# STONE HOUSES IN NEW PALTZ
## A Context for Evaluating the Significance of Stone Houses in the Town of New Paltz[1]

## Neil Larson, 2014

New Paltz is one of the most significant historic towns in New York State history, and aspects of its early settlement history are of national significance. The 30,000-acre patent that twelve Huguenot refugees obtained in 1677 is remarkable in that the land and the community remained associated with its founding families for over three centuries. It is this history, its relic stone houses and spectacular Wallkill Valley rural landscape that sustains the image of the town even today. These indelible natural and cultural landmarks are what represents the New Paltz's unique significance and distinguishes it from other towns.

There has been a fair amount of speculation over what kind of houses the original patentees built when they arrived in New Paltz in 1678, particularly since none of the iconic stone houses have been proven to date that early.[2] Some historians have believed that the initial settlers would have constructed pit, earth-fast or log houses while they began their farms and planned a village. Yet, no physical evidence of these structures has been found, nor has their apocryphal location, Tricor on the west side of the Wallkill, been identified.[3] It is now considered unlikely that the patentee families, who lived in comfortable circumstances in nearby Kingston and Hurley, would have moved into such primitive dwellings in New Paltz. Rather, they would have planned to construct legitimate dwellings prior to relocating to New Paltz on a permanent basis.

The patentees model for such a dwelling would have been the house to which they were accustomed in Kingston and Hurley. The prevailing architecture in Kingston in 1667 was represented by the small, wood-framed village dwellings built in the Dutch manner with their gable ends facing the street that was common throughout New Netherland. Although none of these houses have survived, fragments of their structures have been found incorporated into later buildings.[4]

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[1] This context has been created from the Architectural Overview contained in the Report of the Historic Resource Reconnaissance Survey Larson Fisher Associates wrote for the Town of New Paltz in 2004.

[2] Recent dendrochronological analysis (tree-ring dating) of oak beams has confirmed this for the Huguenot Street houses. Beams in the DuBois Fort has returned data establishing the cutting date of the oak trees used in its construction to 1703, consistent with the iron numerals mounted on the street façade of the building citing the date of the house as 1705 (even though the present form of the house was achieved by additions and alterations made in c. 1830). Cutting dates for trees used in the Jean Hasbrouck and Abraham Hasbrouck houses have contradicted long held assumptions regarding their construction. The oldest wood in both houses dates to 1721, effectively placing them in the generation of the patentees' sons. Beams in the Freer House have been dated in 1760 and 1761. Studies of beams in the other houses are currently underway. Completed and pending reports, made by the Tree Ring Lab of Columbia University's Lamont Doherty Earth Observatory, are available for reading in the Huguenot Historical Society Library.

[3] Ralph LeFevre, 20.

[4] Dutch architectural historian Henk J. Zantkuyl has made "reconstruction" drawings of a number of houses described in a small collection of 17th century building contracts that has been collected from a number of sources by the New Netherland Project of the New York State Archives. For his analysis of these buildings in the context of European prototypes, see Henk J. Zantkuyl, "The Netherlands Town House: How and Why it Works," *New World*

A photograph of a house once located at 922 Broadway in Albany taken for the Historic American Building Survey (HABS) in 1937 illustrates this type of dwelling with a one-room plan (Fig.1).[5] The exterior features of a steep gable end facing the street, brick façade "up to the front beam," and wood clapboard on the sides are pictured. The window in the front gable likely originated as a loft door.



Fig.1: Photograph of house at 922 Broadway, Albany New York, ca. 1725.
Photograph by N. Baldwin, Historic American Building Survey, 1937.

A reconstructed perspective of the Jan Martense Schenck House, built in 1675 in Flatbush and now on exhibit in the Brooklyn Museum of Art, provides an internal view of the prototypical Dutch house (Fig.2).[6] The houses were constructed of an aisle of bents composed of posts on the outside walls tied together by a massive beam that was exposed in the interior. A side aisle, or outlet [uitlaedinge], was often appended to one side, as in the pictured case. This house had a two-room plan divided by a chimney like the house described in the Kingston contract. The fireplaces were open on the sides with the chimney beginning in the attic. These jambless fireplaces are a characteristic feature of Dutch architecture in New York. Other identifiable Dutch components are the casement windows.

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[5] N. Baldwin, photographer, April 1937. From HABS Documentation downloaded from the Library of Congress web site (http://lcweb2.loc.gov/ammem/hhhtml/).
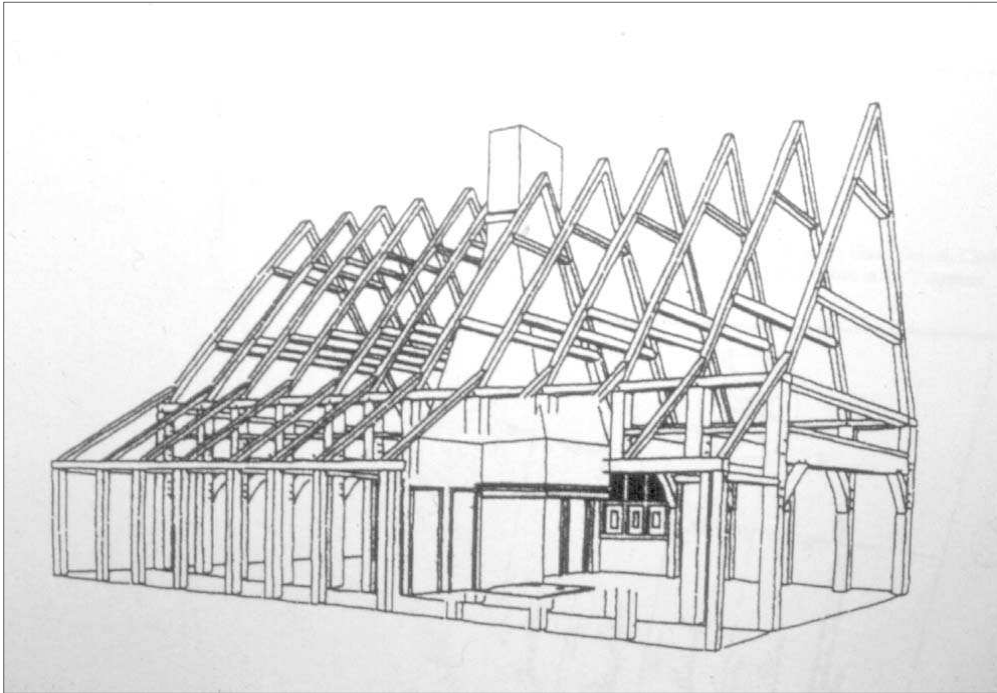[6] Zantkuyl, 157.

Fig. 2: Reconstructed perspective of the Jan Martense Schenck House, 1675. From Henk J. Zantkuyl, "The Netherlands Town House: How and Why it Works," New World Dutch Studies, Dutch Arts and Culture in Colonial America, 1609-1776. Roderic H. Blackburn & Nancy A. Kelley, eds. (Albany NY: Albany Institute of Historic and Art, 1987), 157.

First phase stone houses (c. 1700 – c. 1720)

Permanent houses were built within the lifetimes of most of the patentees, and they were, by-and-large, constructed of stone. The precise instance when stone emerged as the principal class material in Ulster County is unknown, but it is likely that it was introduced in Kingston where the building trades would have been more organized and the economy was better established. Also, numerous outcroppings of limestone in Kingston, Hurley and Marbletown (hence its name) would have made the material obvious. Limestone was relatively easy to quarry and dress, and it quickly became the preferred material for the towns' best houses. With only twelve families, New Paltz was small and insular, therefore far less likely to invent an architectural trend. Nevertheless, there was a huge volume of stone to collect from field and homestead sites, which provide them with the material once the taste was developed. As in the very beginning, the patentees remained firmly in the orbit of Kingston and relied on that center as an economic and social reference point.

The first stone houses were simply the conventional front-gable New Netherland house constructed with masonry walls. This improvement made the buildings more permanent and commanding, but did little to alter the plan of the house. Only one of this type of house survives in Ulster County with its gable front intact: the Bevier-Elting House on Huguenot Street in New Paltz (Fig.3). The house on the opposite side of the street, known as the DuBois Fort, was also constructed in this way in 1705, but additions and alterations made c. 1830 have obscured that fact. Two other stone houses known to have been built on Huguenot Street in this period, a LeFevre house located on the site of the Reformed Church and an Eltinge house sited just south

of the Abraham Hasbrouck House, may have had front gable facades as well.  The Evert Terwilliger House, built on lands south of the New Paltz Patent in 1736, is the only other extant example so-far known to have originated with a front-gable façade.



Fig 3: Bevier-Elting House, Huguenot Street, c. 1735. Photo by Neil Larson, 2004.

Second phase stone houses (c. 1720 – 1783)
This evolution in materials reflected a transformation that was occurring throughout the Hudson Valley as 17th-century rural settlements matured and successful farmers endeavored to improve their homes and express their elevated status in the community. While this status had meaning within the local community, it was also an expression intended to convey a sense of the endurance of the Dutch culture in New York. The English presence in the region was expanding in the early 18th century, in terms of both jurisdiction and population, and there seems to have been a compulsion on the part of the Dutch community to show their opposition to English tastes and manners. This cultural conflict had its roots in Old World rivalries and animosities, and it extended to American shores among the myriad Continental European nationalities that grouped themselves under the cultural umbrella of the Dutch in New York and were unified in their distrust of the English authorities. What exactly precipitated this flourish of Dutch-American cultural expression in the early 1700s is not fully understood, nor is its universal spread throughout disconnected towns covering the entire region, yet it represents one of the most significant phases in the architecture history of the state.[7]

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[7] This idea of competing cultures is receiving increasing attention from scholars, such as Donna Merwick. *Death of a Notary: Conquest and Change in Colonial New York*. (Ithaca NY: Cornell University Press, 2002) and Firth Haring Fabend, *Zion on the Hudson, Dutch New York and New Jersey in the Age of Revivals* (New Brunswick NJ: Rutgers University Press, 2000). This interpretation has been seldom applied to architecture, however.

Each sub-region in the Hudson Valley, which can be roughly associated with the Colonial Period counties of Albany, Ulster, Orange, Rockland, Westchester, and Kings, developed a local architecture. It was in this phase that Ulster County's stone house architecture multiplied and blossomed into a truly distinctive design form identified with its location. A new generation had reached adulthood in New Paltz and they participated vigorously in stone house building. As more research is conducted into these houses, distinguishing characteristics are being recognized within certain localities in Ulster County. Subtle differences in the selection of materials, construction methods and floor plans of stone houses can be identified in New Paltz, Hurley, Marbletown, Saugerties and other towns. And a particular form of stone house architecture evolved in the New Paltz Patent in this period.



Fig.4: Abraham [Daniel] Hasbrouck House, 1721-1741. Post card view, ca. 1920. Huguenot Historical Society Archives.

Recent studies of the Abraham and Jean Hasbrouck houses on Huguenot Street have provided valuable insight into the dynamics of stone house architecture in the early 18th century. As noted above, dendrochronological analysis has assigned a construction date of 1721 to both of these buildings, placing them outside the lifetimes of the patentees and within those of their sons, Daniel and Jacob Hasbrouck, respectively. The Abraham Hasbrouck House illustrates the typical organic development of a stone house as it grew steadily from a one-room plan dwelling to three rooms, and, finally, to four rooms, all over the span of about twenty years (Fig.4). More importantly, the house reflects the moment that the traditional front gable façade was being abandoned, which dramatically altered the appearance of the house and opened the way for hundreds of similar stone farmhouses in Ulster County. The Jean Hasbrouck House was even more outstanding in the local context. With its symmetrical facades and center passage plan, it

introduced the defining features of elite architecture into the local vernacular (Fig.5). The house was an exceptionally large and formal stone house that indicated Jacob Hasbrouck's participation in a world that transcended New Paltz and reflected his leadership position in the community. As stone houses were generally built by prosperous and civic-minded individuals, their design tends to express aspects of class and gentility. However, the gravity of traditional values and ethnic identity was particularly strong resulting in a tension that evinced the contradictions inherent in the Dutch-American cultural preservation movement.[8] A closer analysis of these two houses will help articulate the architectural context.
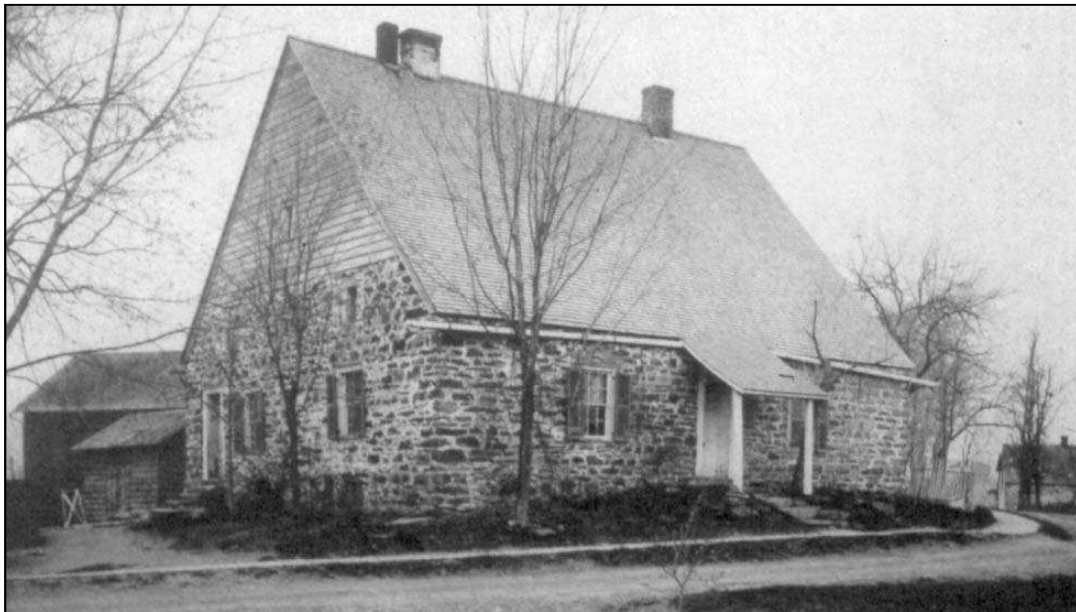


Fig.5: Jean [Jacob] Hasbrouck House, 1721. Photographer unknown, c. 1880. Huguenot Historical Society Archives.

*Abraham [Daniel] Hasbrouck House*
The center section of the house from its basement to the roof was constructed in 1721 by Daniel Hasbrouck (Fig.6).[9] This dwelling was similar in construction to other one-room New Netherland Houses except for one important difference: the gable end was oriented to the side and the entrance façade was placed on one of the low side walls. Otherwise, the house preserved all the features that defined Dutch architecture, such as a jambless fireplace, heavy wood beams

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[8] "Abraham Hasbrouck House Historic Structure Report," Kenneth Hewes Barricklo, Architect and Neil Larson & Associates (2001); "Historic Structure Report for the Jean Hasbrouck House," Crawford & Stearns, Archtects and Neil Larson & Associates (2003); "Jean Hasbrouck House Furnishing Plan," Neil Larson & Associates (2003).

[9] Archeological investigations have provided no clear evidence of the Abraham Hasbrouck's house, or any other wood frame house on Huguenot Street. A recent study of the Freer House found framing members from an earlier wood frame house reused in the second stone section suggesting that it had existed when the first stone section was built as an addition and then replaced by the second section. Although no frame house parts appear to have been reused in any of the three stone sections the Abraham Hasbrouck House, it is possibly that the center section was built as an addition to a pre-existing house on the south end of the basement. The Eltinge House, the site of which is located south of the Abraham Hasbrouck House is documented to have had wood frame and stone sections. "Historic Structure Report for the Freer-Louw House" Crawford & Stearns, Architects and Larson Fisher Associates (2011).

supporting floors and exposed to decorate the ceilings of rooms, and a door and casement window (since removed) on the façade. By 1728 two rooms were added to the north end of the house. Stacked one upon the other with floor levels elevated above those in the first phase of the house, they more than doubled the size of the house. This addition made the house virtually identical to the Bevier-Elting House, except for its orientation (Fig.3). The two-story plan of the addition was a feature brought from The Netherlands with a kitchen and fireplace on the lower level and a chamber, or *opkamer*, above. The *opkamer* was a restricted and private room, isolated from the daily activity of the household and indicates that Daniel Hasbrouck desired (and could afford) a genteel domestic arrangement. It is surmised that Daniel's mother occupied this room during her lifetime.
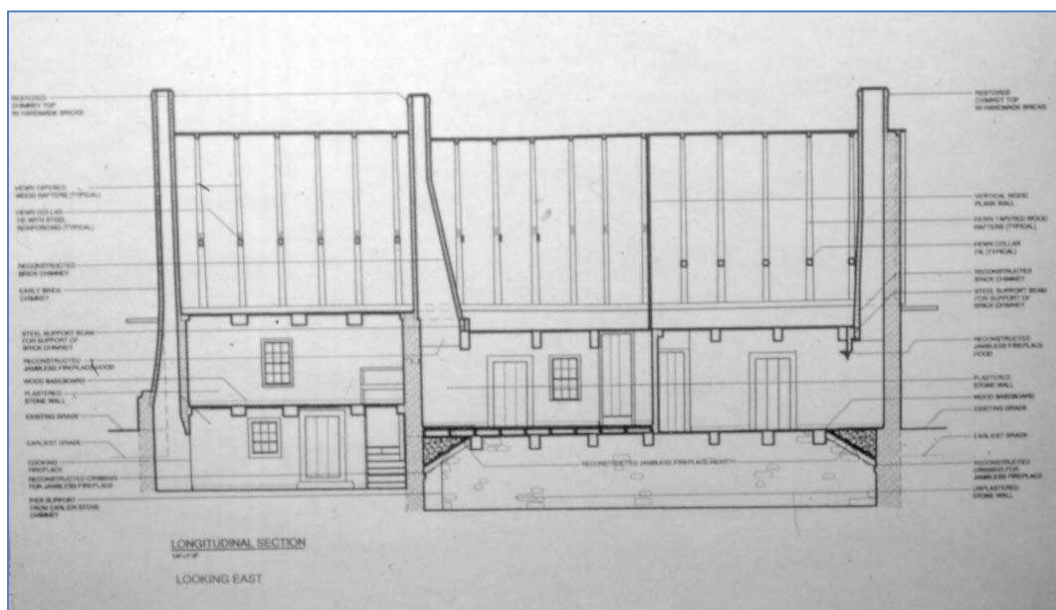


Fig. 6: Abraham [Daniel] Hasbrouck House, 1721-1741. Longitudinal section. The kitchen and *opkamer* are pictured on the left side of the drawing on lower and upper levels, respectively. Drawing by Kenneth Hewes Barricklo, Abraham Hasbrouck House Historic Structure Report" (2002).

The brick chimney from the kitchen fireplace bisected the stone end wall and protruded on the exterior of the house to create a pleasing interplay of materials and geometric forms. This distinctive feature appears to be more common in the New Paltz environs than anywhere else in Ulster County, although there are examples to be found in houses within the Colonial Period confines of Albany County.[10] Another attribute that distinguishes New Paltz houses is the use of staggered levels creating the *opkamer*. Again, this practice was seemingly very popular in the town. As the history of stone houses in New Paltz progressed, the persistence of lower kitchen floor levels suggests the continuing influence of this feature. The *opkamer* had a casement window on the street façade, which has since been converted to a vertical sliding sash window, and a separate entrance on the facade. The kitchen also had its own entrance in a hatchway on

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[10] Today's Albany, Greene, Rensselaer and Columbia counties were originally combined as Albany County.

the front of the house. Early stone houses used multiple entrances so that degrees of privacy could be respected.  This was also necessary because there were no interior passages between rooms within the house.

Daniel Hasbrouck wed Wyntje Deyo in 1734 and built the third part of the house soon after. Attached to the south end of the first stage of the house, it resulted in a substantial modernization of the plan and the appearance of the house.  The south wall of the existing house was demolished during the construction, which allowed for a passage and stair to be constructed inside the door on the south side of the old section.  The passage served the old room and the new room. The new room was designated the best room, or the parlor, and was built with fashionable vertical sliding sash windows (Fig.4). In spite of its stylish aspect, the room was still built in the traditional Dutch manner with massive beams in the ceiling and a jambless fireplace. The completed house, with its mixture of old-fashioned and *avant garde* features epitomizes the interaction of continuity and change at work in the architecture. Stone houses would continue to reflect this dynamic. The low, 1½-story rectangular stone forms and distinctive exposed floor beams would be preserved to reflect the strong traditional references in the building, but the fenestration, room organization and interior decoration would respond to the broader fashions and aspirations of rural gentility.
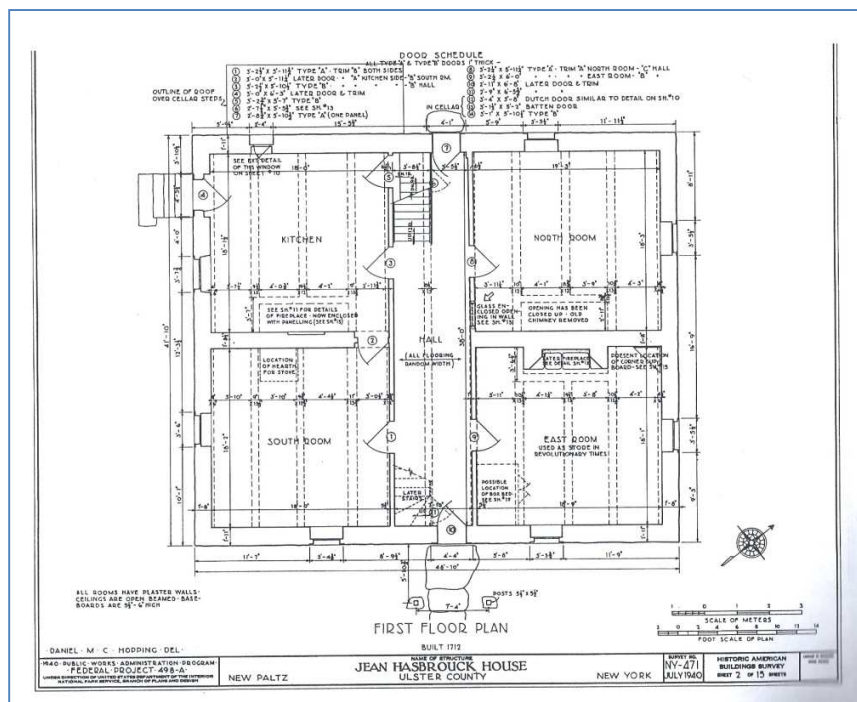


Fig.7: Jean [Jacob] Hasbrouck House, 1721. First floor plan. Drawing by Daniel M.C. Hopping, Historic American Building Survey, 1940.

*Jean [Jacob] Hasbrouck House*
Jacob Hasbrouck gutted and enlarged his father Jean's house to construct a house of unusually large proportions, both in terms of its size and its pretension (Fig.5). Thanks to his father, Jacob was an unusually wealthy man and an influential player in the small community. For him to have

built a house twice the size of his neighbors and peers was significant, particularly since there were no more than eight dwellings in the village. Where Daniel Hasbrouck incorporated features borrowed from elite design in his otherwise traditional stone dwelling, his cousin embraced a more complete genteel sensibility. With its square form, central entrance and flanking windows (originally casements), and double-pile (two-room-deep) center passage plan, Jacob Hasbrouck was far more explicit in his upper class references (Fig.7). Yet, while the scale of the house pushed the traditional envelope, it contained sufficient traditional features to maintain a local perspective. The fundamental elements of the Ulster County stone variant of the New Netherland house were fastidiously preserved. More than anything else, the low, 1½-story height established the over-riding restraint of the vernacular. Had the house approached two stories, the pretension would have been seen as egregious. The exposed wood beams, jambless fireplaces, and casement windows were in ample supply, all of which kept Jacob connected with his kinsmen, yet conspicuously aloof.

*Other early stone houses*
Stone houses continued to be constructed by later generations of the patentee families. They spread out along the Wallkill Valley inside and outside the patent, marking the rural landscape. The village was not planned for growth beyond its initial allotments, which resulted in land purchases and development beyond its bounds. Nuclear farmsteads multiplied, most with a stone house at its domestic core. The scope of the settlement extended into neighboring towns in southern Ulster County. Scores of stone houses were built by Huguenot families. With this growth, the stone house was established as a standard building type. Most were two or three rooms in plan, although one room houses are occasionally encountered. Like the Abraham Hasbrouck House, many were constructed in one-room stages. Quite a few, most coming later in the 18th century, originated as two-room plans with a kitchen and a common room (Fig.8) These had doors paired in the center of the façade that showed an increasing interest in external symmetry, which had not been much of a factor in the sequential method of construction, which at times spanned more than one generation (Fig.9). However, current appearances can be deceptive, because later alterations to windows and doors were widespread.
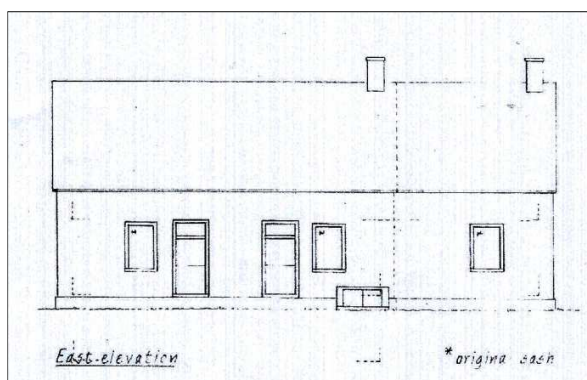


Fig. 8: Christoffel Deyo House, Springtown, c. 1756. Drawing by John R. Stevens, *HVVA Newsletter* Vol.14 Nos.1-3 (Jan-March 2011), 4. The wing on the right is a later addition.

Fig .9: Daniel LeFevre House (White Duck Farm), Bonticoe, c. 1750. [Photograph courtesy of Haviland-Heidgerd Collection, Elting Memorial Library (HHC).]

Late stone houses (1783 – 1820)
The Revolutionary War represents a watershed in the architectural history of the United States, and this is dramatically illustrated in New Paltz. During the years in which the nation was building, New Paltz transformed itself from an insular patent managed by a private corporation of shareholders into an American town. It had taken the community over one hundred years to reach this point, and it would take nearly as long before it diversified and became truly democratic.

The landscape of the town, which officially encompassed the present towns of New Paltz and Lloyd, but also portions of Rosendale, Esopus, Plattekill, Gardiner and Shawangunk, was more extensively settled, although it would grow at a slow pace because of the complexities of the patent's Byzantine ownership structure. Since 1760 each parcel that had been partitioned from the lands held in common by the patentees' heirs was surveyed and divided into twelve lots of equal size and quality and then distributed to a family representative on a board of trustees known as the "Elected Twelve Men." Each representative returned to his family to determine how their parcel would be handled. Options included reselling the entire parcel to persons either within or without the family or surveying and subdividing the parcel into smaller lots for sale or lease. In each case, the decision could involve dozens of people separated by many generations.[11]

Because of the varying quality of land east of the Wallkill, a number of different parcels were partitioned to maintain a uniformity of land types. The hillside east of the Wallkill and west of the Swarte Kill was partitioned in 1760. Then came the Binnewater partition on the Black Creek, and the Great Meadow south of there and a number of other smaller partitions. The culminating piece was the land fronting on the Hudson with large lots extending three miles to the west. Each partition was divided into multiples of twelve lots, and one of each was conveyed to a family representative. This patchwork of divisions and lots is reflected in the subsequent development of the town and is visible on current parcel maps. The complications resulted in a slow, piecemeal rate of development. Growth was even slower on the west side of the Wallkill where the patentee families retained title to the rich agricultural zone for generations. They were willing to part with the lands in the eastern part of town (hence the formation of the Town of Lloyd), but the western lands, full of history and memory remained protected, a spirit that has been sustained to the present day.[12]

*Dwellings*
There are 379 dwellings described on the 1798 assessment list. Considering that each one supported a household, a sense of the size of the community can be imagined, especially when compared with the knowledge that today there are approximately 2500 dwellings in an area of less than half the size of the 18th-century town. Of the 379 dwellings that existed in, 88 were constructed of stone, 150 with wood frames and 141 with logs. These figures immediately place New Paltz's venerated stone architecture in perspective. Less than one-quarter of the town's dwellings were constructed of stone, although nearly all of them have survived into the present. Extremely few wood frame dwellings, which constituted nearly twice the number of stone houses in 1798, remain today. And no log houses are known to be extant. Thus, historic stone

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[11] LeFevre, *History of New Paltz*; Neil Larson, Historic Context, "Historic Structure Report for the Jean Hasbrouck House."
[12] Ibid.

house architecture is much more prominent on the New Paltz landscape today than it was 200 years ago.

Stone houses were objects of wealth and status in the New Paltz community, a distinction verified in the 1798 assessment lists. On the schedule restricted to the 183 houses valued over $100 in value, stone houses counted for nearly half.  More importantly, all but two of the 88 stone houses in the town appear on this list, whereas only 63% of the wood frame houses (95) were valued at $100 or more. No log dwellings are record in this exclusive category. In terms of value, the majority of stone houses were valued in the $300 to $500 range. The Jean [Jacob] Hasbrouck House on Huguenot Street, although noted to be 80 years old, was assessed at $700 in value. Median values wood frame houses ranged from $100 to $300. The highest valued house on the elite list ($475) belonged to blacksmith Andre DeWitt in Springtown. The most highly valued log houses in the entire assessment were recorded at only $30.

*New Houses in 1798*
Most of the stone houses had already been built in New Paltz when the 1798 assessments were made, and they were beginning to be considered old fashioned. Some of the more recent ones reflected the growing formality of the local architecture. In 1786 Jacob Hasbrouck, Jr., who had grown up and lived in the prominent house his father and namesake had built in the village, erected a large, stone house on his *bouwerie*, or farmstead, located north of the old community on Huguenot Street (Fig.10). The design of the house conformed to the traditional 1½-story form and three-room plan, although a passage was inserted between the parlor and common room. (Fig. 11)  Fenestration was uniform and symmetrical. The main entrance into the passage was balanced by pairs of windows in the flanking rooms. The kitchen on the north end of the house upset the axial organization, adding two bays to that side (the southern window was originally a door). This illustrates the persistence of the traditional three-room template of the stone house and its functional superiority over fashion. However, it also was a harbinger of the gradual evolution of the kitchen into a dependent wing, which isolated this third element and allowed for the main house to be symmetrically arranged. The main entrance of the Jacob Hasbrouck, Jr. House is not centered in the passage space, suggesting that it was paired with a window to illuminate the interior. This was a common feature of stone house facades in the mid-18th century elsewhere in Ulster County, yet the Hasbrouck house is the only such example in New Paltz.



Fig. 10:  Jacob Hasbrouck Jr. House, 191-193 Huguenot St., 1786. Photo by Neil Larson, 1999.
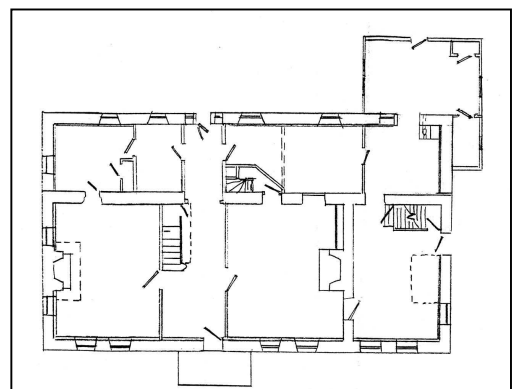


Fig. 11: Jacob Hasbrouck Jr. House, floor plan.  Sketch plan by Neil Larson, 1999.

Four other stone houses were identified as new or of recent construction in the town in the 1798 assessment lists. Elias Ein's house "on the rode from bontikoe to Paltz" (Old Kingston Rd.) was recorded as "good not finished." This house represented a stone building of a median value ($375) compared to the one constructed by Jacob Hasbrouck, Jr., which was valued at $650. A smaller, two-room stone house, it included a one-room wood frame extension on one end. The house was owned by Elias Ein's father, Abraham, and represents the dozens of stone houses of this general size and value constructed for the sons and grandsons of the patentee families.[13]



Fig. 12: Evert Terwilliger, Jr. House, S. Ohioville Rd. (Town of Gardiner), 1786. Photo by Neil Larson, 2001.
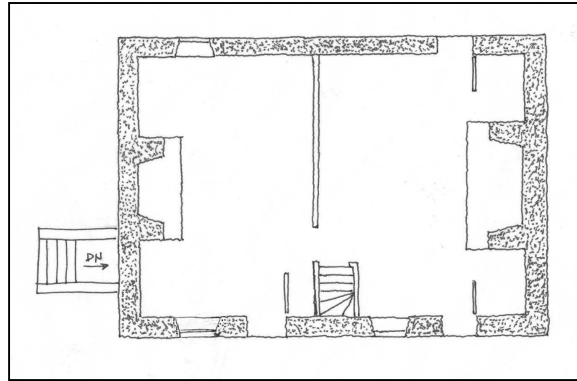


Fig. 13: Lambert Jenkins House, Jenkinstown Rd. (Town of Gardiner), 1794, floor plan. Sketch plan drawn by Neil Larson, 2001.

There are a pair of two-room houses similar in size and value as the Ein house that were built at roughly the same time at the southern edge of the town (now in the Town of Gardiner). One was owned by Evert Terwilliger, Jr. and was recorded as having been twelve years old in 1798 (Fig.12). His grandfather and namesake had established a mill site on the Plattekill sometime after his marriage to Sarah Freer in 1717. They owned the southern half of a 1200-acre patent that Sarah's father, Hugo Freer, obtained in 1715.[14] The other stone house was built by Evert's father, John Terwilliger, in c. 1760 also survives in the neighborhood.

Nearby, Lambert Jenkins built a two-room stone house that the assessors reported was "new & good" and valued at $375 in 1798. Jenkins purchased 200 acres of land on the west side of the Plattekill and established a mill site just downstream from the Terwilligers. He had come to New Paltz from Bergen County, New Jersey where Jenkins, of English descent, had married a Dutch woman, Annatje Bertholf around 1776. The floor plan of the Jenkins house reflects the other two houses with two rooms of similar size, each with a fireplace and separate entrance (Fig.13). By this time jambless fireplaces had finally been discarded as a heating source and casement windows were replaced by wood sash units. In these middling houses, cooking and common family functions shared a single space and spilled over into the *best* room making it less private

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[13] The Ein family had married into Crispells in the first New Paltz generation. Elias Ein married Elizabeth Hasbrouck of Springtown. [LeFevre, 474-478.]

[14] The stone house that Evert and Sarah built in 1738 still exists at the historic mill site, which is now part of the Locust Lawn estate established by Josiah Hasbrouck, another of Jacob Hasbrouck's sons. The most recent overview of the Terwilliger house and property is in "Historic Structure Report for the Evert Terwilliger House," Crawford & Stearns and Neil Larson & Associates (2004).

and restricted. This situation indicates that a third room was still a luxury at the end of the 18th century.

The last stone house purported as being "new & good" in the 1798 assessments was the dwelling owned by Dominie Stephen Goetchius "on the Road to Bontikoe Joining on the Gleab Lands" (162 Huguenot Street). Goetchius succeeded his father, Mauritius, as minister of the New Paltz Reformed Dutch Church in 1775. He married Elizabeth DuBois and built a large stone house sometime prior to his departure from the pulpit and the town in 1796.[15] The house's symmetrical façade and unique rubbed brick surrounds for the door and windows on the front façade reflect the more sophisticated taste and wider experience of the dominie who was not native to New Paltz (Fig.14). Valued at $575 the house represented the status of the clergy and (likely) the wealth of his Huguenot wife's family. The house was constructed with a plan one-and-one-half rooms deep with a wide central entry space with a stair, much like comparable dwellings in southern New York and northern New Jersey. The kitchen was located in a wood frame ell attached to the rear to maintain the symmetry of the façade.

The final stage of stone house architecture occurred in second decade of the 19th century, and it is best represented in one of New Paltz's most visible historic buildings, the Solomon Elting house at the intersection of Main and North Front streets in the village (Fig.15). The house is a neat rectangle with a symmetrical façade with a central entrance flanked by evenly-spaced pairs of windows. The entrance is framed by sidelights and a transom and distinguished by an elegant, roofed stoop with attenuated column posts dividing the space in a Palladian manner with a central archway. With benches along the side, this feature epitomizes how the modern Neo-classical elements of Federal-period design combined with enduring traditional Dutch components to sustain the vitality of Ulster County stone house architecture for another generation. The stone exterior masked a progressive, center-passage plan, a room-and-a-half deep. End chimneys completed the exterior balance, and while the attached wood frame kitchen preserved the symmetry of the stone block, it also undermined it. This irony announced that it was still a rural house, in spite of its stylish pretensions. Yet, with this gesture the pendulum had reached its apex, and the long era of the stone house came to a close.



Fig. 14: Stephen Goetchius House, 162 Huguenot St., 1791. Photo by Neil Larson, 2004



Fig. 15: Solomon Elting House (Elting Memorial Library), 93 Main St., c. 1820. Photo by Neil Larson, 2004.

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[15] LeFevre, 322. Dated stones on the façade suggest the construction date was 1791.

Brick houses (1783 – 1850)

In 1798 stone houses still represented the premium dwelling form in New Paltz, yet the most ambitious house builders had already begun to incorporate brick facades to create more stylish, modern homes. Joseph Hasbrouck's house in Guilford, with its front wall constructed with brick, established its prominence as the most highly valued house in the Town of New Paltz with its full two-story height, symmetrical fenestration and the neat, manufactured material it employed. This remarkable building was destroyed by fire in ca.1850, but Ezekiel Eltinge built a rival building south of the village cemetery in 1799, which survives to illustrate the distinction of the new architecture as well as its distance from that of its solely stone predecessors (Fig.16)



Figure 16: Ezekiel Eltinge House, 54 Huguenot St., 1799. Photo by Neil Larson, 2004.

Stone was losing its hold on fashion to the extent that the exterior walls of many houses, old and new, were parged or whitewashed to conceal the rough material. Only three other houses in the town were recorded as constructed of both stone and brick in 1798. All were constructed in the conventional story-and-a-half plan forms with one or more of their walls visible from the road fabricated of brick. The assessors equated brick with wealth and valued these three houses at $525 to $625, significantly higher than comparable stone dwellings. Of the three, only the Josiah Eltinge House survives just south of Elias Ein's new stone dwelling on the "rode from Paltz to Bontikoe (Fig.17).[16] Its south and west walls, those facing Old Kingston Road, were constructed of brick above the stone basement, and it anticipated a trend that would flourish in the town during first half of the 19th century.

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[16] The other two houses were one owned by Peter Hasbrouck and occupied by Roelif Hasbrouck in Springtown, and one owned by Abraham Hardenbergh and occupied by him and John C. Low near Guilford where the "Irish" road intersected the road from Shawangunk to Kingston. The Irish Road is what is now known as Phillies Bridge Road in the Town of Gardiner. It no longer crosses the Wallkill.
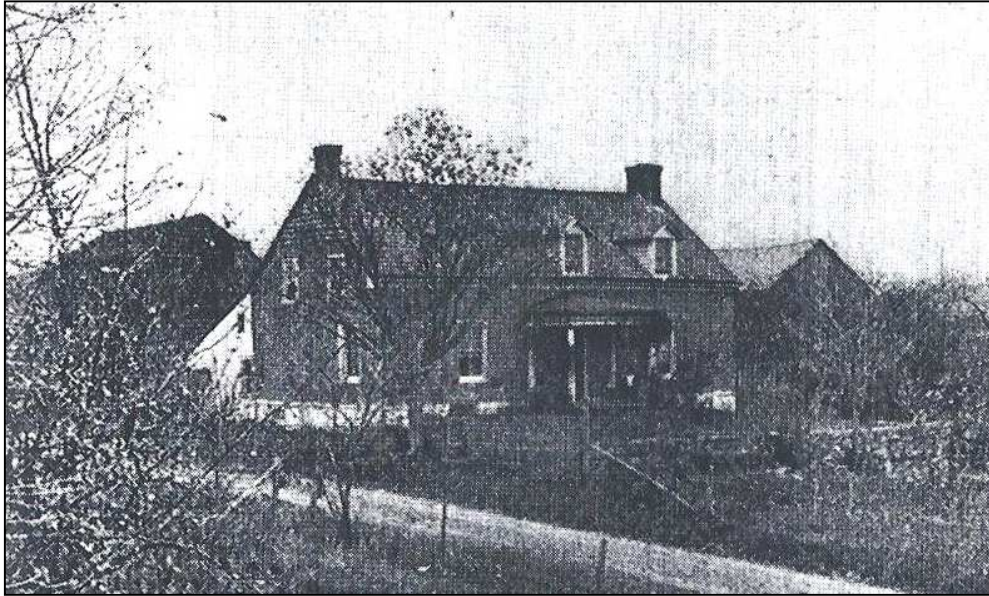
Fig.17: Josiah Elting House, 274 Old Kingston Road, 1786. Photo from Ralph Lefever. *History of New Paltz* (1903), 495.

The early 19th century witnessed the emergence of an extraordinary brick architecture in New Paltz. The new scions of the Huguenot establishment embraced the new material as a means to abandon the traditional stone construction and express their identification with a larger regional community. In the years following the Revolution, tensions between members of Dutch and English factions in the culture relaxed under a shared American identity. However, another confrontational situation soon emerged. The rising economic power and political influence of commercial interests based in New York City posed a serious threat to the agriculturalists who had enjoyed a certain supremacy in the state during the early years of the republic. The country elite organized to thwart their displacement by the city's inexorable growth. This conflict heightened during the first quarter of the 19th century as political passions and rhetoric approached a fevered pitch. This debate found dramatic expression in architecture. Just as the Hudson Valley Dutch showed their cultural solidarity by the persistent preservation of traditional features in their houses, so too did the rural rhetoric find expression in the design of proponents' dwellings. This radicalism was evinced in a mannerism that permeated their art, their domestic design, their dress and language and their architecture. Surfaces and forms were reduced and flattened to a plainness that symbolized the reputed purity and piety of rural life. Ornament was abstracted and distorted to reflect the tension and mock high-brow urban opulence. The craftsmanship of design and workmanship was of a sophistication to dispel any accusations of primitiveness or ineptitude.[17]

The building in the Town of New Paltz that best exemplifies this distinctive rural style is the Josiah DuBois House on Libertyville Road. Built on a knoll with two brick stories elevated on a

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[17] See Neil Larson, "The Politics of Style, Rural Portraiture in the Hudson Valley during the Second Quarter of the Nineteenth Century," Masters Thesis, University of Delaware, 1980. The so-called flowering of American folk art coincides with this period in the Hudson Valley and inaccurately interprets and Romanticizes what was a vivid social and political movement in rural New York.

dressed-stone basement, the house was an exceptional object in the traditional landscape of low, rough houses hunkered along the roadsides (Fig.18). The brick was meticulously laid in a Flemish bond ranking it with the most elite of masonry buildings. The fenestration was in precise symmetry with white marble lintels and sills and containing large windows with up-to-date six-over-six vertical sliding sash. The entrance was framed with sidelights and a wide arched transom topped by a white marble header with a key stone. The wide roofed stoop was a signature element of the rural elite. Otherwise the front and side walls were crisp and flat. An applied red glaze subdued the brick pattern; the roof terminated abruptly where it met the walls. (The present eaves, friezes and brackets are later additions.) With the kitchen situated in the basement, the pure geometric form of the house was maintained. The 1½-pile plan narrowed the side walls and further exaggerated the building's height. Distorted verticality and attenuation were essential elements of rural plain style.



Fig.18: Josiah DuBois House, 181 Libertyville Road, 1822. Photo by Neil Larson, 1986.

The mannerist qualities of the plain style are best displayed on the interior. The wide center passage contained a stair that rose in two stages to the second floor and then to the attic giving the impression of a third story and the accentuation of height. The finish plaster was impregnated with black soot so that it created a marbleized effect when applied to the walls. It was a distortion that disturbed the sensibilities. (It disturbed a recent owner sufficiently to have it painted over.) Large wood mantelpieces were embellished with multiple stages of moldings built up beneath the shelf; built-in cupboards with numerous small, flat panels. The hand of the rural craftsman was conspicuous and accomplished, but restrained.

There are numerous other brick houses in the Town of New Paltz and the towns it spawned that distinguish this particular architecture as a local phenomenon. Homes built by the Elting (aka Eltinge) family seem to dominate the group. Among them is the Edmund Eltinge House located at 160 Plains Road, which was constructed in c. 1825. Like the Philip DuBois House, this two-story, five-bay, center-entrance house utilized brick on the front and the one end most visible to the road with the rest of the house, including a small kitchen wing, constructed of stone. And

like other examples, this house replaced an older stone homestead and likely contains materials from it. (The older house is memorialized by a date stone embedded in the new house reading 1745.) In addition to its distinctive Federal period features, the house has a level modernity not seen in the others: it was built without fireplaces, and the rooms were fitted for stove heating. This may be the earliest instance of this technology appearing in a house built in the 19th century in New Paltz.

About ten years later (1836), Derrick W. Eltinge, Sr. built a house constructed entirely of brick on the road to Newburgh (251 Route 32 South). With this further example, the effect of the brick architecture on relating house design in the town to more formal and regional models is evident. Abraham V.N. Elting constructed a story-and-a-half brick house with a five-bay façade at 122 Main Street in the village in 1840, nearly opposite the stone house recently built by a cousin Solomon Elting. His grandfather Ezekiel Elting had built the brick-fronted stone house at 54 Huguenot Street in 1799 (Fig.16), and he had grown up in the old family homestead, the front-gable stone Bevier-Elting House. It would have appeared to be remarkably similar to what is reputedly the first brick house in New Paltz, which was built by Josiah Elting in 1786 on the road to Bonticoe (Fig.17). Abraham V.N. Elting later raised his house to two full stories, which brought it more into conformance with the other large brick houses of its day. Both these later houses incorporate the trabeated (post-and-lintel) features of the Greek Revival style indicating that the local craftsmen and their clients kept abreast of popular design trends.



Fig.19: Col. Joseph Hasbrouck House, Old Albany Post Road (Gardiner), 1857. Photo by Neil Larson, 2000.

The culmination of this period of brick architecture, and of the masonry building tradition, in the town was the two-story edifice built in Guilford (now in the Town of Gardiner) in 1857 by Col. Joseph Hasbrouck following the devastation by fire of the substantial, two-story, brick-fronted stone homestead built by his grandfather and namesake in ca. 1798 (Fig.19). The destroyed house received the town's highest value assessment in 1798. The new house displays the influence of the prevailing taste for the picturesque in 1850 and its impact of rural architecture.

By that time the political struggle for rural dominance had been lost in Albany as well as in Washington, D.C., and rural community leaders like Hasbrouck, who had been a member of the state assembly earlier in his life, settled into a Romantic mentality recalling the ideal way life used to be. It was this sense of resignation that permeated the design of the period, as tastemakers like A.J. Downing of Newburgh promoted comfortable domestic lifestyles reflecting a civilized past. With its broad eaves, front "piazza," scroll-sawn brackets and Gothic Revival-style decoration, this house is full of references to the most modern fashion. Still, the economy and restraint inherent in rural culture is as strongly expressed, even in this elite house. The incorporation of a small kitchen ell into the plan of the house at this late date further demonstrates the persistent endurance of traditional patterns of life and rural aesthetics.