



The Society for the Preservation of Hudson Valley Vernacular Architecture

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Newsletter

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The Society for the Preservation of
Hudson Valley
Vernacular Architecture

is a not-for-profit corporation formed
to study and preserve vernacular
architecture and material culture.

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From the Editor:

This summer as I approach the milestone of middle age, my mind continually returns to thoughts regarding age, and time, the value of marking it, passing it and preserving it. Of course, many sage seniors have offered me their insight, which most often ends with “it’s all relative” (age that is).

While our popular American culture is consumed with staying young, our historical organizations seem equally obsessed with things being old. As a regular participant on HVVA study tours the most frequently asked question is, “How old do you think ‘it’ is?” The desire to make things old has really thwarted many efforts to date structures accurately. When dates were first ascribed to many of our historical sites it seemed a few years were added in order to gain a little respect for their preservation. (Imagine a society that respected age?)

Americans in general use the term “a hundred years old” with emphasis on old meaning outdated, often tearing down our albeit relatively youthful history – failing to see these structures as 100 years historic! One wonders if our culture will have anything left of its early architecture in another 250 years? You only need to take a quick look around to see how fast our society moves from one thing to the next. “Throw away” is what they label it – “out with the old and in with the new,” and lets not even go into the realm of technology. Is it any wonder why so many of us retreat to the comforts of the past in order to escape the fast paced reality of the present day? After all it’s only a fine line that separates the past from the present – at least that’s what I keep telling myself.

On the brighter side of all this contemplation, one night, while gathered around a table of HVVA board members, I was struck by a ridiculous thought which made me spill over with laughter. As many of you know the HVVA “regulars” like to have fun, and in fact it may even be a prerequisite for membership. So, having me roll about in silliness is nothing unusual, but the question did beg to be asked – “what is so funny?” At first, I really didn’t want to say as I felt some might be insulted, but on the other hand we are all pretty close friends



Peter Sinclair

and we’ll try just about anything to make each other laugh...so out it came!

I explained that while I was loafing about feeling my ripe old age of forty it seems many of those gathered around me on that particular night were actually about my age at the time I was born! Truth being the root of everything comical, the reality of that statement caused a great deal of jovialness at that table. But it also brought about a deeper truth regarding our existence and a thorough hope for the future. One that proclaims how little we know about what life has in store for us, and how feeble our planning for the future is – being that many of tomorrows “players” haven’t even been conceived, let alone cast into roles.

How is it possible to predict even the most natural courses of events, while not possessing all the pieces of the plan? This question is not only for the big things like the future of the planet, but also for those small things that are personally important to us like HVVA. The answer is to think positively and be assured there are infants being born today who will not only value our work, but will add to it and that our interest in preservation will be carried on into the future by a yet unnamed generation.

As we busy ourselves trying to learn from the past, every now and then isn’t it nice to realize that the future has just arrived, and all’s well. Thus, I will remain steadfast that the best is yet to come!

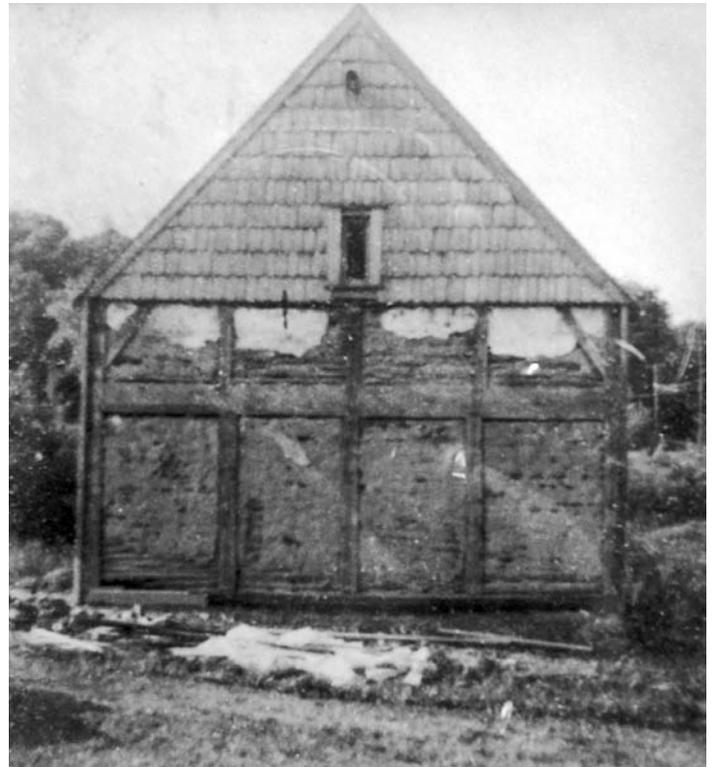
Rob Sweeney – HVVA’s sheepdog

Revisiting the Past

By John Stevens

In the days I was doing extensive field studies of Dutch-American buildings for my work on the Minne Schenck house at Old Bethpage Village Restoration, and having pretty well exhausted the stock of relevant old Dutch houses in the Hudson Valley, I heard about the Lutheran Parsonage at Schoharie, said to have been built in 1743, and decided it would be worthwhile to have a look at it. Which I did in July, 1968. When I got to Schoharie, it took a bit of effort to find out how to gain access to it. It turned out that its owners were allowing a man to live in it who was an extreme example of alcohol addiction! I forget now how I located him, but I did- we went to the house and he let me inside. What an experience! This man was at one minute crying and morose, then, after imbibing some liquor he became aggressive and threatening. And back and forth like this! His mood swings were something to behold, and to say the least, it was difficult to concentrate on studying the house. I took several exterior photos of the house, but no interiors.

I was however able to sketch a first floor plan showing features of the bents and the second floor beams. I did not record any dimensions. There were eight bents, six of them interior, and irregularly spaced. The second bent beam from the north wall was a hood beam, and I made the assumption that fourth interior beam had



Parsonage nogging (brickwork used to fill in the open spaces in a wall between studs or other framing members).

An interior view of the North gable.



also been a hood beam, for back-to-back jambless fireplaces. My sketch shows broken lines indicating trimmers extending between these beams. My sketch indicates that there were corbels at both ends of the hood beam, reduced-sized versions of the ones I was familiar with in the Luykas van Alen, and Leendert Bronck houses. Beams four and five had mortices for corbels, but they had been removed. Beam six – the first in from the south wall – retained its corbels. This beam also had sawn-off tenons spaced on about 8 foot centers for posts that had supported the beam. They were held in place by pins. My sketch has on it a detail of a very Germanic hinge I found in the house.

I was back at the Lutheran Parsonage in November, 1975. Work was then in progress on its restoration. I was able to get measurements without the problems I had experienced on my first visit! But for all that, my field notes show, in broken lines, trimmers extending across two bent bays for back-to-back fireplaces. I now know that this is incorrect, confirmed on June 19, when Jim Decker, Bill McMillen and myself (on a joint HVVA - DBPS tour) closely inspected the north face of the fourth interior beam from the north end of the house. We used raking light to ascertain if there was any

evidence of mortices that had been filled in. It was clear that what we were looking at was an original beam – and no sign of any mortices! So I have to admit that the drawings of the Lutheran Parsonage on my book (*DVAinNA*, Plate 20) are incorrect in showing back-to-back fireplaces.

Why did I want to believe that the Lutheran Parsonage had back-to-back jambless fireplaces? I suspect it had something to do with having seen this set-up in the Jan Martense Schenck house in the Brooklyn Museum. In 1968, I had no knowledge of five-plate jamb stoves, but by 1975 I certainly did, having seen them in the Moravian buildings at Old Salem, North Carolina. The Lutheran Parsonage definitely had a jambless fireplace in its north room, and probably in the back of this fireplace there had been a firing opening for a five-plate stove to heat the larger south room. This is the German influence the ‘Palatines’ brought with them, and can be seen in the West Camp house (*HVVA Newsletter*, Vol. 13, No. 4-6, April-June 2010); the ‘House on the Kaatekill’ (*DVAinNA*, Plate 18). Also, check out the Christian Herr house of 1719 near Lancaster, Pennsylvania (*HVVA Newsletter*, Vol. 5, No. 1, January 2003). This house has a jambed fireplace with a raised hearth, with a jamb stove opening in the back of the fireplace on one side. The incorrect fireplace just crept by me. A lesson in the need for ‘eternal vigilance.’

The Lutheran Parsonage is one of the first buildings I had seen with ‘V’ grooved bent posts into which were stacked riven sticks with sharpened ends to fit the



The Parsonage viewed from the South, July 1968.

grooves. In November, 1967 I had ‘found’ a ruined house with this construction at Gottefroy in Orange County (*HVVA Newsletter*, Vol. 13, 1-3, January-March 2010). The Gottefroy house had clear evidence of exposed infill panels – clay and straw packed around the sticks mentioned, and smoothed over flush on the outside with the wall posts. Areas of whitewash survived on these surfaces. In 1999 I was on a DBPS tour of Schoharie, and revisiting the Lutheran Parsonage, saw on display a photograph taken in 1974 of the north wall with the weatherboards removed. Lo and behold! – this photograph showed significant areas of whitewashed infill! Since then, I had hoped an opportunity would arise to get back to Schoharie, and this did not happen until the visit on June 19 of this year. It turned out there were more photographs of the infill than the one I had previously seen, and between Jim Decker, Wally Wheeler, Ned Pratt and myself, I think we have some good copies of them!

Note: There is background information on the Lutheran Parsonage in a booklet published by the Schoharie Colonial Heritage Foundation in 1993, celebrating 250 years of history – the Parsonage was built in 1743. When built, it was on higher ground than it is now. It came to be surrounded by a cemetery, and in 1796 the decision was made to move it 300 feet down to lower ground by a spring, where it is today. The account says that it did not originally have a basement. When moved, it was placed on a basement built end-on into sloping ground so that it could have a basement kitchen, much like the West Camp house. When I saw the house in 1975, a jambed basement fireplace had been reconstructed. On the interior of the south end wall there was a clear ‘shadow’ of its chimney flue that shows in a photograph I took. Incidentally, the round-butt shingles in the gables are mostly original. ■

Seen in the center is a “ghost” of a chimney for a basement fireplace.



*Vernacular Documents:***The last of the Urban Dutch Houses in Manhattan***By Walter R. Wheeler*

With this month's issue I begin a recurring series of articles based upon historical documents. Each article will either compile a series of contemporary documents about a single subject, or provide context for a single document, such as a building contract or specification. The topics covered are intended to span the entire geographic area that concerns readers of the *HVVA Newsletter*, and will include materials pertinent to the history of vernacular architecture in the region through its entire history.

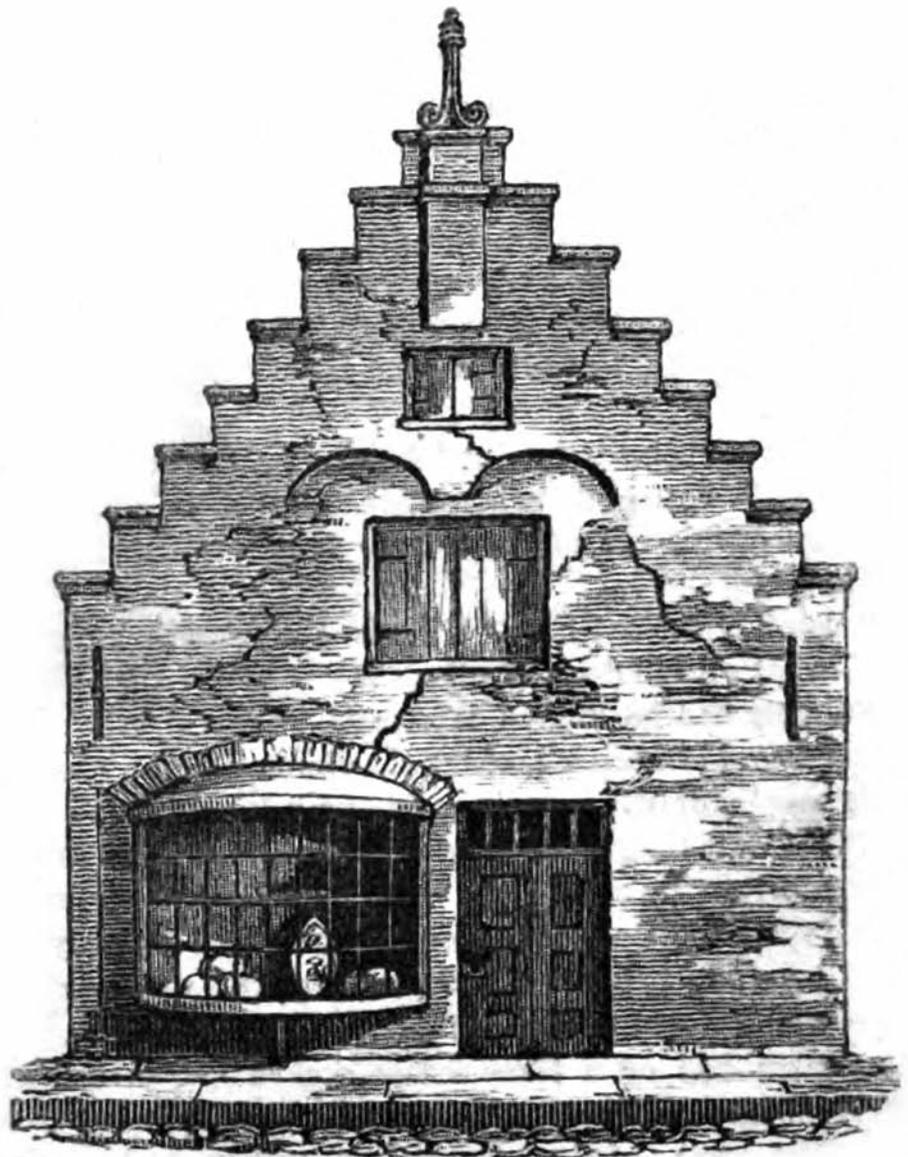
Introduction

This issue's installment of Vernacular Documents presents passages from journal articles and books from the early 1830s. They share a concern over the progressive loss of New World Dutch urban built culture in Manhattan.

The first of these documents, published in 1830, presents an extensive description of the typical house from that earlier period. What is most interesting about this text, however, is the degree to which the romantic associations attached to these structures were already inculcated on the popular imagination by the second quarter of the nineteenth century, including the notion that bricks were routinely imported from Holland (more on this in a future installment). Washington Irving's *A Knickerbocker's History of New York* had already begun to influence the popular approach to these structures, which were embalmed in a matrix of quaint and colorful stories.

"The...form of their dwellings...are understood to have been facsimiles of such as they had been familiar with in Holland, where gable-fronts, leaden-windows, and sharp-pointed roofs, are characteristic features of both city and village – of the stadtholder's palace, the burgomaster's mansion, and the peasant's hut.

The cottage style, however, was generally adopted by the founders of the goodly city of New-Amsterdam; and most of their buildings consisted of a single story, independent of the



Drawn by Davis.—Engraved by Anderson.

OLD DUTCH HOUSE IN WILLIAM-STREET.
Built 1648.—Modernized 1828.

sharp-angled roof before mentioned. It is true that some of the more wealthy could boast of a second story, and a few of the higher classes even of a third; but these latter were considered as palaces among the humbler edifices of the commonalty. The walls of these buildings were constructed of small black and yellow bricks, called clinkers, imported for the purpose from Holland, serving as ballast for the ships which conveyed them across the Atlantic. The lime used by the builders was made of oyster-shells, with which the bay and rivers, at that time, abounded; and this mortar is now found, after a lapse of near two hundred years, to be harder than the bricks themselves. In many instances, however, the houses were constructed of wood, with a brick front next the street- a mode of building which still prevails in some parts of this city, where the owners wish to make show at little expense.

In those days, however, whatever might have been the materials or dimensions of the edifice, its gable-end always faced on the street, and generally terminated in battlements, which resembled two opposing flights of stairs, starting at the eaves on each side of the front, ascending with the angle of the roof, and meeting at a little brick turret, which surmounted its apex, and was commonly ornamented with a weathercock or vane to indicate the course of the wind.

The acute angle of the tiled roof was happily calculated to avert the danger to which buildings of a different shape would have been exposed from the heavy falls of snow which were prevalent at that early period. On the gable-front, so often mentioned, were displayed four large iron figures, designating the year in which the building was erected, and at the same time serving the purpose of what modern builders call anchors, irons which secure the walls to the floor-timbers.

As regards the interior of these buildings, the stories were low, and the apartments seldom ceiled [sic] over head; but massy oak beams, either whitewashed with lime, or highly



THE OLD HOUSE IN BROAD-STREET.

polished by frequent applications of the scrubbing brush, gave strong indications of strength and durability. The windows were composed of three distinct sashes; two of them hung on hinges, and opening on the inside, like little folding doors; while the third, of more narrow dimensions, was fixed horizontally across the top, where it remained stationary. The glass, which was cut into small panes of about two inches by four, was set in lead. Few

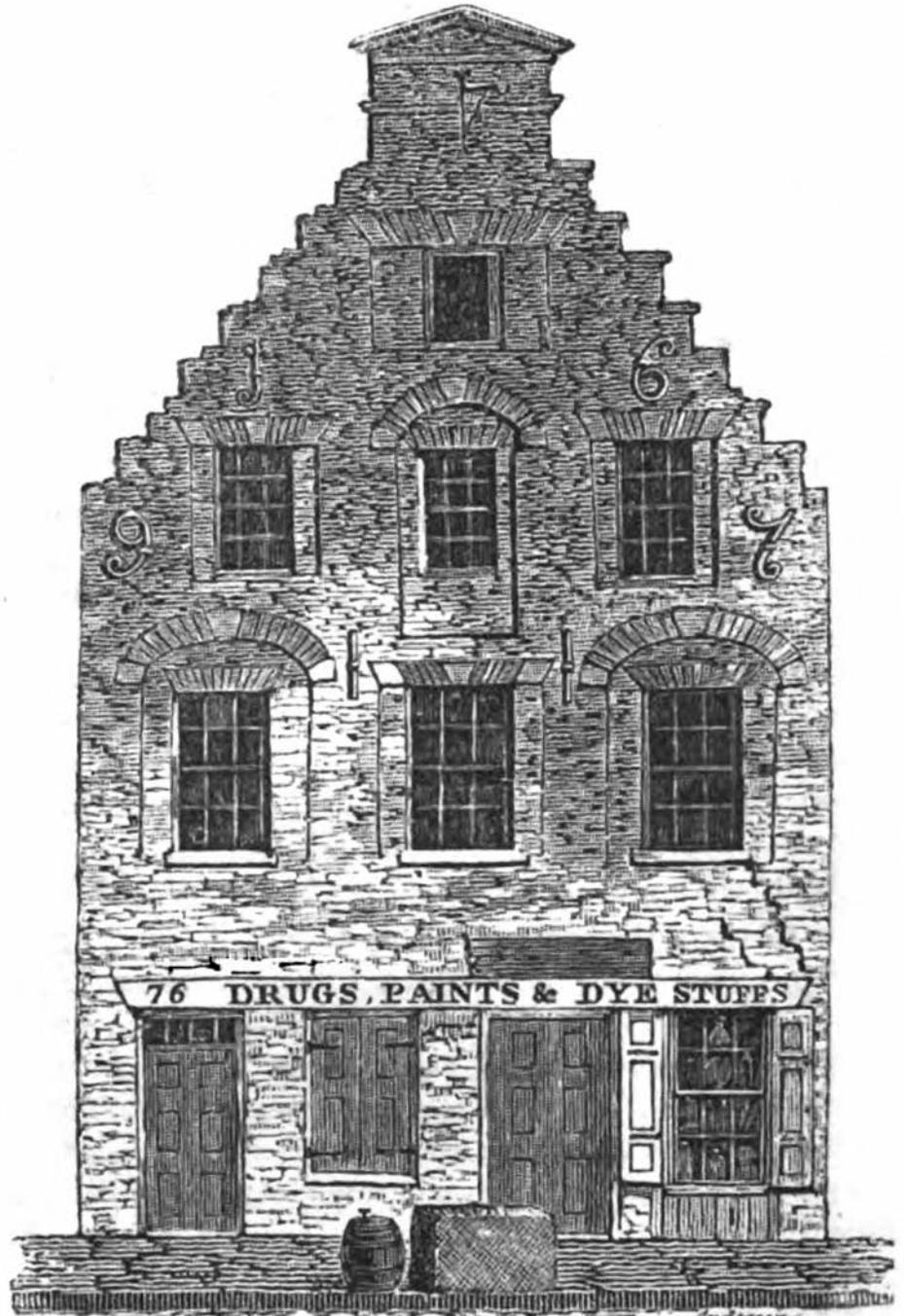
specimens, however, of this style of glazing can now be found in the city, as the windows of the ancient Dutch houses have all been modernized, by which a principal feature in the real Knickerbocker style of architecture has become extinct. The windows were usually secured by outside shutters, which were hung by hinges at the bottom, and every morning let down to a horizontal position, thus forming a convenient platform for the display

of such articles as were offered for sale by the occupant. The fire-places were surrounded with blue and white tiles, on which were rude pictures intended to illustrate some important scripture narratives, or the most striking incidents in Aesop's fables. Here "Tobit and his dog figured to great advantage, Haman swung conspicuously on his gibbet, and Jonah appeared most manfully bouncing out of the whale, like harlequin through a barrel of fire."

The ascent to the second floor was by a spiral staircase, either directly behind the street door, or else behind the back door. In the language of Washington Irving (from whom we have quoted above) "the house was always furnished with abundance of large doors and small windows on every floor." The entrance most used, however, was a side door, opening from the yard or alley, which was secured by a gate. "The front door," says the facetious writer just mentioned, "was never opened except on marriages, funerals, new-year's days, the festival of St. Nicholas, or some such great occasion. It was ornamented with a gorgeous brass knocker curiously wrought, sometimes in the device of a dog, and sometimes of a lion's head, and was daily burnished with such religious zeal, that it was oftentimes worn out by the very precautions taken for its preservation."

The engraving which has elicited these remarks (*see page 5*), represents a building still standing on the east side of Broad-street, No 41, now occupied as a grocery by Mr. H. N. Ferris. Of its history we know nothing, except that it is a hundred and thirty-two years old, and is one of the few, in that neighborhood, which escaped the great conflagration of 1776.

But whether it was erected by a Stuyvesant, a Hardenbrook, a Schermerhorn, a Roosevelt, or a Kipp, or by one of the numerous Vans of that period, tradition does not inform us. Neither are we able to gratify the reader's curiosity so far as to enumerate the various uses and purposes to which this venerable edifice has been successively devoted. "Could its old



Drawn by Davis.—Engraved by Anderson.

OLD DUTCH HOUSE IN PEARL-STREET

Built 1626.—Rebuilt 1697.—Demolished 1828

walls tell tales," there is no knowing what heart-thrilling secrets of "love and murder" might be collected by a good stenographer..."

An illustration from 1831 published in the *New York Mirror* (*see page 4*) depicts a house on William Street in

NYC and notes that it was constructed in 1648 and "modernized in 1828."

The source of its date of construction is not known. The house is a one-and-a-half story structure with stepped gable fronting the street. Brick relieving arches are depicted over the second floor window, and anchor ties are

indicated at the second floor level. This illustration and others presented in this article were all initially drawn by A. J. Davis, who would later popularize some of these features in his interpretation of domestic gothic revival architecture. Davis was just beginning his architectural career when these illustrations were published; he had previously hired himself out as a draftsman, providing drawings from which engravings of street views and prominent structures were made. Each of these engravings were published under the heading "Dutch Architecture." Davis' authorship of these drawings possibly indicates that he was, early in his career, a preservationist.

Another one of these structures, built in 1697 according to the date irons on its stepped gable façade, was located at 76 Pearl Street. The text associated with the engraving (*at left*) suggests that the building was initially constructed in 1626 and remodeled in the late seventeenth century. It was torn down in 1828, a few years before the publication of this engraving in the *Mirror*. An early history of the City of New York published in 1832 lamented the loss of these early houses, and enumerated those which remained at that date.

"There are at present but four or five houses remaining of the ancient Dutch construction, having "pediment walls" surmounting the roof in front, and giving their

gable ends to the street; a name once almost universal.

"In 1827 they took down one of those houses in fine preservation and dignity of appearance, at the corner of Pearl street and the Old Slip, marked 1698. About the same time they also took down another on the north-east side of Coenties Slip, marked 1701. The opposite corner had another, marked 1689.

"In Broad street is one of those houses marked 1698, occupied by Ferris & Co., No. 41. Another, appearing equally old, but of lower height, stands at the north-east corner of Broad and Beaver street. These, with the one now standing, of three stories, No. 76 Pearl street, near Coenties Slip, are I think the only ones now remaining in New-York. "The last" of the Knickerbockers. The passion for modish change and novelty is levelling [sic] all the remains of antiquity."

Documents such as these captured the public imagination and fueled a nascent preservation movement which gained momentum during the course of the nineteenth century. Too late for these urban houses, the preservation-minded attitudes informing these writings inspired mid-century publications such as Valentines Manual which lobbied for the retention of examples of the remaining farmhouses in the boroughs of New York through publication of lithographed views.

Jaap Schipper

1915 - 2010

The architect Jaap Schipper was the authority on the wooden buildings – particularly houses – of North Holland. He played a major role in the development of the created village, Zaanse Schans, on the east bank of the Zaan river, north of Zaandam. The buildings of Zaanse Schans were moved from sites in the area under the pressure of redevelopment and consist of houses, barns, industrial buildings- and windmills. One of these last is a saw mill, which is important because the Zaan region was the center of the timber trade from the Baltic and at one time there were many such mills busy at work, producing timber for building construction- and ship building.

Peter Sinclair had corresponded with Jaap before I knew him. We met him when we were in Amsterdam in 2000, attending a Dutch barn conference, and again in 2003 when we attended a barn organization meeting at Amersfoort. On this occasion, we had several days to spend in Amsterdam. Jaap picked us up and drove us to Zaanse Schans, and we also visited several house restorations in progress across the river in Zandijk. It was a wonderful day!

Until 2007, I engaged in fairly regular correspondence with Jaap. His responses often included drawings he made to elucidate constructional features. Jaap died on July 20. He was in his 95th year. He was a winner of the Prix de Rome for architects in 1946, and was made a Knight of the Order of Orange-Nassau.

John Stevens

Washington Irving. A History of New-York from the Beginning of the World to the End of the Dutch Dynasty by Diedrich Knickerbocker. New York: Inskeep & Bradford, 1809.

The Old House in Broad Street, The New-York Mirror 8:1 (10 July 1830), p. 1. Illustrated with an engraving by Mason after a drawing by A. J. Davis, reproduced here.

Old Dutch House in William-Street, The New-York Mirror 8: 26 (1 January 1831), p. 201. Engraving by Alexander Anderson after a drawing by A. J. Davis, reproduced here.

Old 76, The New-York Mirror 8: 37 (19 March 1831), p. 289. Illustrated with an engraving by Alexander Anderson after a drawing by A. J. Davis, reproduced here.

John F. Watson. *Historic Tales of Olden Time: Concerning the Early Settlement and Advancement of New-York City and State*. New-York: W. E. Dean, Printer, 1832, p. 193.



Jacob Conyes Homestead and House

By Greg Huber (Photos by author)

Tucked away in a remote area in northern Ulster County is the relatively unknown Conyes homestead. It is located on Schoolhouse Road in the area of Mount Marion, a few miles south of Saugerties in Ulster County. The home on the property has for a number of years been known as the Jacob Conyes house. Because of the large cedar tree at what was to the original rear of the homestead house the place is also known as Red Cedar Farm.

In May 2009 HVVA sponsored a stone house tour in the area of Saugerties in Ulster County, New York. On this tour was the Conyes homestead that has an interesting and curious stone house. Probably the most interesting aspect of this Conyes house is a very unusual stone that appears on the east eave wall between the two first floor windows. The stone bears a date of 1792 along with many initials apparently of particular families – the Conyes family and perhaps the Folant family. The current homeowners Ken and Mary Alice Lindquist believe that the date on the stone signifies something other than the date of the house construction. This is likely true since the house as it will be shown seems to date from another era.

Some Early Property History

According to information from Darryl Brittain – a local county historian – the owner of the property where the Conyes land was derived from in the very early 1700s was Charles Broadhead. It is likely that the land was rather extensive but the exact amount of property was not revealed. Some history is known about Charles Broadhead. One of the earliest records with his name is a February 10, 1711 document that concerns the Board of Supervisors of Ulster County and is one of the earliest known Supervisors' minutes extant in New York State. Five Supervisors are listed and they each came from different areas of Ulster County one of which was Captain Charles Brodhead of Marbletown.

The father of Charles Broadhead was Daniel Broadhead who came to America from Yorkshire, England under the reign of King Charles II. He died 14 July 1667. He married Ann Tye. They had at least three children: Richard, Daniel and Charles Broadhead. Ann later had two other husbands – named Nottingham and Thomas Gaston. Charles Broadhead was born in 1663. He married Maria Ten Broeck. They had at least two children – Wessel Broadhead and Daniel Broadhead.

Very little information was available that might have revealed the land ownership from the time of the Broadhead tenure to about the 1780's. The next known landowner was Jeremiah DeMyer at some point prior to November 1786. This information was seen in a document dated March 23rd 1791 where Jury William Dederick in his Last Will and Testament executed on November 11th 1786 gave to his daughter Hannah Conyes the wife of Jacob



Jacob Conyes Stone house was built in either the mid or late eighteenth century in Mount Marion in Ulster County, New York. Eave wall seen here was the original rear wall of house. Roof dormers and most of eave wall wood elements are not original.

Conyes a certain tract of land that consisted of 55 acres. The land was apparently 14 sided and was located within the bounds of the town of Kingston. The land stood near a bend in the Plattekill. It was mentioned that Jury Dederick obtained the land from Jeremiah DeMyer. Thus the March 1791 deed establishes the fact that Jacob Conyes was the owner of the land about one half dozen years after the end of the Revolutionary War.

A Few Papers of Jacob Conyes – Land Records

Two other papers of Jacob Conyes were discovered. One is an indenture dated May 10th 1796 for a tract of land of 46 acres that was situated on the Plattekill within the bounds of the City of Kingston. This refers to the Lindquist property. Another document was found (Trustees Book Number 7 Page 238) for a tract of land of 30 acres in the Town of Kingston that was issued to Jacob Conyes dated January 31st 1805. This document includes a citation for Lot Number 76 on a map. This land is depicted on a circa 1810 map (*see detail at right*) that shows hundreds of tracts of land. This may be the “Kingston Commons.” The land is above the creek that at one point splits off where another smaller creek or kill empties into it. Schoolhouse Road would seem to be in the area where there is a designation for Lot Number 76 and this is the location of the land of J. Conyes of 30 acres. Judging by the relative positions of the present day creek with the approximate location of the Lindquist land and comparing it with the 1810

*Circa 1810 land division that may be “Kingston Commons.”
Document is from Archives of the Ulster County
Records Center in Kingston.*





“A Map of the Corporation of Kingston in the County of Ulster the 27th Day of April 1771” by James Clinton.
Map is from Archives of the Ulster County Records Center in Kingston.

map the land so indicated may be where the Lindquist property is located. There is another tract of land above Number 76 that is lot Number 58 that contains 32+ acres of land of J. Conyes.

Another map (*see detail at left*) was found in the archives of the Ulster County Records Center in Kingston. This is “A Map of the Corporation of Kingston in the County of Ulster the 27th Day of April 1771” by James Clinton. There is a bit of green color on the map. This map shows how the Esopus splits off from the Hudson River in the area of Saugerties which then makes a few turns. Above the first turn that is south of Saugerties a few houses are depicted. One of the houses may be the Lindquist house. If a comparison is made with this map with the 1810 map certain similarities can be seen. The April 1771 map may be one of the earliest maps indicative of the area where the Conyes-Lindquist land is located.

19th and 20th Century Landowners

Mary Lindquist extended the Chain of Title back to the time of the Conyes family ownership. At least five members of the Conyes family owned the land – Jacob (1813), Zacchariah (1863), Jacob Henry (1886), Jason (1917) and Austin 1937. Other property owners were August and Johanna Leier (prior to August 1939), Henry Schroeder and William C. Forester (November 1970).

William C. Forester and wife Irene resided in Harrington Park, Bergen County New Jersey. The land that consisted of one tract situated in Saugerties contained 57 acres more or less. The neighboring property owners of the land parcel were Archie Van Benschoten, Matthew Brink, Freemont Davis and Clinton Finger. The land also touched the Vly Kill and the Plattekill Creek.

Then in an Indenture dated February 11th 1972 it is stated that William C. Forester and wife Irene transferred land to Kenneth Lindquist and wife Mary Alice Lindquist both of Saugerties, Ulster County, New York. Thus the Lindquist family has owned the property for nearly 40 years. The land consisting of one tract is situated in Saugerties that contains 57 acres more or less.

Architecture of the Jacob Conyes Stone House

The Jacob Conyes stone house was documented on August 27th 2009. An emphasis was particularly made to record various elements of original features of the house.

The Conyes house seen a few hundred feet east of the main road was strategically located on the land by the builders dictated by the aspirations of the landowner. The house is seen at the edge of a meadow that includes the Vly Kill. This was a tradition that was followed in much of the eighteenth and nineteenth centuries in many rural areas in the northeast and beyond.

The stone house is a one story banked structure that is gable ended with full attic and basement. It seems most

likely that a kitchen was included in the design of the basement as the slope of ground afforded the inclusion of such a room. Not all Dutch related houses are true bank structures in Ulster County but the Jacob Conyes house is one of them.

The original front of the house faced the Vly Creek at the east. However, the east wall is now considered the rear of the house. The owner claims that a road appeared at one time perhaps more than 175 years ago just east of the house. Now that road is completely (visibly) gone although remnants of it may still exist under the top surface of the ground.

Pertinent Directions

The side or eave wall that now faces the circular drive-way faces twenty degrees North of West – or nominally West. Thus all directional references seen below are the following – the end or gable wall closer to the main road is South, the eave wall closer to the Vly Creek “below” the house is East, the end wall closer to the large frame addition of the house is North and the eave wall closer to the garage “in back of the house” is West.

After the Lindquist family acquired the property a number of changes have been made to the house. The owner has documented many of those alterations that are included in a large folder that she has accumulated through the years. An arsonist burned down an out-building (a barn?) in the mid 1970s.

Exterior Considerations

The exterior dimensions of the house are the following: each eave or sidewall is 34 feet 3 inches and each end wall is 26 feet.

The exact position of the roof is not original to the house as the roof was raised by about one foot by the present owner. However, the slope or pitch of the roof is about equal to what was originally present. The roof dormers are not original.

Each exterior wall will be discussed separately below with their attendant features.

West Side Wall

There is a drop of land at approximately the north half of the house that allowed an entrance to be included on the north end wall at the basement level. The land drop also afforded a condition where two almost side-by-side windows could be positioned on the basement level on the west wall located toward the north end wall. At least one of the two windows is not original to the house. Also, each window in their present location may not be original. Only one window may have originally appeared to the left of the door. Such side-by-side windows are virtually never original to the fabric of an eighteenth century vernacular house.

An almost centered non-original door is seen on the front (west) wall. The window to the right of the door has an old frame (original?) and is pegged in its upper corners. Above the door and right side window is a latter added roof



*The Red Cedar (*Juniperus virginiana*) is located at the west side of house. Tree lends the name to the old homestead – Red Cedar Farm.*



The original front wall at east side of house at the basement level is seen toward its north end. Window has a 15-over-10 arrangement and there may have been a bolkozyn here originally.



overhang that is almost three feet wide and 16 feet long. Quoins at both corners of the front wall are present.

Toward the northeast corner of the house is the old cedar.

South End Wall

Stone appears to the peak and there are two attic level windows with modern frames. The upper roof edge has a non-original overhang. One first floor window is seen at the right. No window appears at the left as the fireplace on the first floor precludes such a positioning. Quoins are again seen at the rear corner.

East Side Wall

The east side wall was the original front or façade of the house. There are two first floor windows and only the right window frame seems to have pegged corners. The stone with the date of 1792 and a number of carved initials appears between the two windows. Curiously the right hand end of the stone is very distinctly angled and the reason for the acute angle is not known.

On the basement level a barred window with original frame is located at the left side. The window frame at the right has pegged corners and the frame may also be original. The last frame should be closely examined at some point for discernment that a former casement window was possibly present at one time. A former window (now filled in with stone) of quite small size is seen at the right side.

North End Wall

Stone only appears to a level about seven feet or so below the roof peak. This trait of stone at an end wall that ends six or seven feet below the roof peak is seen in a number of Ulster County stone houses the exact number of which is not known. It may be that the stone ended at the level of a collar beam (horizontal beam between rafters in a rafter pair) at the end wall. One or two stone houses in Bergen County, New Jersey have this distinctive trait.

There are two attic level windows and the frames may be original but not the sills. There are no first floor windows. At the basement level the only wall opening is the door at the right and the only possible original wood element may be the top rail or horizontal wood piece above the door.

Interior Considerations

The house consists of three floors – first floor, attic and basement. Each floor will be discussed separately.

First Floor

The present-day floor plan of the first floor is such that there are three room areas – a full house width north room, a longitudinal hall at the west and a south side room. The full plan as such is not original to the house.

North Room

This room is 14 feet 9 inches wide and stretches the full width of the house. The ceiling height is 7 feet 5½ inches.

Stone of north end wall of Conyes house terminates about six feet below the roof peak. Such stone disposition is seen in many Ulster County houses. The opposite end wall has stone that ascends to the peak. Editor's note: The top six feet was clearly filled in with stone after original construction.



Four exposed red painted ceiling joists are seen and all are beaded at their lower corners. One beam is 10 by 5¾ inches in cross section and this size is not at all large by Ulster County standards. Many houses in the county have joists in the 12- to 14-inch in height range and sometimes larger. One ruinous stone house south of Saugerties, at the west side of County Route 31, has a joist that is 18 inches in height and the wood is likely tulipwood. The “hood” beam (beam closest to the end wall) in the Conyes house has two attached short longitudinal beams that mimic trimmers (associated beams in jamb-less fireplaces). The two beams are 5 feet apart where normally a space of 8 to 9 feet between trimmers is seen.

The two west sidewall windows are 12 over 12's and they have non-splayed window sides or reveals. In Dutch-American houses reveals are commonly splayed. In distinct contrast reveals in stone houses in German settled areas in southeast Pennsylvania most often have parallel reveals. This condition in the Conyes house suggests that these windows may not be original. No woodwork is original. All visible wood elements of the fireplace are also not original.

The east wall window with splayed reveals is a 15-over-15 and panes are each 7 by 9 inches in size. This two-inch difference is a very common feature in many eighteenth and pre Civil War nineteenth century houses. Muntin bars or thin wood pieces that separate the windowpanes are a little less than ¾ inches wide. It would seem unlikely that the window is original to the house. A cross window or *kruiskozyń* may have first been present.

Flooring is almost wholly original. Boards that are up to 20 inches in width are secured with wrought nails. The wood is hard pine and was likely obtained locally.

At the southeast corner of the room is a staircase that ascends to the attic. This staircase that is not original was likely installed in the mid to later half of the nineteenth century. The original location of the staircase or entry way into the attic is not exactly known.

Hall

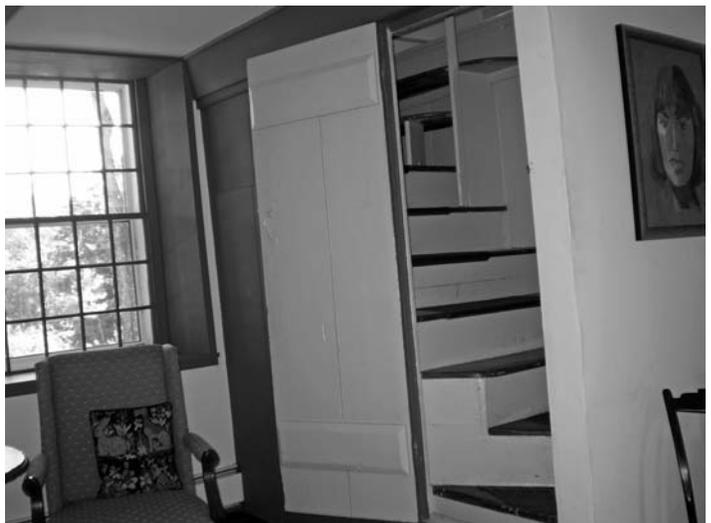
The hall that appears at the west side of the first floor is 5 feet wide and 14 feet 9 inches long. The long side extends across what is now the front of the house. There are three exposed ceiling joists that have beaded corners. One joist is 10 ¼ inches by 5 ¼ inches in cross section. All four door entries into other room areas have trim that is not original. Front door is also not original. But the flooring is all authentic and is hard pine and boards are up to 13 inches wide.

Evidence exists that there was a partition wall in the hall as there is a filled-in floor space or block in the flooring that might indicate the former presence of a door stud or small post. So it is likely that the full original floor plan has



Red joists adorn ceiling of north room on first floor of Conyes house. These joists are quite small by Ulster County standards and are only about 5 by 10 inches in cross section.

On the first floor at north end of house is non-original staircase that ascends to the attic. It was likely installed in the mid nineteenth century.



not been maintained on the first floor. Thus the hall as such is not authentic to the house.

South Room

The south room is immediately east of the hall and south of the north room and so the room does not stretch the full width of the house.

The door entry to the room has trim that is not original. Three exposed ceiling joists are seen and are beaded at their lower corners. One joist is 10 by 5 ½ inches in cross section.

The room has an end wall fireplace and their inner sides are severely splayed. Fireplace opening is 6 feet 6 inches wide and 3 feet 6 inches high and 2 feet deep at the top edge and 21 inches at the bottom which says that the back wall is angled. Again trimmer like beams are seen at the side of the “hood beam” and are separated by about 3 ½ feet. The fireplace wood surround is quite old but may not be original. The built-in closet at the right side of fireplace is not authentic.

Attic

The top floor level was referred to as the attic in the original use of the term in Dutch-American one or one and one half story houses. A modern home-owner may refer to the attic by use of another term such as second floor. In this report the original use of the term will be used.

In the north first floor room a door to the attic is seen. The staircase wall (at the left side of the door) is not original but is quite likely old and associated boards are secured with cut nails. The little door to the closet that leads to the area below the staircase however is not old. The door to the steps is also old but not original to the house.

The attic is now composed of three rooms with an access hall and a bath. Almost nothing in the attic now exposed is original. It is very likely that the entire attic area was originally open – that is – with no wall partitions.

All exposed flooring is original and boards are up to 18½ inches wide and are secured with wrought nails.

The rafters can only be seen by means of opening the hatchway in the ceiling of the hall. Rafters are oak (*Quercus spp.*) and are 4½ by 3½ inches in cross section. A close examination of the rafter surfaces needs to be done to determine if they were hewn or milled (sawn). No collar beams or horizontal tie beams that connect rafters in a rafter pair can be seen. But full exposure of the total lengths of the rafters might reveal empty lapped dove-tail mortises or in situ stubs where collars may have been originally placed.

Basement

The basement consists of a finished room at the north and a staircase to the first floor and an unfinished area at the south end.



Ceiling joists stretch across full width of house in finished north room in basement. Stenciling was applied to both joists.

Finished North Room

The finished room at the north end of the basement stretches the full width of the house and is 14½ feet wide. The room area has a ceiling height of 7 feet (not original height). Two beaded ceiling joists are seen. One joist is 10½ by 6 inches. Both joists are now painted with stenciling.

Except for an area about 6½ feet wide (from the east wall) most flooring appears to be original and boards are up to 18 inches wide. This flooring would dictate that the area was originally conceived as a room area.

All elements of the fireplace seem not to be authentic. This room very likely originally had a cooking fireplace.

The east wall window that is a 15-over-10 is very old but not likely original. A *bolkozyn* could have been in this position. Window panes are 7 by 9 inches and muntin bars are ¾ inches thick. The west wall windows are not original.

Staircase

The entire staircase area is not original.

Un-Finished South Area

The south “room” area is an un-finished space and has been such since the construction of the house. The area stretches the full width of the basement and is 11 feet 7 inches wide.

Two hewn oak ceiling joists are seen and are each 9 by 7½ inches in cross section.

In many Dutch-American houses harder and stronger oak was often used as ceiling beams in basements. However, on first floors less strong but more finely finished timbers were often utilized. For example, in many Ulster County houses pine was often used and in Bergen County and Rockland County tulip wood was very often the species of choice. It is interesting to note that pine was used in the finished basement room (with fireplace) of the 1720s Ariaantje Coeymans stone house in Albany County while oak was the wood used in the un-finished basement area. There was an obvious intent in the mind of the builder.

The east wall has an original barred window with vertical bars in place. Thirteen bars remain and three bars (at its north end) were removed at one time. All bars are "set on the diamond." The window frame is authentic and is 43 inches long and 18 ½ inches high. Corners are pegged.

The fireplace support on the south wall is 8 feet wide and the opening is 46 inches wide, almost 6 feet high and 46 inches deep. The support at the top is straight across with five thick pieces of wood. Three of these wood pieces or beams have angled cuts at their east ends which may represent the cuts that were actually made in the forest or perhaps at the house building site. Such angled cuts on fireplace support beams are occasionally seen in houses in the northeast. These beams could at some point be dendro-dated. On the inner sides of each stone support wall are two wood pieces that acted as supports for shelving as places of storage.

Summary and Projected Date of Construction

Although the Jacob Conyes house has been much altered in the last 150 or more years a discussion of this house is still important due to the fact that the specific size and lay-out of the house is very unusual in the Ulster County area. There are very few houses that have such proportions and have a banked condition. The house may be one of the earlier houses in the area. Judging by most area standards the builder and owner must have faced challenges and conditions that were not at all normally faced at other homesteads in the eighteenth century and even beyond. It is not known what these unusual situations were but all that is realized is that the house assumes a very unusual appearance.

What is easily seen and understood is that the Conyes stone house has suffered many changes since the mid nineteenth century. Major areas of alterations are the changing of some of the original exterior wall openings and also the floor plan of the first floor. But the original wood-work has perhaps been sacrificed the most - especially the interior trim of windows and doors. This last aspect would have been very helpful in more closely approximating the actual date of construction than what is provided below. Despite certain losses, it seems certain that the authentic ceiling beams remain intact in the house.

The fact that the floorboards in a few parts of the house have wrought nails almost definitely indicates that the house pre-dates 1810, but possibly indicates a date of pre 1790. Since the date on the east wall stone is 1792 (although likely not the original construction date of the house) the pre-1790 date estimate is likely correct.

The slope or pitch of the roof is rather steep and in general this aspect would indicate a date of about 1780 or possibly even earlier. The steepness of a roof on a house is not always a reliable indicator of age of construction but generally it is.

A definite general aid in determining the construction date is the certain presence of two windows seen on the

east side wall. A window sash (a replacement) that is five windows across (a 15 window pane sash is a 5 by 3) very often indicates a construction at some point in the first half of the 18th century depending on the house. As it is there are two windows in the house that have window sash that have five panes across their tops. One of these is the 15-over-15 window on the first floor on the east wall. The other is the 15-over-10 basement level window on the east wall.

Presence of *Bolkozyn* and *Kruiskozy*

A five-window pane sash (across its top) is very often an indication that a casement window was the first window in place and that the five-pane across window was a replacement of the original window. A distinction however should be made. The 15 over 10 window cited just above may indicate the presence of a *bolkozyn*. This is a two-section casement type window where a leaded casement appears at one side and is shuttered and/or leaded casement on the other half side. Between the two half sides is a stout vertical wood mullion.

The 15 over 15 window is of quite substantial size and might indicate the presence of a *kruiskozy*. This casement type window has four parts - two upper halves and two lower halves. The wooden dividing members - the middle mullion and the middle horizontal rails form a cross, hence the name cross-window. The two uppers were most often casements and the lower two halves were shuttered (some of this information is from William McMillen). There is a magnificent specimen of an original cross -window that has survived in the Coeymans house in southern Albany County where the lower openings never had glazed casements. The presence of a cross-window most often indicates the house in question dates from before about 1730 or so. The appearance of a *bolkozyn* can indicate a date of construction of up until about 1760.

If the above description and presence of original windows before replacements is correct then it would appear that there is a good chance that the Conyes house may pre-date about 1730. On balance, however, it would seem that the house possibly dates to the mid-eighteenth century - or 1730 to 1760. It may be noted that the Bevier-Elting house in New Paltz on Huguenot Street has a five pane wide window on the front end wall. A casement was replaced at that location. This house dates to about 1720.

But there are two other aspects that may point to a date of construction a few decades after the date range just offered. As Rob Sweeney points out the joists are in general of small size. Houses built in the mid eighteenth century often have joists that are considerably larger than that seen in the Conyes house. The beads on the joists are also small for a mid-eighteenth century house. The second is the apparent fact that the house has no direct evidence of a jambless fireplace. It is more probable that a house built 1730 to 1760 would possess a jambless fireplace than a jambed one. So, unfortunately, there is conflicting evidence as to what the basic date of construction might be projected to be. ■

Around the Neighborhood

By Ken Walton (photos by author unless otherwise noted)

With the warmer weather of summer, comes more opportunities to visit historic houses. There are the usual standbys, the stone houses of Huguenot Street, Hurley Stone House Day and now Saugerties completed its second annual stone house tour, but other towns are rediscovering their heritage along with the value of sharing it with the general public. Garden tours in the various townships have always been popular during this season and now we are seeing more of them being combined with historic houses.

This year in Rhinebeck, the Chancellor Livingston chapter of the Daughters of the American Revolution (DAR) and Museum of Rhinebeck History sponsored a tour of five private gardens and three historic houses, one being the General Richard and Janet Livingston Montgomery House at 77 Livingston Street in Rhinebeck that the DAR chapter owns. Judge Henry Beekman, Rhinebeck's patentee, offered this modest cottage to his granddaughter, Janet Livingston and her husband Richard Montgomery at their marriage in 1773 to live in while their Rhinebeck estate, Grasmere, was being built. General Montgomery never saw the estate completed as he lost his life during a failed attempt to capture the walled city of Quebec, Canada, December 31, 1775. As a brief sidebar, in 1802, she built a new home with bountiful orchards and farmlands, "Chateau de Montgomery" (now known as Montgomery Place) in Annandale on Hudson. This house is now open for the 2010 season after a very lengthy restoration. So if you should get a chance, taking a historic house and garden tour in a local town is a great way to spend a day.

In the Neighborhood

After a lapse of more than thirty years, the LaGrange Historical Society decided to bring back a Historic Home and Garden Tour in their Dutchess County town last June. It had a great variety of different structures such as the Freedom Plains Presbyterian Church built in 1828, a schoolhouse going back to 1862 and the Grange Hall as well as some very interesting homes with a variety of historical backgrounds.

On Freedom Road, directly across from Mountain Road, there is the Brown-Buck Homestead, which dates to c.1762,



Known as the Brown-Buck Homestead, the small wing to the left was built c.1762 by Peter Dop, a Palatine from the Rhinebeck area.

The Brown-Buck is of H-Frame construction.



when Peter Dop, son of a Palatine Immigrant, came here from Rhinebeck. He and his wife Gertrude Cramer had seven children and the house they lived in is now the rear wing of the current house. This wing is now the kitchen. He leased the 66-acre farm for two fat fowls a year. It was the smallest of the Beekman Patent farm lands. Around 1780, David Anderson from Frederickstown in Dutchess County (now the area of Lake Mahopac, NY) took over the lease for 20 fowl. John Brown was the next tenant around 1791-5 and purchased the farm in July of 1803 from Gilbert and Martha Livingston, with the deed recorded April 24, 1827. John married Jane Dusenberry and were early members of the Freedom Plains Presbyterian Church, where they are buried. They had four children. Descendant Anna B. Dunkin sold the homestead to Henry C. Downing and he sold it to Martin TenHagen on May 2, 1881 for \$6,850. TenHagen's daughter, Grace, married Vincent Buck who bought the farm on March 22, 1911. Vincent and Grace had four sons, among them John Lossing Buck who married Pearl Sydensticker in China in 1917, and local historian and genealogist, the late Clifford M. Buck.

The present house was likely built in stages by Brown, with the southern portion built first and has a cellar. The northern half of the attic has unsawn trees as rafters, and is interpreted as the second story was added on this end first. The larger house was built separately from the Dop house and were joined together c.1870. The house originally had four fireplaces. In 1931, after Pearl Buck's notoriety from "The Good Earth," she combined the farm hand's room in the back of the house into the living room, restored the fireplace, added the one-story addition on the north side of the house, and planted the orchard north of the highway.

Pearl and John Buck spent their last time together in Dutchess County on Thanksgiving 1934, after which they divorced and Pearl became Mrs. Richard Walsh.

The current owners purchased the home and 10 acres of the farm in November, 1971. The outhouse building once housed a generator and served as a smokehouse. Today, it is used to store tools with the three-seated necessary still there. Their barn was not part of the tour, but they had the door open and we were allowed to look inside. To my surprise, it is a Dutch H-frame barn, but of what period I do not know.

In the research conducted in 1974 by the late Emily Johnson, "Crossways" at the



"Crossways" is considered the oldest house in the Town of LaGrange. The center portion was built c.1730 and has a long history associated with it.



The James Alley House (c.1770) on Todd Hill Road, LaGrange. The exposed cellar on the right side of the house was the kitchen, now converted into a family room.

intersection of Route 82 and Barmore Road is thought to be the oldest surviving building in the town of LaGrange. It is thought the center portion of the house to be built c.1730. The land on which it stands has been traced back through all its owners to Henry Beekman, who received the original Beekman Patent in 1697. The roster of names of the owners and those associated with the property

includes, Livingston, DePeyster, Hake, Aaron Burr, Stuyvesant, and Hamilton Fish. Samuel Hake, once owner of this house, was an officer during the Revolutionary War.

The southern section of the house was added c.1800 and the northern section sometime shortly after that. The more recent additions are to the rear of the building. Among the features of the house

are the “borning room” and a spirit closet, very wide floor boards and original latches and strap hinges. The fireplaces were relied upon as the sole source of heat during the winters right up to 1969. At various times in its early history, “Crossways” was also an inn.

One of LaGrange’s surviving Quaker families is the Alley family who were members of the Oswego Friends Meeting House (c.1760), which still stands at the intersection of Smith & Oswego Roads in Unionvale and was once a part of the town of LaGrange. The family maintains the thriving local Agway in town. The James Alley farmhouse was originally constructed circa 1770. It is near the end of Todd Hill Road on the right side of the road just before reaching the Taconic Parkway. Additions made in the mid-19th century and in 1975 were followed by a renovation in 1982. At the time of the tour, it was being advertised for sale. The cellar kitchen has been converted into a family room with the Dutch door and original fireplace still intact. Among the outbuildings is a 20th century barn to the south of the house and to the northeast an older generation barn still stands although in rough shape.

While the current version of the Floral Home at the corner of Route 82 and Oswego Road looks quite Victorian and rambling, the original structure, in fact, is a mid-18th century house (c.1762), although during the tour, the current owner was unable to point out the oldest section. For several generations, this was the original homestead of the Moore family, who also ran a mill across the street along the Wappingers Creek and gave the hamlet that sprung up around it the name of Moore’s Mill which the area is known as today. In the late 19th century, Miss Susan Moore ran this place as a boarding house and was quite popular for the young women of Vassar College to come here to vacation. The ice house nearby has been converted into an apartment.

The grounds around all these places were spectacularly landscaped and visitors were welcome to wander about the properties as well as other newer houses with splendid gardens were also on the tour making for a complete day of indoor and outdoor gazing. While the season is still upon us, consider taking one of the many tours held in various mid-Hudson Valley towns.

Quite coincidentally, as mentioned above, during the LaGrange tour, it was a pleasant surprise to discover the Palatine house of Peter Dop. The quest this year to



TOP: This rambling Victorian, known as the Floral House, has its roots in a simple frame house built in 1762 by the Moore family.

ABOVE: The Nicholas Emigh house (c.1740) in Unionvale

BELOW: Hendrick Martin house (c.1750) at the end of Willowbrook Lane in Red Hook



discover more Palatine homesteads has led to more finds. Not far from the town of LaGrange, in Unionvale at 2211 Clove Road (CR 9), but hidden from the road is the quaint stone house of Nicholas Emigh. The chimney is marked with the initials N E and the date 1740, but it is my belief this marking is of a much later date. The exterior is unaltered by any later trimmings, dormers or additions giving it looks the "old world" charm.

Heading back north to what is considered more Palatine country, little did I realize that there are actually two Martin stone houses in Red Hook. The Gotlieb Martin house on Route 9 just north of the village is well documented in various publications, but a little further north, tucked down at the end of a road named Willowbrook Lane, is the Hendrick Martin stone house sitting on a historic farmstead comprising of a New World Dutch barn and has its own New York State historic marker in its front yard.

The Nosy Neighbor

Taking the tour through the town of LaGrange highlighted that Dutchess County has some charming frame houses of which there is little I have been able to discover about them but they have the 18th century "feel" about them. For example, there's a house that sits on the corner of Route 44 and Traver Road in Pleasant Valley. There is a small plaque near the door that states it was built in 1764, but I have yet to find out anything more about it. In fact, I'll wrap up here with a couple of more photos of old houses in the Pleasant Valley / LaGrange area that I would like to learn more about. Anyone wishes to share some trivia about these houses or of their favorite house, drop me a line. ■

For more information about most of these houses, go to www.HVVA.org and click on the "Mapping History" tab. Anyone that can add more information to any of the houses mentioned there, or has any other comments they wish to send, please drop me a line by email at kaw9862@optonline.net or by snail mail: Ken Walton, 12 Orchard Drive, 2nd Fl., Gardiner, NY 12525. On the subject line of the email, please include 'HVVA,' so I can expedite a response. Until next time... happy hunting!



ABOVE: This house on the corner of Route 44 & Traver Road looks like it can tell some stories. Does anyone know its history?

BELOW: Looking for information about this vernacular frame farmhouse at 820 Freedom Road.

BOTTOM: This house has a Poughkeepsie mailing address (6 Smith Rd.) but it's closer to LaGrange. The year c.1803 is marked on the sign above the door, and that is all I know about this house.



Membership info

If you have been receiving this newsletter, but your membership is not current and you wish to continue to receive the HVVA newsletter and participate in the many house-study tours offered each year, **please send in your dues.**

Membership currently pays all the HVVA bills and to keep us operating in the black. **Each of us must contribute a little.**

Membership dues remains at a low \$20 per year (\$15 for Students). So if you haven't sent in your dues or given a tax deductible donation to the HVVA mission, **please consider doing so now.**



Yes, I would like to renew my membership in the amount of \$.....

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A look back



This photograph was taken by Short's Studios of Kingston and Rondout and was likely taken some time between 1907 and 1918, since it's on a divided back AZO photo postcard. Anyone have an idea regarding where this modest house was or is? Contact Wally at wwheeler@hartgen.com

Calendar

Until November 1, 2010

The Schenectady County Historical Society presents "Faces of Schenectady, 1715 – 1750: Portraiture from Schenectady's Past," featuring the portraits of early limners Nehemiah Partridge, John Heaton, and Pieter Vanderlyn. The SCHS is at 32 Washington Ave., Schenectady, NY. For more information go to: www.schist.org or call 518-374-0263.

Sat., August 21, 2010

10:00 AM
The promised adventure to the northern realm, the Washington County tour will feature the wide breadth of vernacular structures in this area. This tour will be a greatly to broaden our perspective regarding specific cultural influences on buildings in our northern reaches. Join us for a full day! Tour to meets and begins at, 2838 State Route 29, Greenwich (Battenville) 12834. For more information call W. Wheeler

Sat., September 25, 2010

10:30 AM – 5:00 PM
The Schenectady Stockade Historic District Tour will be the official HVVA monthly study tour. It begins at 32 Washington Ave.,

Schenectady, NY 12305. Members wishing to tour the houses collectively should meet at the above address at 10:30 AM. Tickets are \$15 each, available on the day of the event. Free parking available at the Community College campus.

Sat., September 25, 2010

The NNI announces its 33rd New Netherland Seminar (formerly the Rensselaerswijck Seminar), which will focus on "The Restoration of New Netherland, 1673 – 1674." It is well known that Stuyvesant surrendered the Dutch colony to the English in 1664. What isn't as well known is nine years later the Dutch regained control of their former possession almost as easily as it had been lost. The speakers will offer perspective on this mostly neglected period in New Netherland's history. Additional info at www.NNP.org

Sat., October 16, 2010

10:00 AM – 2:00 PM
HVVA members will gather at the Persen House, on the corner of Crown and John Street, Kingston in lieu of a monthly study tour to showcase our organization's work to the general public. Please stop in for a visit!

For more information, please check www.HVVA.org