymaster to Pawling's Regiment from 1780 to 1781 and as a blacksmith did much commissioned work for the Revolutionary army.

During the Revolution, Cadwaller Colden, a Tory destined to become the first attorney general of New York State, was held in the building under house arrest, residing in the downstairs room on the right. The room has since been split into two. After he was released, and following the torching of Kingston by the British in October, the Committee of Safety of the State of New York held its sessions in the same room from mid-November to mid-December 1777.

Numerous modifications were made in the early 20th century by new owner Dr. George Nash, including a new staircase in the hall, the addition of paneling in the downstairs rooms, and installation of reproduction hardware on some of the doors. Helen Wilkinson Reynolds, author of the classic *Dutch Houses in the Hudson Valley Before 1776*, which was published in 1929, noted an historical faux pas committed by Nash: he attached the pancake hinges on the outer side of the front door, rather than on the inside, as was the custom. Nash, who was a noted colonial revivalist however, may have knowingly installed the signature hinges on the outside, as a way to highlight the house's Dutch ancestry.

CHAMBER HOUSE

170 Kripplebush Road
Stone Ridge

Ten years ago this charming stone house was abandoned and its rotted front porch and overgrown yard were a sad sight. The exterior walls were once parged, a treatment resembling white stucco, so it was not even apparent that the building was made of stone. The current owners purchased the house in 2003 and restored it by removing the parging, its late 19th century lath-and-plaster ceilings, falling-down porch, and zinc roof. In the process they exposed the original ceiling beams, reconstructed the earlier, Greek Revival-style porch, restored the wide floor boards, added a cedar-shake roof, rebuilt one box gutter and replaced others with copper. In essence, they brought back to life the hand-crafted features and Dutch simplicity that characterized the original 1790 farmhouse.

It was built by Thomas Chambers, who grew up in a stone house a quarter mile away and opened a general store in the early 1800s. Back then, Kripplebush was a busy place, home to tanneries and a booming cooper industry, and the store was a community center. During the War of 1812 local men were conscripted for duty in the store, according to an old newspaper account. The store was taken over by Thomas' son John, who operated it for almost 50 years. When John died his daughter married into the Wilklow family who bought the house. Early photos show

the house with a large wooden extension leading to the general store, all of which burned down in the 1930s.

The house was built in two parts with the newer addition located on the right and approached through a doorway in the thick stone wall. Now used as the dining room, it has a fireplace with a handsome restored mantel. Originally, there was a fireplace in the older section to the left. The cellar contains a large wooden dividing wall with a door that has original ironwork hinges. A pantry closet also survives.



The front gable is a Victorian addition, and its arched windows were adopted from the romantic Gothic style popularized by house designer and landscape architect A. J. Downing. Out back, there is a 19th century three-bay English barn, with board and batten siding, and a corn crib. The owners are beginning to restore the barn, which has unusual framing: the tie-beams are joined between the post and plate, not dropped a foot below the plates, as is normal in the American square-rule frame.

ELMENDORF BARN

1 Dutch Barn Drive
High Falls

This traditional Dutch timber-framed barn is perhaps the latest example of its type surviving and hence is very special. It was built in 1851 by James Henry Elmendorf, who also constructed the striking Greek Revival house on the property. The land is known to have been owned by the Elmendorf family at least since the late 18th century as according to the 1797 assessment, Frederick Elmendorf's stone house, log kitchen, and log house occupied the property. Although the house reflected the cultivated tastes of the time, the barn harks back to a style of building rooted in the medieval ages. Its H-bent frame testifies to the persistence of the Dutch tradition well into the 19th century.

The barn's framework of massive posts and beams leads the eye upward, to the soaring rafters above, echoing the vaulted nave and side aisles of Gothic cathedrals. Passing through its huge double doors, one feels one is entering a temple of agriculture. Just as the medieval cathedrals were monuments to faith and salvation, a farmer's barn was a symbol of his hard work and prosperity. A barn such as this would house all the animals, with cows kept in one side aisle and horses in the other. Sheaves of grain were stored on mow poles laid across the bents, where it was dried before it was taken down



and thrashed. The barn encompassed life and death; it was the store place of nature's bounty, the spiritual center of the farm, and essential to the inhabitants' survival and prosperity. A barn as massive as the Elmendorf was a looming, sheltering presence. Even today, its cavernous interior inspires awe.

The barn measures 56 feet 3 inches wide at each of the gable walls and 54 feet 3 inches long at each side wall, making it possibly the largest structure in the area. The side walls, at 16 feet 4 inches, are also rather high, as is the roof peak, at 34 feet. Each side aisle is 16 feet wide, the widest of any surviving Dutch-related barn. Since the barn has four bays, there are five H-bent frames, which are 12 feet tall and mostly oak. The anchor-beam of the middle bent was re-cycled from an earlier Dutch-American barn, as evidenced by the four empty mortises on the soffit and another empty mortise on the top surface of the beam.

WHITELANDS COTTAGE

46 Whitelands Road
Stone Ridge

This stone house differs markedly from all the other houses on the tour. It is the least Dutch and is an example of how regional, vernacular architecture evolved to an American style, accommodating the local climate, geography, and resources. The house is built into the hillside, exposing the west foundation wall and transforming the cellar into a habitable space with ground-level access and double-hung sash windows. It has exposed beams, in the old Dutch style, though they are slender and elegantly molded. A stone wall divides the foundation floor into two rooms, which were used as a kitchen and dairy. The wall supports the bearing walls above and helped keep the dairy cool by insulating it from the heat generated in the kitchen.

The house is square and tall, in the Greek Revival tradition, unlike the low-slung, long Dutch buildings. It has lightweight timbers bisected by a central partition wall, and the second floor originally had plastered ceilings. The top floor, as built, was finished, indicating it was used for living purposes, rather than grain storage. Originally, when the road ran along the other side of the house, what is now the front was the back; the "front" probably had a porch extending off what's now the second floor, and the third window from the



left was once a door. The low-pitched roof, stoned-up gable ends, and H/L hinges on the interior doors are other indications of a later, more Americanized style of house.

JACOB HASBROUCK HOUSE

2233 Lucas Turnpike
High Falls

This story-and-a-half stone house was built by Jacobus B. Hasbrouck, a descendent of one of the 12 French Huguenots who obtained the patent for New Paltz after immigrating from Holland. Given his lineage, it appears unusual that he adhered to a more English style in his house. It has a center hall and plaster ceilings. The strap hinges of the original six-panel interior doors are held in place not by pads, in the Dutch manner, but by broad rivets, such as those found in New England. But in fact, the Huguenots, when they expanded outside of New Paltz, often adapted a Georgian style in their buildings. Jacob's taste reflects his affluence: his family, due to its

large land holdings, was enormously wealthy and he himself was enterprising, having built and operated a grist mill on the property.

The two-room house was probably built as a unit. The house is listed in a 1797 census as measuring 42 by 27 feet and being new and in good condition. A kitchen wing was added later and there is evidence of a granary door on the west gable end. A



century later, in the 1840s, the walls were raised 25 inches, the hall and stairs were reconfigured, and new Greek Revival style doors and moldings were added. The original downstairs paneled doors were moved upstairs, as part of the transformation of the granary into bedrooms. The Arts and Crafts fireplace mantel is much later.

Today, nothing survives of the mill, which once stood below the falls on the north side of the Rondout Creek and west of the bridge. The current owners have restored the house as well as the cavernous, late 19th-century barn across the road. The barn is now being used as a site for weddings and other events.

VANDERMARK HOUSE

115 Buck Road
Stone Ridge

The VanDermark House remained in the original family until 1917 and played a role in the neo-colonial revival movement. Owned by Major Van Lear Woodward and his wife, former Manhattan residents, it was featured in a national magazine, *The Jefferson*, in the 1930s, as an outstanding example of an Ulster County Dutch colonial stone house. It also received special play in Myron Teller's booklet, *The Early Stone Houses of Ulster County, New York*. The original kitchen, presently used as the dining room, served as the model for the colonial revival master's illustration of a typical Dutch colonial kitchen. It has exposed chestnut beams and an English-style jambed fireplace with a stone beehive oven which protrudes through the back exterior wall. It's uncertain as to whether this structure was the original house, or was built later as a separate kitchen. At some point, this kitchen was attached to the house.



The house's 18th century origins are attested to in the 1797 assessment for Marbletown, which lists the Jacobus S. Vandermark house as a 21-by-26-foot stone building. It was expanded in 1810. The one-and-a-half-story house, which seems Hudson Valley Dutch on the exterior, has later Federal details in the interior. These include the mantel pieces, cupboard, and stairway. The house was originally built on the Anglo-Dutch center hall plan, but later a wall was removed, incorporating the hall into the living room. The divided front and back doors and exposed beaded beams in the front rooms are classic Dutch features. The room in the cellar that has a venerable Dutch door with an early drop-knocker latch and a large fireplace might have served as slaves' quarters.

Today the house is approached through rolling farmland, of which 60 acres have been placed into a conservancy.

VAN WAGENEN HOUSE

2216 Lucas Turnpike
High Falls

Meticulously restored and located in a lushly landscaped setting surrounded by acres of farmland, this stone house was originally part of a 42-acre farm owned by the Van Wagenen family. The house replaces an earlier structure on the property that perhaps dated back to 1682. Except for the kitchen addi-

tion on the south end gable wall, it is believed to have been built as one unit in the late 18th century as one unit. It is a classic example of a Dutch house with strong Georgian influence. True to the English tradition, it has a symmetrical façade featuring a door in the center that leads to a spacious central hall. The original enclosed staircase is a remnant of the old Dutch house. The stonework extends up to the gables, unlike earlier houses where the gables were built of weatherboards. There are large English-style fireplaces at either end.

As an indicator of the family's social status, the dining room, with its plaster ceiling is the most elegant room in the house. The mantel has graceful moldings and is an outstanding example of country federal style. The windows and doors are cased with finely molded trim. The parlor may have been the original kitchen.



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