The Society for the Preservation of
Hudson Valley Vernacular Architecture

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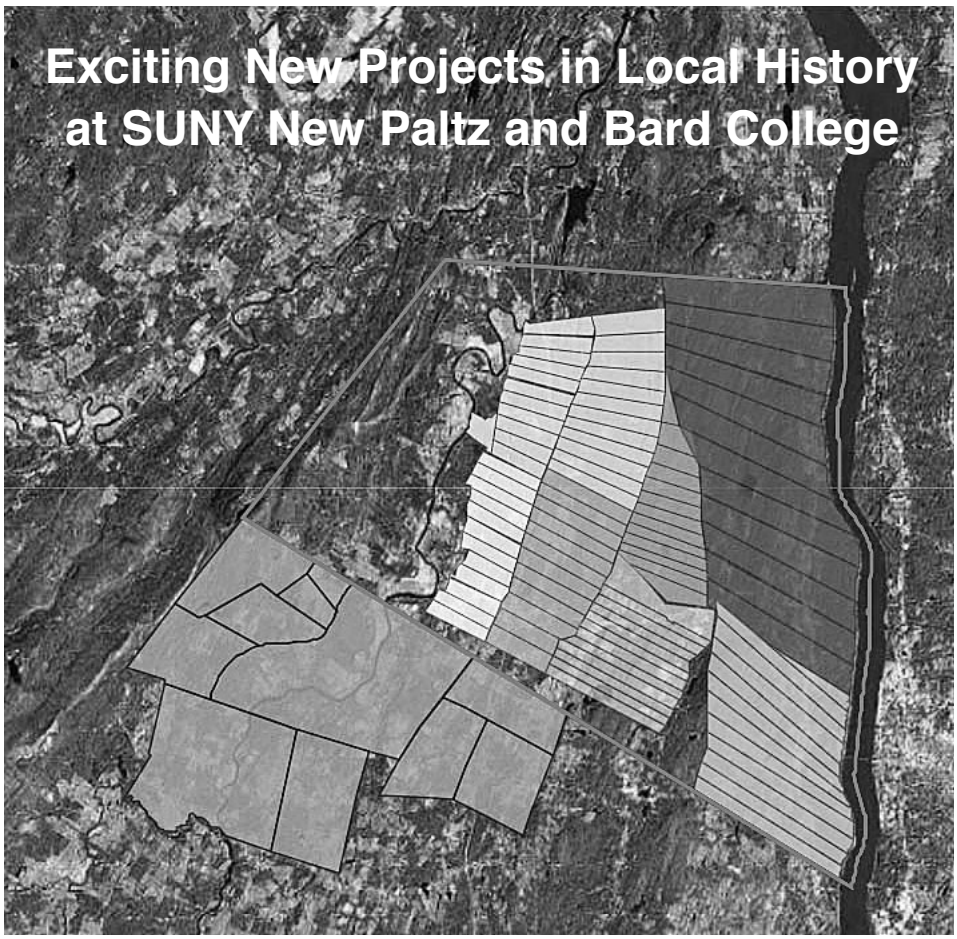


Mapping the New Paltz Patent – 340 Years Later

Working with Carol Johnson and Margaret Stanne from the Haviland-Heidgerd Historical Collection of the Elting Memorial Library in New Paltz, Gregory Krupp, a student intern from SUNY New Paltz's Geography Department, has georeferenced the plan of the original patent and its early divisions to current parcel maps. These divisions were made by the patent's twelve proprietors, since recalled as the Duzine, and each contained twelve lots, one each for the families. In this way the original town was gradually partitioned in an orderly grid plan as indicated in the accompanying illustration. (The lots below the patent's southern line represent the spread of settlement of two of the New Paltz families; the divisions made on the west side of the patent are still to be determined.) Krupp was able to identify old boundary and plot lines combining a variety of computer mapping tools and aerial imagery with old deeds, maps, town records, and stone walls.

Greg Krupp presented his map for the first time at the Elting Memorial Library on November 7, 2017. A second presentation is planned for Saturday February 17, 2018 in Deyo Hall, Broadhead Anenue, New Paltz. The map is available at http://arcg.is/aueia.

(Continued on back page)

Hudson Valley Plantation Houses – Part II

By Neil Larson

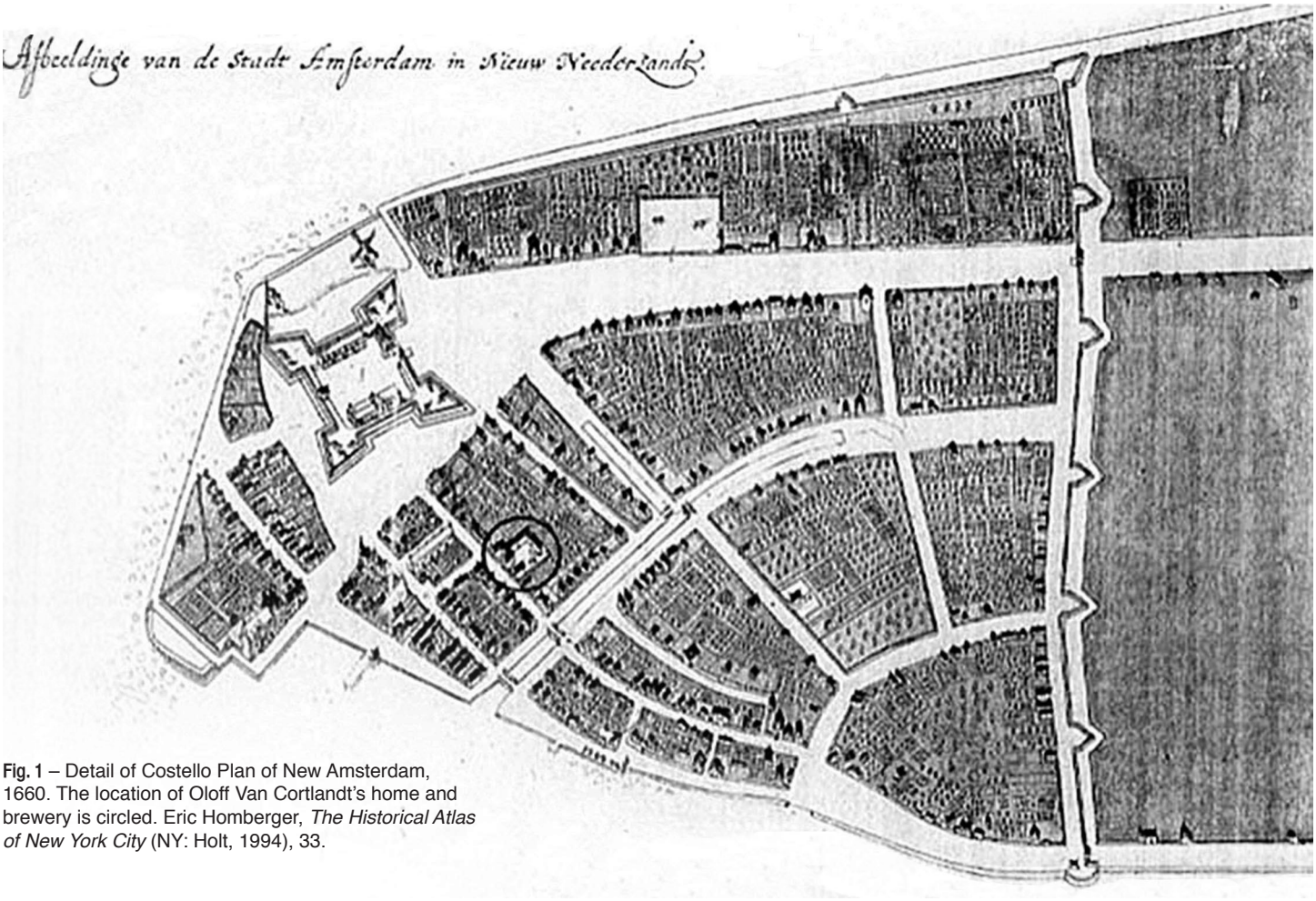


Fig. 1 – Detail of Costello Plan of New Amsterdam, 1660. The location of Oloff Van Cortlandt's home and brewery is circled. Eric Homberger, *The Historical Atlas of New York City* (NY: Holt, 1994), 33.

As stated in Part 1 of this article, the country did not exist in isolation of the city in the 18th century. (And as we know, it still doesn't.) The two were linked within an intricate social and economic system that was based in the city. So was the architecture, which was expressed particularly in the design of dwelling houses. Thus, any consideration of the plantation house begins in the city where merchant plantation owners had their primary residences. Unfortunately, it seems that less is known about dwellings in the city, where progress has been ruthless, than those in the country, where at least a few interpretable objects still survive. And it appears that these early city residences were virtually wiped out before any historians thought to record anything about them.

City Houses

One of the earliest accounts of architecture in Manhattan is that of Dr. Benjamin Bullivant, of Boston, who visited there in 1697. He was entertained by Benjamin Fletcher, the colonial governor, who took him to see the first Trinity Church, which was under construction at the time. The governor also introduced him to Abraham de Peyster, who had been mayor of New York from 1691 to 1695 and had a new residence that Bullivant termed "a noble building of the newest English fashion." According to the doctor, the city's "auncient buildings were very meane," but "most of theyr new buildings are magnificent enough."

> …ye fronts of red and yallow (or flanders) brick Lookeing very prettily, some of them are 6 stories high & built with a Gable end to ye front & so by Consequence make Very narrow garratts. the 3d story is usually a warehouse, and over it a Crane for hawleing up goods. The Lower part is comonly Very substantiall & neate. The Sealeing usually of well smoothed boards, betwixt Joyces as large

> as our Brest sumers & kept so cleane by frequent washing with soape & sand, that indeed makes the Roome very pleasant. The windows are high & large, as are the stories, ten or 12 foot ye first the casements of wood at bottom windows, and without, strong and thick shutters. The chimneys without Jawmes, hanging like the Topp of a pulpit, but usually a good rich fringed callico, or other stuffe halfe a yard deep at ye edges, with Dutch tyles on each side of the fire place, carried very High They also tyle theyr sides of ye staircase, and bottom of windows… most bricked houses have ye date of the yeare on them, contrived of Iron cramps to hold in ye timber to the walls.[1]

Through this man's eyes, the transformation of New Amsterdam, with its small-scale, impermanent architecture modeled by the simple specifications of the Dutch West India Company, into English-governed New York with a prospering merchant class ready to live up to their elite status. From Bullivant's account, it appears that, in this first wave of rebuilding, the traditional Dutch mode of architecture – multi-story front-gable brick houses with stores at street level and attic warehouses – was preserved, yet at a new enlarged and aggrandized scale that he associated with the English.

The Costello Plan of New Amsterdam, first drawn in 1660, depicts the house and brewery of Oloff Stephensen Van Cortlandt on Brower, later Stone, Street just east of the fort and west of the *Heere Gracht*, or canal ***(Fig.1)***. A few descriptions of this property have been published, and while their veracity is questionable, they sustain the image of the Dutch architectural style, which is entirely plausible since Oloff Stevenson was of the first generation of Dutch colonists in New Amsterdam. In his *Reminiscences of the City of New York and Its Vicinity*, Henry Dawson wrote that the Van Cortlandts lived in "a good old double stone house, with little windows, immense fire places, and a steeple roof." [2] In an another account, Mrs. John King Van Rensselaer pronounced that a contract for the house had been preserved and described the edifice only as a "quaint-looking house… built after the custom of Patria, with glazed bricks imported from Amsterdam… [and the] roof sloping with the gable end to the street, a fashion that struck all foreigners with astonishment…" [3] Van Rensselaer also wrote that "Not satisfied with her pleasant town-house, Madame Van Cortlandt… influenced her husband to purchase thirty morgens of land on the Hudson River, overlooking the Kloch, at Canoe Place… and when purchased, March 12, 1646, was a beautiful rural retreat, with a magnificent view of the harbor and Hudson River." [4]

Oloff Stephensen Van Cortlandt died in 1684. During the lifetimes of his two sons, Stephanus and Jacobus Van Cortlandt, New York expanded greatly and many of its new buildings reflected the maturing of its social establishment and the spread of the Classical taste in Europe and its colonies. One traveler remarked in 1744 on how the city was taking form, but the enduring presence of the old Dutch style still "astonished" him.

> The city makes a very fine appearance for above a mile all along the [East] river, and here lies a great deal of shipping… I found the city less in extent, but by the stir and frequency upon the streets, more populous than Philadelphia. I saw more shipping in the harbour. The houses are more compact and regular, and in general higher built, most of them after the Dutch model, with their gavell [sic] ends fronting the street. There are a few built of stone; more of wood, but the greatest number of brick, and a great many covered with pantile and glazed tile with the year of God when built figured out with plates of iron, upon the fronts of several of them. The streets in general are but narrow and not regularly disposed. The best of them run parallel to the river, for the city is built all along the water, in general.[5]

A few years later, Swedish naturalist Peter Kalm visited the city and astutely described the changing scene. He saw that some dwellings "had, in the old style, turned the gable end toward the street; but the new houses were altered in this respect. Many of the houses had a balcony on the roof, on which the people used to sit evenings in the summer season; and from thence they had a pleasant view of a great part of the town, and likewise a part of the adjacent water and the opposite shore." [6]

J. Ritchie Garrison has provided a good explanation of the Anglo-Dutch sources of Baroque Classicism in New York architecture at the end of the 17th century in his stylistic analysis of Philipse Manor House in Yonkers.[7] In the report, he illustrated the architectural shift occurring in the city with a comparison of details from city views dated 1678 and 1717. The former depicts buildings in the Dutch urban style with their characteristic gable fronts. The latter shows many more houses in a "new" style with their gables turned away from the street and wide symmetrical front

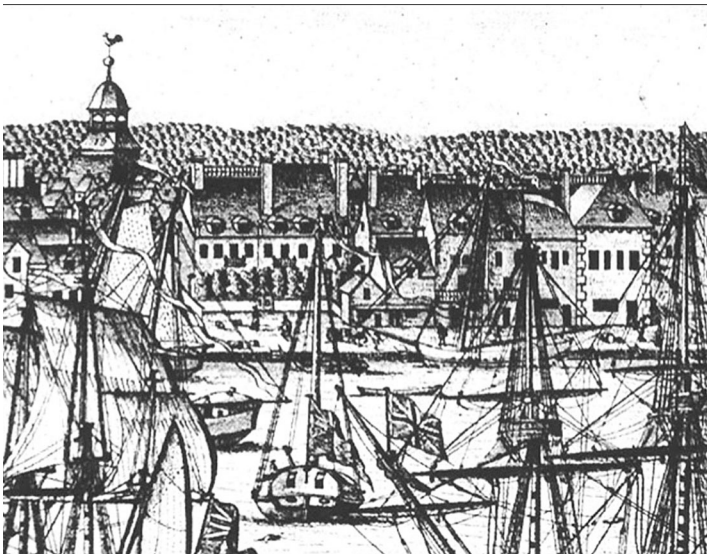


Fig. 2 – Detail of William Burgis's view of the city, 1717.
J. Ritchie Garrison, "Philipse Manor Hall" Philipse Manor Hall State Historic Site (2006), 12.

facades ***(Fig. 2)***. While many historians have considered this change in architecture and material culture as evidence of the assimilation of the Dutch in New York, their conclusions are simplistic and baldly Anglocentric. Recent scholars, like Garrison, have recognized that there were competing cultural identities in New York – even within families and individuals – and that Classicism was not the sole domain of the English. New York society retained a vibrant and dominating Dutch character in the 18th century that was driven by conflicting preservation and modernizing instincts. The genteel Classical taste was adopted conditionally and pragmatically by the elite merchant class, particularly when designing country houses, which proliferated in Britain, and it was the model of the English manor that many (not all) Hudson Valley plantations were conceived. During this period, the Philipses and Van Cortlandts, two of the wealthiest and most influential families in the colony, maintained their old-style city houses, while they built elegant plantation houses in an interpretation of the new style ***(Figs. 3 & 4)***.

Plantation Houses in the New Style: The Philipse and Van Cortlandt Houses

The first Frederick Philipse had amassed an estate stretching 22 miles along the Hudson from the Spuyten Duyvil to the Croton River when he received a royal charter for the Manor of Philipsborough in 1693. His plantation house developed in sections beginning in ca. 1686 reaching its fullest extent with an addition by Frederick Philipse II in ca. 1740. Oloff Stephensen Van Cortlandt's son Jacobus was conveyed land in Yonkers by Frederick Philipse I when he married his daughter, Anna, in 1691. Their son, Frederick Van Cortlandt built a plantation house on this land in 1748.

It is significant that Frederick Van Cortlandt and Frederick Philipse II shared the same namesake. Frederick Philipse, the first Lord of the vast Philipse Manor and proprietor of the Yonkers plantation was the grandfather of both men. Frederick Philipse's grandmother, Catherine, who was his principal caregiver and was his chaperone during his education in England, was also the sister of Frederick Van Cortlandt's father, Jacobus. They were essentially the same age – Philipse was five years older and lived two years longer. They were peers, neighbors both in the city and the country and, probably, friends. And, apparently, the older Philipse taught his close Van Cortlandt cousin much about the architectural tastes he acquired in England. One suspects that they shared workmen as well as ideas. The Van Cortlandt House so closely follows the Philipse Manor House in

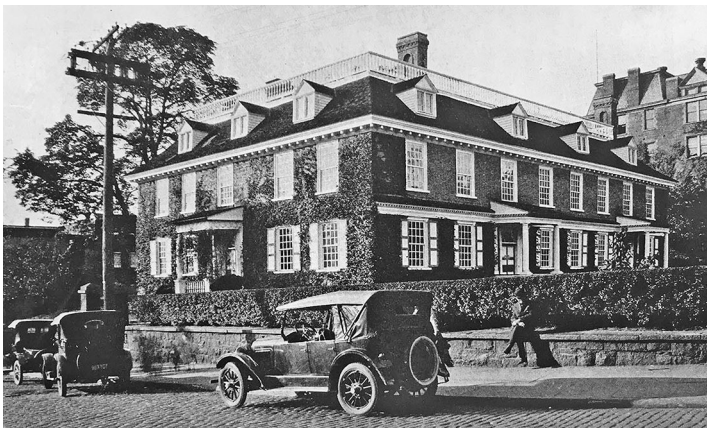
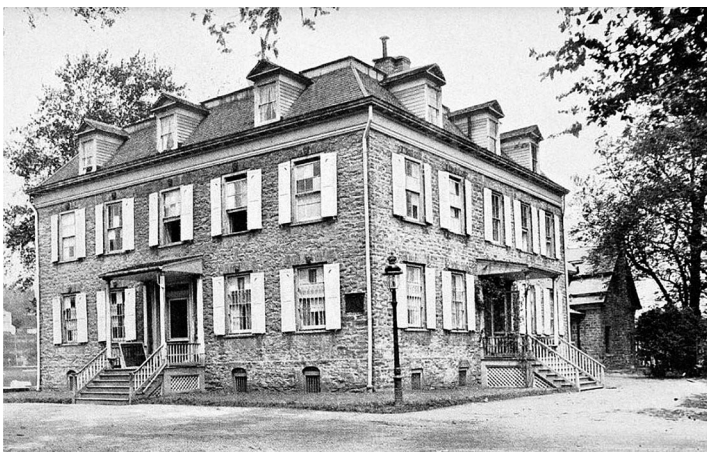


Fig. 3 – View of Philipse Manor House, Yonkers, NY, Photo ca. 1920, from southeast. Harold Donaldson Eberlein, *The Manors and Historic Homes of the Hudson Valley* (1924), between pages 82 & 83.

Fig. 4 – View of Van Cortlandt Mansion, The Bronx, NY, Photo n.d. Screen capture, 12/3/2017, https://twitter.com/discovering_NYC/status/798525968335990788.



form, plan, and design features as to be as near a duplicate as any two houses in the colony.

These mid-18th-century new-style plantation houses were designed as two-story rectangular volumes organized around central axes in bi-lateral planes. Order, symmetry and hierarchy, evincing man's control over nature, were the fundamentals of the new architecture. Exterior fenestration was strictly organized horizontally and vertically; the façade of the Philipse house is slightly imbalanced because of its segmented construction. Both houses had L-shaped plans with wide front facades ***(Figs. 5 & 6)***. In their country setting, they were not constrained by compact dimensions and narrow frontages of established urban lots. This permitted spacious floor plans with two principal rooms divided by a central hall in the front of the house and a dining room and kitchen located in the rear wing. (The kitchen of the Phillipse house is on the main floor while the Van Cortlandt kitchen is in the basement.) Dining rooms were an important new entertainment space introduced to polite houses in this period. Both houses have second entries at the junction of the L providing access to the dining room and kitchen. Fireplaces and chimneys were centered on the rear walls of the front rooms and at the end of the kitchen ell. Perspective views from that corner of the house and ell give the impression of a building of greater mass ***(Figs. 3 & 4)***.

Both houses are constructed with stone exterior walls with brick embellishments in what was then the current taste in London and Amsterdam. Only the Philipse house has its entire front (east) façade constructed of brick. Other houses were advertised as brick in the 1740s, such as a "good brick Dwelling-house" on a farm in New Rochelle belonging to the late Louis Guion; a house "36 by 24 Foot, with a Brick front, two Stories high, Sash windowed, and three Rooms on a Floor" located in Rariton Landing, New Jersey; and "one of the best and most pleasantly situated Lots in the City of Perth Amboy with a good House thereon built with Stone and Brick, having four Fire-places and a Cellar." [8] Brick was a premium material, but it had been long used in the city, particularly on the fronts of both wood frame and masonry houses built in the Dutch tradition. Stone would have been more prevalent in rural settings where, particularly in Westchester County, there was plenty contained in the ground and brick-making not yet established.

Stone had its own aesthetic value as an exterior material in this period, especially among the elite. The

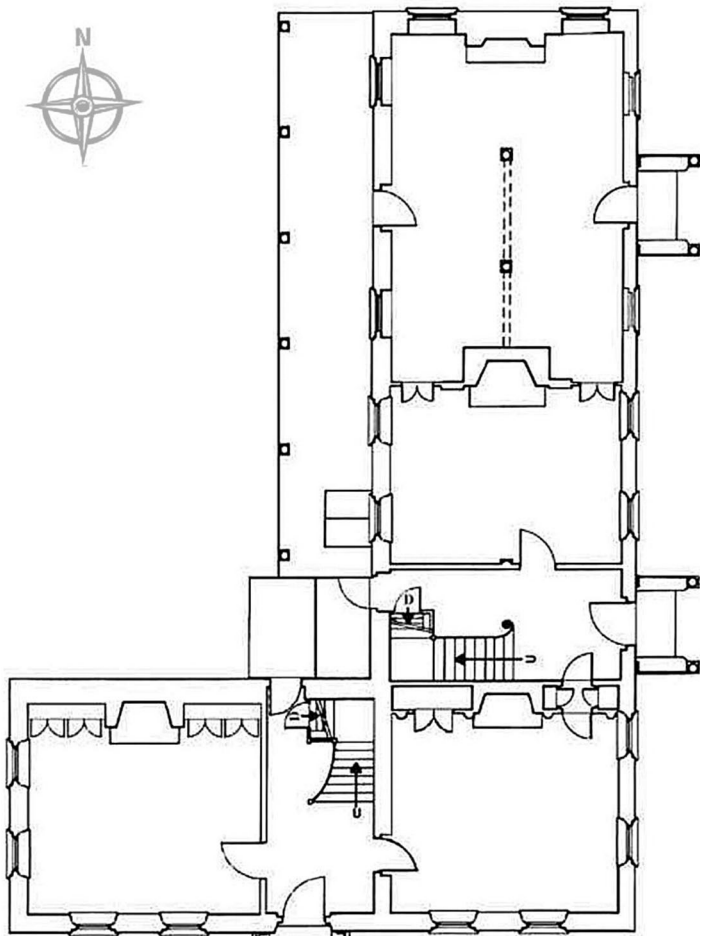


Fig. 5 – Philipse Manor House, first floor plan. Philipse Manor Hall State Historic Site. Screen capture, 12/3/2017, http://philipsemanorhall.blogspot.com/p/blog-page.html.

Fig. 6 – Van Cortlandt Mansion, first floor plan. Van Cortlandt House Museum, Historic House Trust of New York City.

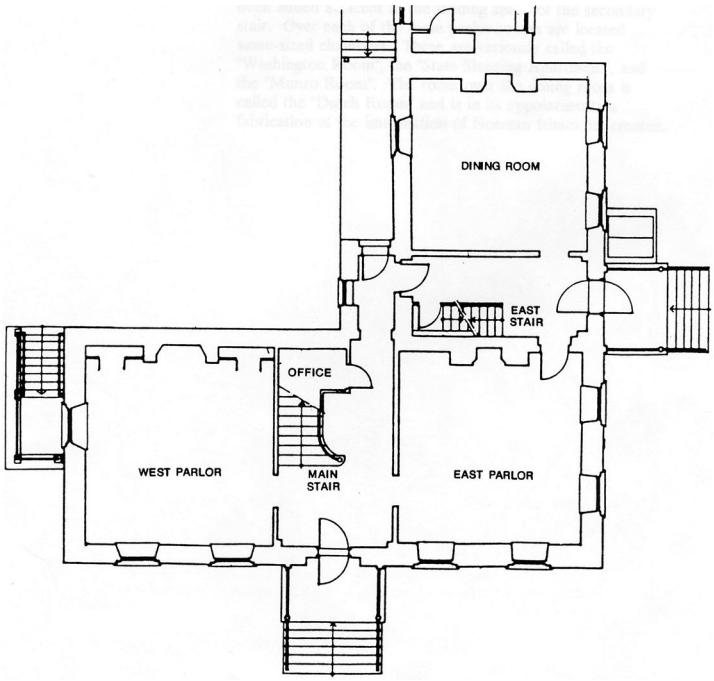


Fig. 7 – Van Cortlandt Mansion, detail of front façade showing brickwork around windows. Photo by Neil Larson, 2005.

Philipse and Van Cortlandt houses were built of stones that were roughly squared and faced and laid in a uniform horizontal coursing providing what likely was the closest approximation of formal ashlar masonry possible in that place at that time. When compared to the more random size and pattern of stones commonly seen in farm houses constructed of that material in the period, the prestige of materials and finish Philipse and Van Cortlandt desired can be measured. Stone houses built in the limestone regions of the Hudson Valley, such as Marbletown in Ulster County, have wall components with the same uniformity of shape and coursing; however, that material was softer and much easier to work with than the flinty gneiss natural to Westchester County. A 1751 building account from Marbletown termed the dressing process as "breaking stone." [9]

A feature that further distinguished the Philipse and Van Cortlandt houses from less pretentious stone houses was the contrasting brick surrounds of their windows ***(Fig. 7)***. The technique of cutting and shaping brick to embellish masonry openings was used in English buildings as early as the 15th century, but it gained wide-spread popularity in domestic architecture during the 17th century when the craft and its tools were codified in specifications in mechanics' handbooks. The result became known as "gauged brickwork." [10] While the European brick-cutter's skills are not expressed elegantly on the brick surrounds of the Philipse or Van Cortlandt houses, the design reference is clear. The bricks do not appear to have been cut or shaped (evidently those skills were beyond the capability of New York masons).

The key blocks in the window heads in the front façade of the Van Cortlandt house are embellished with carved sandstone heads, another object of current Anglo-Dutch fashion. The Philipse house does not incorporate this feature but the brick jambs on its stone façade likely were added when earlier casement windows were replaced with hung sash. The front façade of the Van Cortlandt house was designed in stone with brick surrounds by a builder and a client aware of the fashionableness of carved head ornaments over windows. The lavish house merchant William Walton built on Pearl Street in the city in 1752 is the only other house known to have had heads carved in the key blocks over its windows.[11] Perhaps this higher level of sophistication was adopted as even common stone houses began displaying brick window surrounds.[12]

The neatness of the brick surrounds, carefully quoined into the stone coursing, is somewhat disturbed by the extension of brick panels far beneath the window sills, which represent the interior indentations into the stone walls for window seats. This was such a popular exterior feature in New York houses as to have attracted the attention of Peter Kalm and other 18th-century observers.[13] Still, it does not seem that there was any intention to conceal any part of the visible brick or stone work. Sash windows were new and important enough to be repeated constantly in many of the newspaper advertisements from the 1740s. The 12-light sashes restored to both houses represent what was available in the mid-18th century. Like the Philipse house, the Van Cortlandt house would have also had a balustrade along the top of its roof consistent with their Baroque Classical models. The Philipse house was built with a hipped roof; the Van Cortlandt roof is actually a gambrel.

Similarly, both houses have porticos at their entrances in this Baroque Classical vein. Yet, the associations these porches have with the traditional Dutch stoops – side benches and all – should not be disregarded.[14] Neither of these houses had a gallery, or piazza, on their fronts, which would become a nearly universal feature of better rural dwellings in the Hudson Valley during the third quarter of the 18th century. The most renowned of these galleries was constructed by Frederick Van Cortlandt's cousin Philip Van Cortlandt on his plantation house in northern Westchester County.

Of the two Fredericks' houses, the Philipse house is larger and has more rooms, and its kitchen is contained in the extension of the north ell ***(Fig. 6)***. The Van

Cortlandt house's kitchen is located under the dining room in the basement of the north ell *(Fig. 7)*. As a result of this and the fact that the Philipse house was built in stages and the Van Cortlandt house was an entirely "new" house, the ground-floor rooms in both houses were planned somewhat differently. Still the L-shaped plan with two principal rooms divided by a center passage in the front and a wing containing kitchen and dining services in the rear is one that was repeatedly applied to mid-18th-century plantation houses built in the new style, and it is a room configuration that had an enduring presence in Hudson Valley domestic architecture for years after. (The ornamentation of center passages and front rooms in these two houses is extraordinary, but the decoration of country houses has been well-covered in numerous publications and so will be avoided here.)

John Haskell's Plantation House

The first part of this story about Hudson Valley plantations included a 1739 advertisement for the sale of "the Farm belonging to Mr. John Haskell at the Highlands in the County of Ulster, containing two-thousand Acres joining on the Land." Its long description of the plantation's attributes concluded with, "It will be sold very Cheap, the Owner designing to return soon to *England*," which was not an unusual circumstance in real estate ads of the period. John Haskell was an English military officer who served as a steward for governors Robert Hunter and William Burnet. Perhaps he received the land as recompense for his twelve years of service in the colony. John Haskell's

Fig. 8 – John Haskell House, New Windsor, Orange County, NY, ca. 1721. First floor plan. HABS NY, 36-NEWI, 1-.

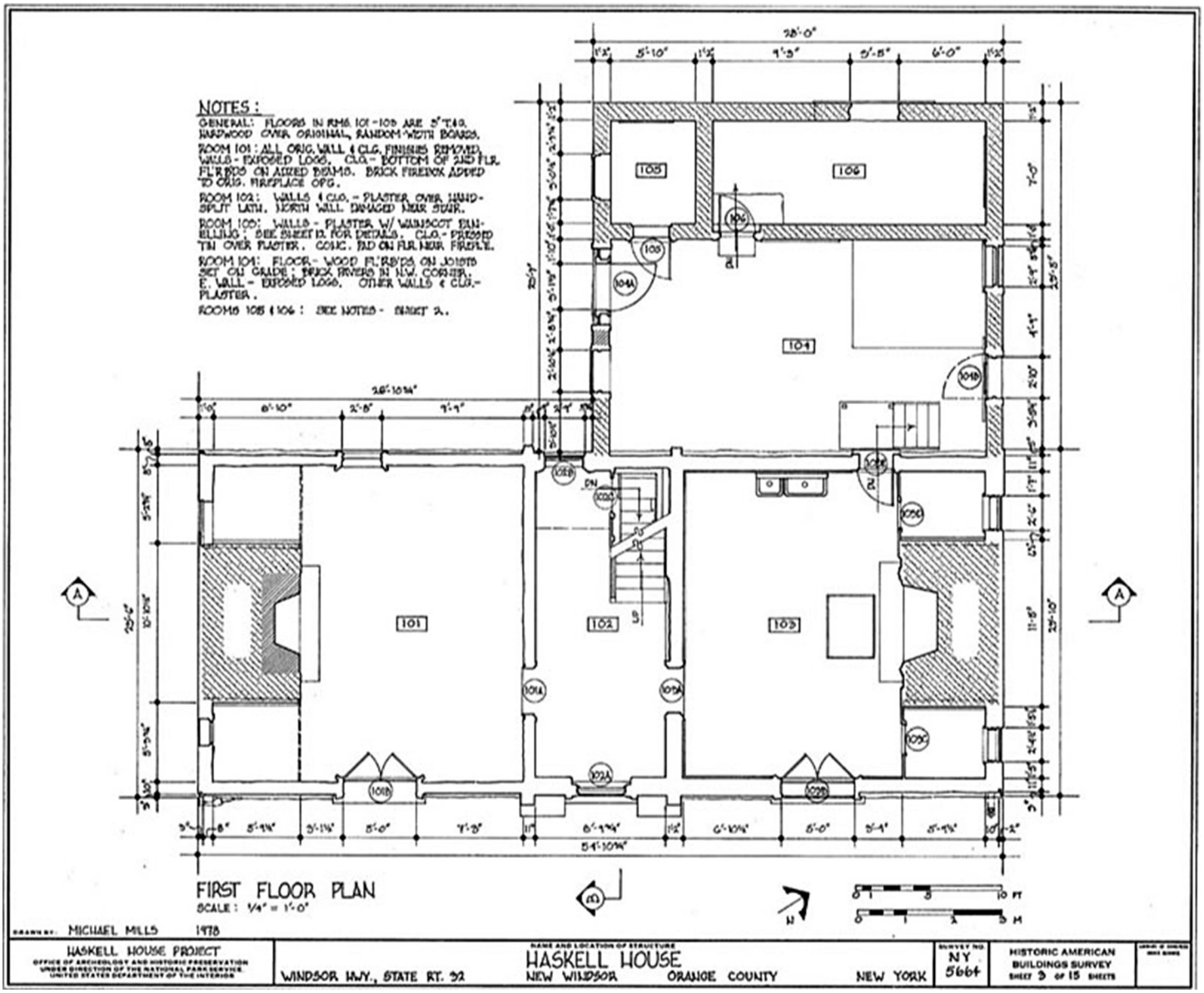


Fig. 9 – John Haskell House, New Windsor, Orange County, NY, ca. 1721. Photo, 1978. This house was demolished in the 1980s. HABS NY, 36-NEWI, 1-.

house, which he built as many as two decades earlier than Van Cortlandt's, was modeled on the same plan ***(Fig. 8)***.[16] Two heated rooms in the front of the house were separated by a center passage. The third room was contained in a one-story wing with a shed roof on the rear of the house, the "Lintow" on the back described in the advertisement, a few steps below the level of the house and apparently unheated (and due to the absence of historic fabric when the building was documented – and the ultimate loss of the building), the exact function of the room is not fully understood. The absence of a hearth in the rear room makes it unlikely that the rear wing contained the kitchen. Although the detailed description of the house in the advertisement does not mention a separate kitchen, as others do, it likely was located in the "separate Stone Building for Servants, 24 foot long and 20 wide."

Paradoxically, the first story of this grand residence was constructed of squared logs, which the advertisement failed to mention ***(Fig. 9)***. Even in the early 18th century, log was a low-status building material. It has been surmised that Haskell was familiar with building with logs from his experience with military fortifications.[17] Or, perhaps, it made sense having 2000 acres of forest land without access to masons. In a social sense, the more common and economical materials reflect that Haskell was a military man not a wealthy merchant. In any event, the logs were fully plastered inside and out, and it may be that the log walls were utilized to serve some protective purpose. Front rooms were finished in the new manner: wood paneled chimney breasts and walls and plastered ceilings. Photographic documentation of rooms on the ground floor illustrates large ceiling beams (exposed by fallen plaster) and a staircase such as were common in the best houses.[18] Decorative features here are more modest economical than in the foregoing merchant examples but true to form and illustrating the range of design choices.

Additionally, "in the Front is an open Gallery 25 foot long, from whence (and all the Front Windows) there is a pleasant Prospect of the River and Hills, and Settlements dispers'd thro the neighboring Woods."

Fig. 10 – Cadwallader Colden, Jr. House, Montgomery, Orange Co., NY, ca.1750. Photograph c. 1880. Robert L. Williams, *Images of America: Montgomery, New York* (Charleston SCI: Arcadia Publishing, 1999), 117.

In 1721, this would have been a feature of only the most modern and elegant country houses, and the "Prospect" it provided was couched in the most aristocratic of leisurely pleasures: a picturesque survey of a lord's domain.

In this instance a separate building for servants was a euphemism for slave quarters or "Negro house" as described in other sales advertisements for plantations. This factor was a true indication that Haskell was the head of an upper-class English household.

Other Plantation Houses in the New Style

Cadwallader Colden owned 3,000 acres of land just west of John Haskell in Ulster County where he had established a plantation by 1727.[19] Physician and Renaissance Man, Colden served as the English colony's Surveyor General, Lieutenant Governor, and, at the outbreak of the Revolutionary War, was the Acting Governor. An obvious and ardent Loyalist, American history has not been especially kind to him. He developed his farm with a particularly scientific zeal, which he conscientiously recorded in diaries and letters now in the collection of New-York Historical Society. He built the large stone house, which now sits in ruins, for his son and namesake, a less accomplished but equally notorious Revolution-era figure.[20] It originated as a two-story, single-pile house with a center passage dividing two rooms on a floor ***(Fig. 10)***. It appears that there was a kitchen in the basement, although a servants' house can be seen on the right of the view. The Coldens owned a dozen or more African slaves. The father's mansion was located south of the ruins of this house. Torn down in the 1840s, it was also a two-story stone house that was large enough to function as an academy after the war.[21]

Once the image of the early-18th-century plantation house is formulated in the mind, there are many other large houses extant in the Hudson Valley that fit the description and the cultural milieu that created them. Robert Livingston's and Killian Van Rensselaer's manor houses in the Albany region no longer exist but are known to have been plantation house types both in design and function. What do remain are Hendrick Van Rensselaer's Crailo in Greenbush (although greatly altered), the Glen-Sanders House in Schenectady County, and the Coeyman's House in Coeymans ***(Fig. 11)***. By the mid-18th century, the wheat economy had expanded to the extent that freeholder farmers were participating in the lucrative trade along with the city merchants. With the ensuing

Fig. 11 – Ariantje Coeymans House, Coeymans, Albany County, ca. 1720. Gambrel roof added c. 1795. Geoffrey Gross et al, *Dutch Colonial Homes in America* (NY: Rizzoli, 2002, 80.

Fig. 12 – Nathaniel Hill House, Montgomery, Orange County, 1768. Seese, *Old Orange Houses* (1941), I:9.

prosperity, still propelled by slave labor, the plantation house served as the model for scores of large two-story farmhouses in the new style, smaller in scale and pretension but still outstanding in their local contexts ***(Fig. 12)***.

Plantation Houses in the Traditional Rural Style

While the elite merchant class in the city was rapidly absorbing design tastes from the international sphere in which they operated, farmers spreading out in the region and prospering from their participation in the wheat trade were nurturing their own distinctive vernacular. Many cultural, economic and political factors had a role in creating the rural architecture for which the Dutch in New York and New Jersey are celebrated today, but it is enough to state here that it represents an architectural history that is distinct from – although

Fig. 13 – Big House (Henry Ludlow House), Palisades, Rockland County ca. 1740 & later. View of South façade. Photo 1937, HABS NY 44PL,1-1.

not unrelated to – what was happening in the city. Put simply, the best city architecture was looking forward, while the best country architecture was reaching back. The design of farm houses was more about the preservation of a Dutch cultural identity and the life-style of a rural society than the drive to modernity and internationalism. Plantation houses were built in ways that reflect an attachment to either city or country. The reasons for the choice of one over the other are not entirely clear, but they are evident in the houses that have been documented.

A description of Henry Ludlow's plantation near Tappan published in a sale advertisement in 1741 was related in Part 1 of this article. What was not included was the account of his house, which still exists in Palisades, Rockland County ***(Fig. 13)***. Ludlow described the house as follows.

> New Stone-House of 50 foot long, 32 wide, a Store[y] and half high, with Sash Lights, 4 Rooms on a Floore, an Entry 10 foot wide, with a New Stone Kitchen adjoining to the said Dwelling House of 20 foot Square, and a Cellor from one end to the other…[22]

This description does not reflect the new designs that were sweeping through the merchant class; rather it characterizes the best "Dutch" farm dwellings, either with a gable or gambrel roof, found throughout the New York vicinity in the lower Hudson Valley, western Long Island, and northern New Jersey. Now functioning as the Palisades Public Library, the "Big House" has gone through many changes, but the essential form and plan described in the 1741 advertisement are easily discerned in the photograph and drawing that were done for the Historic American Building Survey in 1937 ***(Fig. 14)***. The axial symmetry of the front façade with its central entrance and balanced fenestration show the effect of the Classical taste on high-style farmhouses in the region. So, too, does the interior plan with its "4 Rooms on a Floore [and] an Entry 10 foot wide." Prior to this time, farm dwellings used multiple doors on the exterior and had no entry

Fig. 14 – Big House (Henry Ludlow House), Palisades, Rockland County, NY, ca. 1740 & later. Ground floor plan. Drawn by Fred Schallenkammer, 1937, HABS NY 44PL,1-.

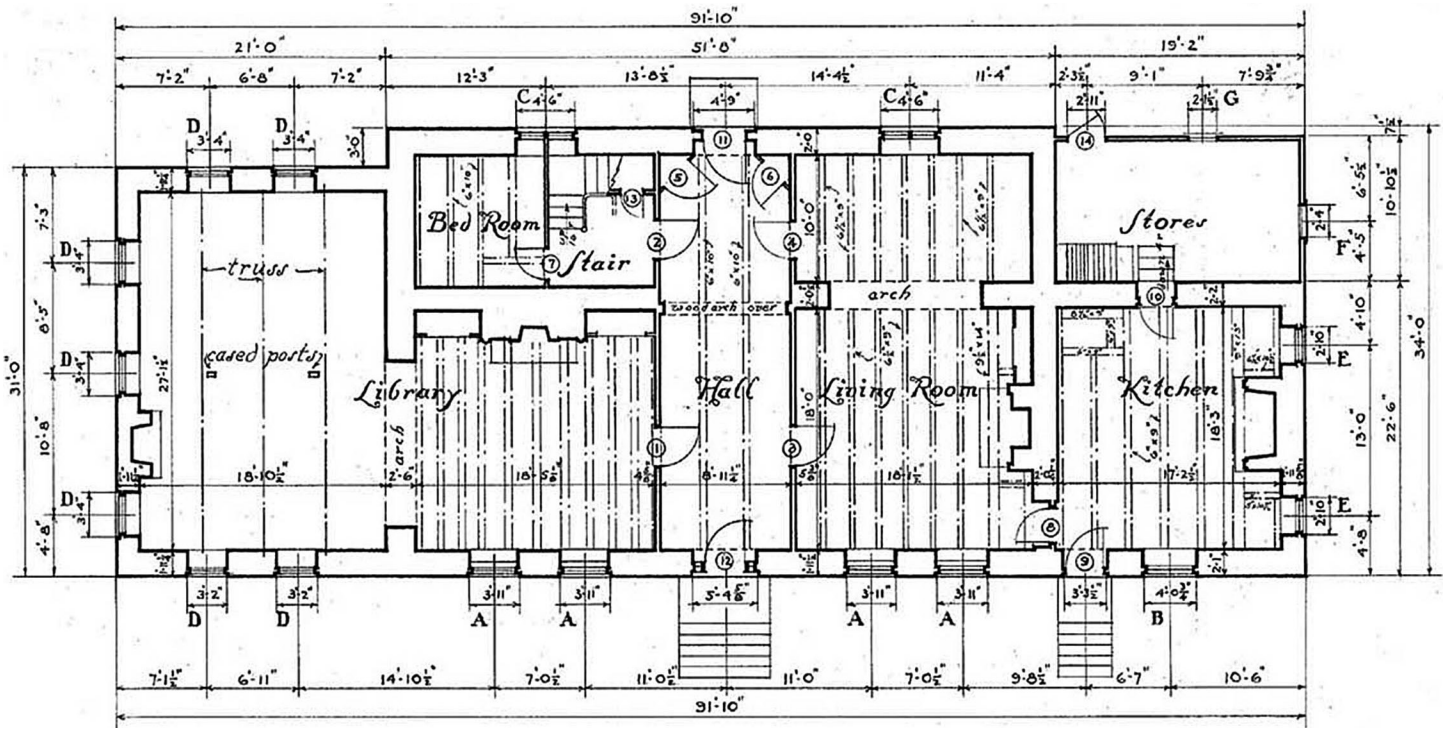


Fig. 15 – Lithgow (David Johnstone House), Millbrook, Dutchess County, ca. 1760. *Landmarks of Dutchess County, 1683-1867: Architecture Worth Saving in New York State* (1969), 62.

or interior circulation space. The Ludlow House was also innovative in its early use of an attached kitchen ell, which is pictured on the right of the illustrations. Middling farm houses had their kitchens either in their main blocks or in their basements. The more convenient and commodious kitchen ell would become a common feature of New York and New Jersey farmhouses for a century or more afterwards.

An equally interesting, similar plantation house is Lithgow in Dutchess County, built in ca. 1760 for David Johnstone, a New York merchant and heir to the lands of David Jamison, one of the original proprietors of the Nine Partners Patent, granted in 1697. David Jamison was an immigrant from Linlithgo in Scotland, homeland of Robert Livingston, Jamison was a Chief Justice of New Jersey and Attorney General of the Province of New York, as well as a warden of Trinity Church. David Johnstone was his grandson. Johnstone 's 1,000-acre plantation remained essentially intact until recently with a story-and-a-half, wood frame house with a gambrel roof and a front gallery ***(Fig. 15)***. Its plan is nearly identical to the Ludlow House including a kitchen ell, replaced with a larger addition in the 20th century. (Stay tuned in these pages as a study of this remarkable, under-documented house progresses.)

Plantation houses are an important category of 18th-century domestic architecture in the Hudson Valley, and they warrant further inventory and study as both physical and cultural landmarks to the region's wheat plantation system. They represent the highest level of status in the Province and in their localities, and they are equally significant as sites representing the roles of African Americans in the history of Colonial New York.

ENDNOTES

[1] Andrews, "A Glance at New York in 1697: The Travel Diary of Dr. Benjamin Bullivant," 55-73.

[2] p. 96.

[3] Van Rensselaer, Mrs. John King, *The Goede Vrouw of Mana-ha-ta, At Home and in Society*, 1609-1760 (NY: 1898), 30-31. A contract for the construction of the house where "each detail of the house is mentioned," has not been located.

[4] Ibid., 33. This perhaps refers to the property between Broadway and the river in the city's West Ward where the Van Cortlandts are said to have resided prior to the Revolutionary War.

[5] Hamilton, *Itinerarium* [1744] (NY: Arno Press, 1971), 48, 51.

[6] Kalm, *Travels in North America*, I:132.

[7] This, as yet, unpublished report was prepared for New York State Office of Parks, Recreation and Historic Preservation, Taconic Regional Office, June 2005.

[8] *New-York Gazette*, 19 Jan 1747, 209:4. (Guion was one of the Huguenot proprietors of New Rochelle.) *New-York Gazette*, 15 Aug 1748, 291:3. *New-York Gazette*, 17 Oct 1748, 300:2.

[9] Huguenot Historical Society Archives, Louis Bevier Account Book No. 2.

[10] Gerard Lynch et al., "An Investigation of Hand Tools Used fro English Cut-and-Rubbed and Gauged Brickwork," *Proceedings of the Second International Conference on Construction History* (London: Construction History Society, 2006), II:2017. Flemish masons were first associated with the technique leading to the requirement in many Tudor-era contracts for a "Ducher" or "Flemying" bricklayer (Lynch, 2018). One publication in which "brick hewing" was described and its tools illustrated was Joseph Moxon's *Mechanick Exercises…* (1703), considered to be a popular handbook for American builders of the period (Lynch, 2022-2023).

[11] A c. 1780 print of the house is reproduced in Gloria-Gilda Deak, *Picturing New York: The City from its Beginnings to the Present* (NY: Columbia University Press, 2000), 142. An image of a "head over window in Walton House" can be found in Haswell, *Reminiscences of an Octogenarian* (NY: Harper & Brothers, 1896), 380.

[12] Seese, *Old Orange Houses*, II:72-73.

[13] "[The] walls under the windows were wainscoted and had benches placed near them." Kalm, *Travels in North America*, I:132. Garrison addresses this feature in more detail in "Philipse Manor Hall," 16. It was also popular in other English colonies in the period.

[14] Manca, "On the Origins of the American Porch: Architectural Persistence in Hudson Valley Dutch Settlements," *Winterthur Portfolio* (Wilmington DE: Henry Francis DuPont Winterthur Museum, 2005), 93-99.

[15] *New-York Weekly Journal*, 22 Oct 1739, 306:4.

[16] John Haskell received Letters of Patent for his plantation 29 June 1721. New York State Archives, Colonial Land Papers, Box 6 (as cited in HABS documentation).

[17] Data Pages, http://memory.loc.gov/ammem/collections/habs_haer/, HABS NY, 36-NEWI, 1-.

[18] For a measured drawings and photographs go to https://www.loc.gov/item/ny0631/?q=Haskell+House.

[19] Robert C. Eurich and Robert L. Williams, *Old Houses of Hanover* (Montgomery NY: Town of Montgomery, 1994), 102.

[20] Eugene R. Fingerhut, Survivor, *Cadwallader Colden II in Revolutionary America.*

[21] Samuel W. Eager, *An Outline History of Orange County* (1846-7; rpt. Goshen NY: Orange County Genealogical Society, 1995), 238.

[22] *New-York Weekly Journal*, 31 May 1741, 391:4.

The Cornelius Markle House – Marbletown, Ulster County, NY

*By Ken Krabbenhoft**

Given the concentration of early buildings in Marbletown, the Stone Ridge area, and Rosendale township, it's no wonder that vernacular architecture in the outlying areas of Marbletown has been somewhat neglected. Happily, HVVA's "discovery" of the previously unstudied Cornelius Markle House on Lapla Road goes some way toward remedying this oversight. Credit for this goes first to Ken Walton, who photographed the Markle House for his website in March 2010. As late as last year, it was one of approximately 40 vernacular dwellings in Marbletown about which nothing was known outside of local lore. As a result of our November study tour and follow-up research, however, we now have a fairly complete overview of the history, ownership, and physical evolution of this charming 18th-century stone farmhouse.

The story of the house and the five families who have owned it draws on six deeds in the Ulster County Clerk's archive and at least three verbal agreements the contents of which are plausible at best and always open to questioning. The line that passes from the earliest to the most recent owner of the house is fairly straight, and we can also document residence in the house by individuals of African, Czechoslovakian, Dutch, English, German, Irish, and Polish ancestry. This is a very American story.

It begins on May 14, 1798 with a will prepared by Frederick Markle (or Marcle) of Rochester, both of whose parents were German immigrants (his wife Leah Smith's mother was also born in Germany). The will provides for the division of land he had acquired in Marbletown over the last thirty years of his life between his three sons and a woman named Elizabeth, probably his sister. The land was in two parcels. Fifty acres came from Cornelius Tack of Marbletown, who leased them to Markle in August 1794 for five shillings and the promise to pay sixpence to the Town of Marbletown every year on March 25. Markle acquired the remaining 67.75 acres from the Trustees of Marbletown in 1797.

Examination of the stone house on the property left by Frederick to his son Cornelius suggests that the older of its two parts was built in the late 18th century and the newer part at the beginning of the 19th. The HVVA study group's consensus is that the hearth support in the downstairs kitchen is probably from around 1790, and that this is also a plausible date for the beams in the room above it, now the dining room. The English fireplace in the downstairs parlor, adjacent to the kitchen and fronting on Lapla Road, appears to be original; we are told that by the end of the 20th century the chimney had deteriorated to such an extent that it had to be taken down. The room above this parlor is probably from the same period, with subsequent modifications.

Unfortunately, documents from the period aren't much help in determining the date of construction. The 1798 Federal Direct Tax Survey of Marbletown lists eleven houses in the Lamontville-Lapla area, nine of them on Shokan (now Ashokan) Road and two on what is now Hidden Valley Road. Lapla Road itself is missing entirely. Cornelius Markle appears on the list as the only tenant in the area, living in a house owned by Jacob Harp. This would be the same leasehold Cornelius's father rented from Cornelius Tack. How it was conveyed to Jacob Harp has not yet been determined. And who was Jacob Harp? An internet source identifies a man by that name from Rochester township, a contemporary of Cornelius born in 1767 and married to a Maria Roosa – perhaps a Marbletown relative of Cornelius's wife, Jane Roosa.

For now, let's abandon wills and genealogies and imagine Cornelius residing in the stone house in 1798 or shortly thereafter. With him are his wife Jane and their young daughter, their first child. Another daughter and five sons will be born over the next dozen years, which may explain the doubling of the house's size in the early 1800s, turning a tiny house into a larger but still very small house. This is where we remind ourselves that the standards of privacy were very different then, and it wouldn't have been considered terribly unusual for two adults and seven children to live together in four rooms. In any event, as the children grew up they struck out on their own, so that when Jane died in 1831 at age 59, four of her children were around 30 years of age, two were in their twenties, and her youngest was already an 18-year old boy. Cornelius died on December 8, 1854, at age ninety.

*The author would like to acknowledge the generous help of Eric Winchell and Neil Larson in the research for this article.
He also has excluded notes for deed and census records and other sources. He welcomes any and all inquiries regarding references at kenkrabbenhoft@gmail.com.

View from south.

After Cornelius's death, his and Jane's youngest son, John C. Markle of Marbletown, inherited the estate. John was married to Elizabeth ("Eliza") Smith, whose mother was an Eckert (about whom we'll hear more in a moment). John and Eliza are not known to have had any children who survived to adulthood, which may explain why, in March 1855, only a few months after Cornelius's death, they sold the property to Margaret M. Rudneski of New York City for the sum of $2,800. At which point the Markle era came to an end.

From an 1850 New York City census we learn that a Margaret Weeks from Ulster County was living in the city with four children and no husband. By 1855, according to the Marbletown census, Margaret had married a Polish farmer named Charles Rudneski and was living in the Markle house with him, her four Weeks children, and 2-year old Charles F. Rudneski, all the children having been born in New York City. The 1860 census tells us that the two oldest Weeks children, both boys, have left home, with Charles, Jr., now 8, that makes five Rudneskis living in the house with boarder Edward Dewitt, a 21-year old black laborer, and Bridget Tyson, a 20-year old Irish domestic servant – a total of seven people.

Five years later, Charles Rudneski Sr.'s name does not appear in the Marbletown census suggesting that he died in his late 50s, leaving Margaret to both manage the farm and care for her teenage son and daughter and their 12-year old stepbrother. Not surprising, under the circumstances, that she sold the property three years later.

The sale took place in February 1868. The house and land were sold to Elijah Winchell of Marbletown for $2,000 -- $800.00 less than what Margaret had paid for it thirteen years earlier, most likely an indication that prior to 1868 she had sold off some of the land to make ends meet. We don't know whether her daughter Hannah met her future husband Peter Winchell through Elijah (they were probably cousins), or whether Elijah became aware that the property was for sale through Hannah, but we do know that in 1870 Margaret was living in Kingston with Hannah, Peter, and their infant daughter Hattie, as well as her sons Charles, age 17, and Robert, age 23, a shoe store clerk.

With Elijah, the Winchell family began its 95-year ownership of the Cornelius Markle house. Of English origin, the Winchells had lived in Windsor, Connecticut, for generations before moving to Duchess County, and from there eventually relocating to Ulster County. Elijah (who may have been named for his maternal great-grandfather, Elijah Ferguson) was married to Sarah Krom. The Kroms were another long-established Marbletown family of German origin, like the Markles, Harps, and Eckerts.

Sarah outlived Elijah by twenty years, dying in 1922, at which point the estate passed to their son and sole heir, Arthur G. Winchell. Arthur was married to Emma J. Jansen, who was from an old Kingston family. Emma outlived him by six or seven years, dying in 1925. At an unknown date the estate was conveyed to Emma and Arthur's daughter Stella Winchell Eckert, apparently an only child. Stella had the property recorded in both her

Interior view of main room in west side of the house.

and her husband Gordon Eckert's name on April 11, 1928.

In the 35 years of their ownership, Stella and Gordon sold a total of seven properties totaling more or less 35-and-a-half acres. According to Surrogate Court records, the estate they left their son Willis in 1963 consisted of approximately 39 acres "with one family stone building and outbuildings" and two woodlots of approximately 30 acres each, for a total of 99 acres. A little more than a year after inheriting it, Willis Eckert, who had a Kingston street address in 1963, sold it a little more than a year after inheriting it, sold it kit and caboodle to Nancy Teresa Cooke of East Rutherford, New Jersey, who would be known to everyone in the area until the day of her death as "Mrs. Cooke". The deed doesn't mention the acreage of the property, and I've been unable to find any information about Mrs. Cooke aside from what it written below.

Without compromising the floorplan or structural elements of the house, Mrs. Cooke made a number of changes, including lowering the floor of the old kitchen in order to create more headroom.

An enthusiastic canner, Mrs. Cooke installed a massive six-burner Garlan stove equipped with a salamander (a combination broiler and frying plate) which still occupies one corner of the room. She stained or varnished the beams of the dining room above the kitchen, which are otherwise unaltered from their original form.

Her most dramatic change was not to the house but to the property. A natural hollow behind the house inspired her to hire a bulldozer to dig for a source of water. The dig was successful, but Mrs. Cooke worried that the water would flood the house, so she built a dam. The result was the large pond that still graces the landscape. It seems to have taken more than a dozen years for it to fill up, since it wasn't until October 1978 that Mrs. Cooke took action to protect it. This was in the form of a legally restrictive covenant with her neighbors Charles and Eleanor Leidig, by the terms of which they all promised:

> (1) never to "cause or suffer any act which would result in the water level of the pond or swamp to raise or lower artificially", except temporarily if

necessary and only “in accordance with good pond management procedures”;

(2) never to “cause or allow any boat to be used on said pond or swamp”; and

(3) never to erect any septic disposal system that would “contaminate or pollute the waters of the said pond or swamp”.

The only positive note of this treaty is that the parties were allowed to “stock the pond or swamp with fish except that no predatory fish shall be permitted in the pond or swamp”. I admit I was curious to know what prompted the adoption of these particular measures, but it all became clear when Vivi Hlavsa, the current owner of the Markle house, told me Mrs. Cooke’s real aim was to protect the fish living in the pond, as if it were a kind of giant guppy tank *au naturel.*

The fierce spirit of guardianship that benefitted Mrs. Cooke’s fish did not, however, extend to her land, almost all of which she seems to have sold off over the twenty years of her ownership, including numerous building lots along Lapla Road directly opposite the house. By the time she and her grown son, who lived with her, decided to put the house on the market, the land that came with it had shrunk to 15.75 acres.

The same day the deed was signed on April 29, 1983, the new owners, Richard A. and Virginia V. Hlavsa of Bayside, Queens, reaffirmed the 1978 covenant regarding the pond and its fish. The Hlavsas subsequently purchased five additional acres as protection against possible development.

Although Mrs. Cooke had been content with water from a spring-fed cistern across the road from the house, the Hlavsas had more modern ideas, but with the exception of the drilled well and some new appliances and carpentry in the kitchen, they left the stone house as they found it. It was and still is very small house, but rather than compromise the original structure, in 1998 they built a porch and living quarters connected to the old house by a breezeway that ends at a preexisting door in the rear stone wall of the old dining room. The modern extension is not visible as one approaches the front of the house, and doesn’t compete visually with the stone wall facing the road, as it is set back from it fifteen feet or more.

Richard Hlavsa died in 2007. We thank Vivi for opening the house for an HVVA study tour in November and opening a new window on the history of our area and the rich diversity of its people.

Sally Light (1942-2017)

Hudson Valley historian and house researcher Sally Light, a long-time HVVA member, passed away on Saturday, September 23, 2017 at Berkshire Medical Center in Pittsfield, Massachusetts after a long battle with cancer.

Sarah Anne Bailey Light was born in Rochester, New York on December 20, 1942 to Walter A. Bailey and I. Dorothy Jillson Bailey. As a young woman she was a talented musician and studied at the Eastman School of Music. She held a Bachelor of Arts from Wells College and a Masters in Spanish from the University of Massachusetts at Amherst. She also did post graduate studies at SUNY Albany. She lived for a time in Bucaramanga, Colombia where she worked as an English professor at the Universidad Industrial de Santander. Upon her return to the United States, she taught Spanish and English as a second language at Cohoes High School and at Emma Willard School.

Sally also had a passion for history, and she became an expert in researching house histories. She is the author of House Histories: A Guide to Tracing the Genealogy of Your Home (1989, digitized in 2009), which is still considered one of the best how-to books available to homeowners and local historians. She also provided historic research services through her company, House Histories.

In 1997 Sally was commissioned by Bishop Howard Hubbard to write a history of the Albany Catholic Diocese for its Sesquicentennial. She authored a book entitled Canals & Crossroads: A Sesquicentennial History of the Albany Diocese.

Sally’s proudest accomplishments were achieved during her 20-plus years as the Austerlitz (Columbia County) Town Historian through which she amassed a wealth of knowledge. She assembled an archive of valuable historic documents regarding the town and a library of historical literature covering Columbia County and the Hudson Valley. Sally requested that her collection be made available to the public for future research.

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.**

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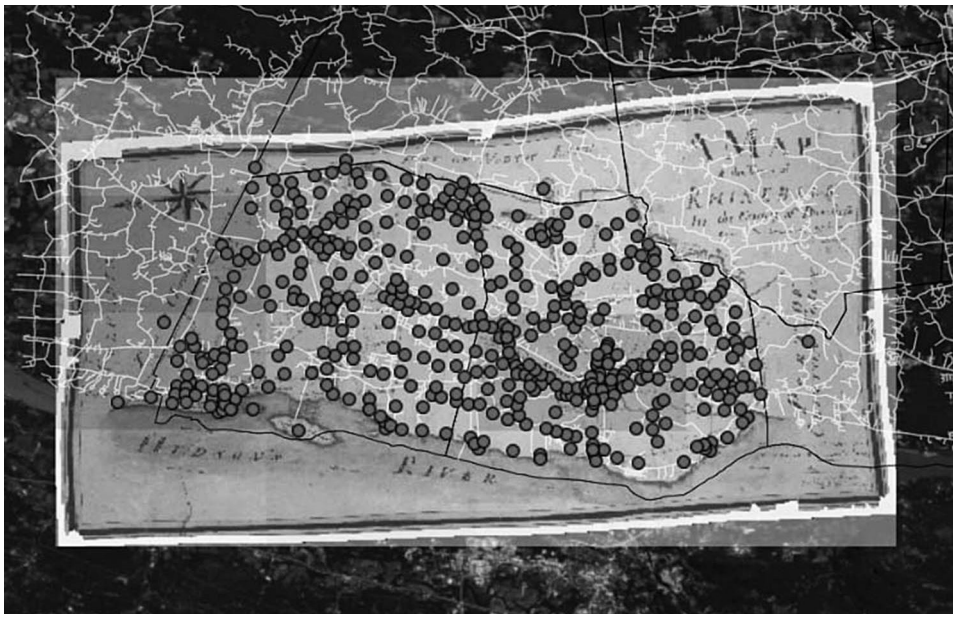

Image of Red Hook Crowd-Sourcing map

The Digital History Lab at Bard College has begun experimenting with crowdsourcing historic maps. In collaboration with Historic Red Hook (HVVA member Emily Majer is on the project team), Alexander Thompson's 1798 map of Rhinebeck (which included Red Hook at that time) was distributed as the first map for crowdsourcing at a public presentation in the historic Elmendorph Inn on March 2, 2017. The aim of this project is to provide a means for current residents, as well as anyone interested in the local history of northern Dutchess County, to engage with an historic landscape through the representation on the map and to lessen the visual and conceptual distance between the information as it was originally presented and our expectations for a map today.

In spring 2016 students in a historical HGIS class at Bard College continued the work started by Rhinebeck historians, Nancy V. Kelly, Arthur Kelly, and Patsy Vogel, in identifying each named point on the map. Preliminary research is included in the crowdsourcing map. In spring 2017 Bard faculty and HVVA member Gretta Tritch Roman and Bard student Arti Tripathi re-georeferenced the map and added points for the unnamed buildings included on the map (see image). The form they distributed with the interactive map requests information that does one of the following: 1) corrects information about any point already researched; 2) identifies an extant building that is represented on the map; 3) identifies the property where a building on the map is now gone. Work will continue in updating the research database for each point as contributions clarify them. A panel of community historians will review the entries before their publication on an updated map. Future crowdsourcing projects will overlay later maps onto this project to continue data collection. For more information visit http://eh.bard.edu/portfolio/crowdsourcing-historic-maps/.

Upcoming Events

January 13 HVVA Annual Meeting
Elmendorph Inn Red Hook, 10 am

February 17 Annual Maggie McDowell Lecture
Woodland PondNew Paltz, 11 am

For more information, please check www.HVVA.org