Huguenot House
(Freer House Beyond)
New Paltz, New York
Ulster

HABS No.NY-4363

HABS
NY
56-NEWP
4-

PHOTOGRPAHS
WRITTEN HISTORICAL & DESCRIPTIVE DATA
District of New York
No 4, New York

ADDENDUM
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ADDENDUM TO:
ABRAHAM HASBROUCK HOUSE
94 Huguenot Street
New Paltz
Ulster County
New York

HABS No. NY-4363

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NY
56-NEWP,
4-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
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HISTORIC AMERICAN BUILDING SURVEY

ADDENDUM TO
ABRAHAM HASBROUCK HOUSE

HABS NO. NY-4363

Location: 92 Huguenot Street, the east side of Huguenot Street approximately 200 feet north of Broadhead Street in the village of New Paltz, Ulster County, New York. The building faces west towards Huguenot Street. The Abraham Hasbrouck House is situated in the midst of the Huguenot Street National Historic Landmark District. The district contains the original town sits and eight stone houses associated with the families of the twelve partners of the New Paltz Patent (1677).

USGS Rosendale Quadrangle, Universal Transverse Mercator Coordinates: 18.575820.4622580

Principal Owner and Occupant: Huguenot Historical Society of New Paltz, Inc.

Present Use: Historic house museum

Significance: Built in three phases between 1721 and 1741, The Abraham Hasbrouck House is a very early example of the stone house type that distinguishes Ulster County architecture. The house also represents the transformation of Dutch architecture in the Hudson Valley as earlier urban house forms with front gables were giving way to the side-gable forms with façades on their long sides that came to characterize regional houses in the eighteenth century. Organized in 1677, New Paltz was laid out in the last town plan to appear in the Hudson Valley, and the Abraham Hasbrouck House is an illustration of the emergence of a rural American architecture from its Dutch antecedents.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: 1721, ca. 1728, 1734-1741. The house was constructed in three phases of stone construction. The dates of erection have been determined by dendrochronological analysis and documentary evidence. A frame kitchen ell was added to the rear of the house ca. 1830; it was demolished in 1958.

The more precise dating of this house has resulted in the realization that Abraham Hasbrouck, who was one of the twelve patentees and died in 1717, was not the builder of the stone house. Rather his son, Daniel Hasbrouck (1692-1759) was responsible for its construction. Since the house has been referred to as the Abraham Hasbrouck House for more than a century and the Huguenot Historical Society of New Paltz has continued the name since acquiring the house in 1961, it has not been changed in this documentary record. The property on which the house is located was designated Abraham Hasbrouck's homestead lot when the patentees laid out the village soon after the patent was granted in 1677. Although no physical evidence has been found, it is now assumed that Abraham Hasbrouck occupied an earlier dwelling on the site that was demolished some time after the construction of the stone house began.

2. Architect: Not known.

3. Original and subsequent owners: Reference is to the deed, wills and surrogate court records of Ulster County, New York as well as the historical collections of the Huguenot Historical Society on New Paltz (HHS).

1677-1703 Abraham Hasbrouck selected a three-acre homestead lot in village and farm parcels west of the Wallkill or Paltz River as one of the twelve patentees of New Paltz. In 1703 the patentees conveyed legal title to these lands to each other. [HHS]

1717 Estate of Abraham Hasbrouck conveys homestead lot, farm lands and mill site to son Daniel Hasbrouck. Abraham Hasbrouck died *in testate* in 1717. There is no record of this transaction or its extent. It is presumed from later documentation of Daniel's ownership. The first phase of the house was built in 1721. Daniel appears on a 1728 tax list as a property owner.

1759 Will of Daniel Hasbrouck, Jan. 24, 1759 [Ulster County Wills, Book A Page 201] Daniel willed lands to six sons undivided. His wife Wyntje held the estate until their youngest son reached age twenty-one in 1770.

1770 Daniel Hasbrouck's fourth son, Isaiah, emerged as sole owner of homestead lot, mill and farm lands in the town. No record has been found of the conveyances by which he obtained his brothers' one-sixth undivided interests in the property.

1798 Isaiah Hasbrouck is recorded as the owner of the homestead lot in the assessment list for the U.S. Direct Tax. The house is valued at $350; it is said to be "old & out of repair." [HHS]

1801 Isaiah Hasbrouck died *in testate* leaving his widow, Maria, executor of his estate. In 1804 she filed a petition to the Surrogate's Court declaring the estate was insufficient to pay Isaiah's debts. Land, including the mill, was sold to recover the $722.16 owed. Maria remained the head of the household and continued to pay taxes on the homestead lot until her death in 1830, at which time Isaiah's heirs received the remaining property. In 1831, they mortgaged the property for $300 to pay debts. [HHS]

1835 The youngest of Isaiah and Maria Hasbrouck's nine children, also named Maria, appears as the town tax list as the owner of the house and three-acre lot in the village. [HHS] In 1831 Maria's brother, Isaish, had conveyed his share of the property to her. [Ulster County Deeds, Book 42, Page 77] Transactions with other siblings have not been found.

1872 Will of Maria Hasbrouck, Sept. 16, 1872 [Ulster County Wills, Book R Page 112] Maria willed the house and lot to her nephew, Isaiah Hasbrouck.

1909 Isaiah Hasbrouck died Deca. 18, 1909. [*New Paltz Independent*, Dec. 24, 1909] No will was recorded; His only living child, Gilbert, inherited the property.

1911 Gilbert M. Hasbrouck conveyed the house and 3 acres to William D. & Mary E. Bloomer for $2000 on Apr 17, 1911. [Ulster County Deeds, Book 431Page 148]

William D. & Mary E. Bloomer conveyed the house and 3 acres to Jesse Elting in June 16, 1911. [Ulster County Deeds, Book 435 Page 60] The two sales in quick conveyances were reputedly due the fact that Gilbert M. Hasbrouck did not want to sell the property to Jesse Elting. The Bloomers made the transaction to deceive the seller. [Letter, Alf Evers to Kenneth E. Hasbrouck, Sept. 24, 1961, HHS]

1918 Jesse Elting conveyed house and two acres to Ivar Evers on

1957 The heirs of Ivar Evers conveyed the house and two acres to the Reformed Church at New Paltz on

1961 The Consistory of the Reformed Church at New Paltz conveyed the house and a 100' x 100' lot to the Huguenot Historical Society of New Paltz on Aug. 29, 1961. [Ulster County Deeds, Book 1111 Page 441] The Hasbrouck Family Association raised the $18,000 to purchase the property.

4. Original plans and construction: The house has an in-line, three-room plan that was assembled in three separate building campaigns. Each section comprises basement, main floor and attic levels. The center section was the first with the north and south sections added in quick succession. The floor levels northern section are elevated approximately two feet above the other two sections creating a finished room in the basement (kitchen) and an *opkamer* (chamber) on the main level.

The house was constructed of collected glacial rubble that was roughly dressed on the exterior face. Walls are approximately twenty inches thick. Sawn pine floor boards are supported by large hewn beams at the main (oak) and attic (red pine) levels. Original rafters were hewn from tulip wood. Shingle roofings was nailed to riven oak slats (some of which survive). Jambless fireplaces with brick chimneys suspended in the attic heated the center and south rooms. There was a cooking fireplace recessed in the end wall of the kitchen in the north section with a brick chimney bisecting the stone wall.

5. Alterations and additions: The first major alteration to the house occurred between 1830 and 1860 when a frame kitchen ell was added to the rear (east) side of the house behind the third, southern section of the stone house. New plastered partitions were erected in each of the center and south main-floor rooms, perhaps replacing earlier board walls (a board wall already existed in the *opkamer* in the northern section. Jambless fireplaces were removed and replaced with brick flues for stove heating. Existing casement and sash windows were replaced with more modern sash units. New windows were created to light new interior spaces; dormers were added to the roof. Major floor repairs were made in the center section and new stairs and closets were constructed between the center and south rooms. Attic spaces were partitioned for rooms. By 1860, the dwelling was functioning as a boarding house. Doorways between original sections were walled in to make separate living areas more private. Additional stairs were added to facilitate vertical movement within the individual boarder dwellings.

In 1918, the house became the residence of architect and antiquarian Ivar Evers who reopened doorways, removed the dividing partition in the center room and restored the house to a single-family residence. Historic materials salvaged from other old houses in the area were incorporated into the house. Plaster and paint was stripped from ceilings to restore the historic appearance of the beams and boards. Meanwhile, the west wall of the building was bulging and cracking and water infiltration was damaging the beams and boards of the main floor.

When the Reformed Church of New Paltz purchased the property in 1958, their goal was to preserve the house as a museum. Determined to be in poor condition, the frame kitchen ell was demolished and rear wall of the stone house was dismantled and rebuilt. The house became a preservation project of the Huguenot Historical Society of New Paltz in 1961. Most of the nineteenth-century fabric in the house was removed to restore it to an earlier appearance. Jambless fireplaces were reconstructed, and dormers were removed from the roof. However, many nineteenth-century features remained, notably the windows and interior stairs creating anachronisms.

B. Historical Context

*Introduction*

Based on the analysis of tree-ring core samples collected from the wood used to construct the Abraham Hasbrouck House, the most recent cutting date of the trees that were hewn for the beams supporting the ground floor of the first phase (center portion) of the house has been computed to be 1721. (fig. 1) This result coincides exactly with the cutting dates for the oak used to construct the Jean Hasbrouck House. In both cases, the data indicates that the stone houses were erected by the second generations of both families, contradicting long-held assumptions connected with the buildings. In the Jean Hasbrouck House, the dating is consistent throughout the entire floor structure; however, in the Abraham Hasbrouck House, the oak beams have a variety of cutting dates.[1] Thus, while there may still be a scenario by which it could be documented that Abraham Hasbrouck was alive when the construction of the stone house now bearing his name was begun, physical evidence suggests that it is more likely that his son Daniel Hasbrouck was the principal occupant, if not the builder of the first phase of the house, as well as of the entire stone building. Although this revision will be controversial and cumbersome, involving the rewriting of numerous signs and interpretative narratives, shifting the initial construction date and builder of the house into the era and generation of the 1720s will provide a far richer interpretation of the house in the architectural and cultural contexts of Ulster County's stone houses. For it is in this period that Dutch architecture in New York became its most developed and expressive as the autonomy and integrity of the regional culture was challenged by British settlement.[2]

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[1] Dendrochronological analysis of the wood in Abraham Hasbrouck House was made by scientists from the Tree-Ring Laboratory at the Lamont Doherty Earth Science Observatory in Palisades, NY. The degraded condition of the oak beams exposed in the basement of the house resulted in findings that were neither uniform nor unequivocal. The beam in the center, first phase portion of the house that produced the 1721 cutting date is in good condition and retained a bark edge. Beams that produced earlier dates generally had no bark edge or degraded sapwood layers. See Edward R. Cook, Paul J. Krusic and William J. Callahan, "Tree-Ring Dating of the Abraham Hasbrouck House in New Paltz, New York" (2002). This report can be found in the Appendix.

[2] While there is not a single source that addresses this issue directly, the significance of this period can be discerned in the close reading of architectural surveys, of which Helen Wilkinson Reynolds's, Dutch Houses in the Hudson Valley Before 1776 (NY: The Holland Society of New York, 1929) has no equal, and exhibit catalogs, such as Remembrance of Patria, Dutch Arts and Culture in Colonial America 1609-1776 (Albany NY: Albany Institute of History and Art, 1988). Historical studies of Dutch culture in the region also

By attributing the origins of the stone house long associated with Abraham Hasbrouck House to the generation of his sons, and in particular his third son Daniel (1692-1759), certain key elements of the architecture accrue distinction. Specifically, the most notable feature of the house, that it does *not* have the gable end of its roof facing the street, can be effectively interpreted as reflecting the moment when the traditional Dutch townhouse was evolving into the rural farmhouse that would go on to define the form and plan of Ulster County stone houses in the eighteenth century. (fig. 2) This transformation closely parallels what was occurring in regional Dutch architecture throughout New York and New Jersey. When compared with the front-gable forms of the Bevier-Elting House and the DuBois Fort on Huguenot Street, both begun a generation earlier than the Hasbrouck house, the seeds of this evolution are all the more evident.[3] (fig. 3) In the two subsequent stone additions to the Hasbrouck House, traditional Dutch forms, plans and construction methods were preserved but subtly altered in orientation and function in response to the rapidly changing cultural conditions in the region. The outcome is a building that epitomizes the design and cultural evolution of early stone architecture interpretable in critical historical contexts, such as ethnic heritage, cultural conflict, community development, and class society.

In the broader sense, the Abraham Hasbrouck House is also an architecturally significant colonial-era stone house in the Hudson Valley, and a detailed analysis and interpretation of its design conveys new understanding to the origin and development of the distinctive stone architecture that distinguishes the Ulster County, as well as the rest of the Dutch-American cultural landscape. Although built by a family of French origin in the unique Huguenot town of New Paltz, the house is most notable as a component of the architecture that developed around the colonial center of Kingston, which in turn, was influenced by the building traditions introduced by the Dutch during their jurisdiction over the broader Hudson Valley region between 1609 and 1664. The stone houses on Huguenot Street in New Paltz are particularly remarkable for the variety of building forms and range of construction methods that relate them to the earliest period of Dutch architecture and town planning in the region in the seventeenth century and the transformations that immediately occurred as settlement rapidly increased in the early eighteenth century. These early town house forms have been eradicated in Kingston and,

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provide insight into this era. See, for example, David Steven Cohen, The Dutch-American Farm (NY: NYUP, 1992); Firth Haring Fabend, A Dutch Family in the Middle Colonies, 1660-1800 (New Brunswick, NJ: Rutgers UP, 1991); Joyce D. Goodfriend, Before the Melting Pot: Society and Culture in Colonial New York City, 1664-1730 (Princeton, NJ: Princeton UP, 1995); Donna Merwick. Possessing Albany, 1630-1710: The Dutch and English Experiences (NY: Cambridge UP, 1990); Kevin Stayton, Dutch by Design: Tradition and Change in Two Historic Brooklyn Houses: the Schenck Houses at the Brooklyn Museum (NY: Brooklyn Museum, 1990); Robert P. Swierenga The Dutch in America: Immigration, Settlement, and Cultural Change (New Brunswick, NJ: Rutgers UP, 1985).

[3] Tree-ring analysis by the same Lamont-Doherty scientists of the oak beams in the ground floor structure of the DuBois Fort has identified cutting dates in 1703. This is one instance where the dendrochronology supports the traditional understanding for the age of the house. Although the wood in the Bevier-Elting House has yet to be examined, based on its front-gable form, it is theorized here that its original section will also date within the first generation of builders.

with only a few exceptions in Albany and Schenectady, throughout the state. With its three construction stages, the Abraham Hasbrouck House illustrates the progressive manner in which many stone houses were constructed in Ulster County during the eighteenth century. Although a systematic survey has never been made of the hundreds of historic stone houses surviving in the county today, field observations suggest that few of these houses built prior to the Revolutionary War were constructed in a single campaign. This deliberate, phased construction process – often built over more than one generation – is as distinctive a feature of stone buildings as are their material, craftsmanship and cultural affiliation with the Continental European nationalities that represented the so-called "Dutch" community of the mid-Hudson Valley.[4]

*Before the Stone House:*
*Speculation on the Type of House Occupied by Abraham Hasbrouck, 1678-1717*
If Abraham Hasbrouck did not build any portion of the stone house that bears his name, a question is raised regarding as to in what sort of dwelling did he reside. Since no physical evidence or documentary record has been discovered that even hints at his living conditions, what follows is speculation.[5] Since the surviving records associated with the Huguenot patentees before and after they were granted their New Paltz lands in 1677, generally indicate that they were affluent farmers and merchants, it is implausible to suggest that they moved from the relative comfort they enjoyed in Kingston and Hurley to primitive squalor of pit houses or log huts in their new town less than fifteen miles away.[6]

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[4] Much has been written in the popular press regarding stone houses. However, a thorough and systematic analysis of this important and renowned early American architecture has yet to be accomplished. Numerous surveys have been made since the Junior League of Kingston completed its inventory of pre-1850 architecture in the county (most of it was stone houses) in 1968. The League used information from this survey to publish Early Architecture in Ulster County in 1974. Since then, organized surveys have been undertaken in the towns of Marbletown and Rochester, but the data collected in other towns remains incomplete and disorganized in local libraries and historical societies. The New York State Historic Preservation Office also maintains survey files on historic resources in Ulster County, but that, too, is neither complete nor comprehensive, much less published or accessible. All of this provides scant quantitative data for analysis and interpretation.

[5] Extensive and systematic archeological investigations are ongoing on Huguenot Street but have in no way provided conclusive information as to the location and character of the first dwellings built there. Annual excavations made by the Summer Archeology Field School conducted by students of the SUNY New Paltz Department of Anthropology have yet to reveal cellar or post holes that would indicate the existence or siting of dwellings that pre-dated the stone houses.

[6] Jasper Dankers reported settlers living in pit houses, i.e., wood-walled excavations with roofs in his Journal of a Voyage to New York in 1679-80 (Henry C. Murphy, trans., 1867) and historians have been speculating about their use ever since. In 1650, Cornelius Tienhoven, Secretary General of New Netherland described dwellings consisting of "a square pit...six or seven feet deep, cased, floored, and roofed with wood, and covered with sods." [in E.B. O'Callaghan, The Documentary History of the State of New York (1850), Vol. Iv, pp 31-32; also quoted in Charles Baird A History of the Huguenot Emigration to America (Baltimore: Regional Publishing Co., 1966), pp 295-296.] Archeologists have located evidence that they have interpreted as such [Paul R. Huey, "Archeological Evidence of Dutch Wooden Cellars and Perishable Wooden Structures at Seventeenth- and Eighteenth-Century Sites in the Upper Hudson Valley, New World Dutch Studies: Dutch Arts and Culture in Colonial America, 1609-1776, Roderic H. Blackburn and Nancy A. Kelley, eds. (Albany: Albany Institute of History and Art, 1987), pp 13-36.] but the interpretation of

It is more likely that they employed carpenters, laborers, servants and slaves to build houses and barns nearly immediately. Kingston's trades were well in place at this time and the proximity of the two towns made it possible for the Huguenots to construct legitimate houses at the outset.

Surviving images and documents show that the prototypical seventeenth-century Dutch-American town house was one-and-one-half stories with two rooms arranged front-and-back so that the gable end of the roof was oriented to the façade.[7] The rooms were roughly equal in size and were divided by a partition that contained a chimney for either back-to-back jambless fireplaces or a fireplace in the front room and a cast iron stove heating the rear room. Most of the building contracts that survive from the seventeenth century describe dwellings of this type. A translation of one of the two contracts found in the Kingston Court Records, dated 1673, describes a house as follows.

> Appeared before me, W. Montagne, secretary for the court at Kingston, admitted by the Lord's High Mightynesses, Tierck Claesen, resident here, of the first part, and Cornelis Cornelissen Sterrevelt, master carpenter, of the second part, who declare having agreed in the following manner: Cornelis Cornelissen agrees to make for Tierck Claesen a dwelling 40 feet long, and as wide as the barn, with a usual means of exit [doorgaende uitlaedinge, may also mean projection] on the one side, with a crossbar window, with a door frame, with two rooms, with a brick supporting wall in the middle, and a double chimney, with an inner door, with a wainscot of fir wood or sawed wainscoting, and two four-post bedsteads. The front gables to be of brick up to the front beam, a window frame in the gable with five lights and on the side a crossbar window, the projection to be portioned off; with a stove and a pipe up to the chimney and a crossbar window in the gable of the projection; a monastery frame in the second room, with a door; the projection with half joists, the ceiling and floor to be completely finished, with a wolf's roof, the rafters and the spars, as also the laths. But Tierck Claeses is to furnish the carpenter with a helper, and also during eight days a rough-chopper for the ceiling

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these sites as pit houses is under dispute [Walter R. Wheeler, "Vernacular Architecture of Albany in the seventeenth Century: Construction Methods, Materials and Technology as Revealed in Recent Archeological Excavations," a paper presented to the Council for Northeast Historical Archeology Annual Meeting, Niagara Falls, Ontario, Canada, 18-21 October 2001]. There is no physical or documentary evidence for the existence of log buildings in the Dutch communities of the Hudson Valley. According to one authority, "British peoples, including the English lowlanders and Celtic hill folk, knew nothing of this method of construction in Europe, nor did the Dutch or the great majority of Germans. As a result, log buildings were largely or wholly absent from Jamestown and other Chesapeake Tidewater settlements, from the Massachusetts Bay colonies..., and from the Dutch-ruled Hudson Valley." [Terry G. Jordan and Matti Kaups, The American Backwoods Frontier (Baltimore: Johns Hopkins University Press, 1989), p 135.] The prevailing opinion is that Scandinavians introduced the technology into the lower Delaware Valley where it was adopted by Scots-Irish immigrants who spread the house type into the American midlands. Log houses would appear in the Hudson Valley later in the eighteenth century as the Scots-Irish moved into the region. Of course, Scandinavians were common in the early Dutch community; however, there is no indication that these people built houses in any other than the Dutch manner.

[7] For the most cogent explanation of early Dutch architecture in New York, see Henk J. Zantkuhl, "The Netherlands Town House: How and Why It Works," in New World Dutch Studies: Dutch Arts and Culture in Colonial America, 1609-1776, pp 143-160.

> and two front windows. With a door for the loft, and a windlass, and a detachable stairway. The carpenter is to commence work on All Saints' Day and keep at it until the work is finished. For which Cornelis Woutersen [sic] when the work is completed shall receive 100 sch. of wheat. Promising to comply with the foregoing under obligations as per law, this August 21, 1673. (Signed) Cornelis Coer, Tierck Claszen De Witt. (Signed) Jan Cornelis Van Gottenborg, as witness. To which testifies, (signed) W. LaMontagne, Secretary.[8]

This contract specifies "the front gables to be brick up to the front beam," which hints at the traditional H-bent frame employed in the structure of the house and indicates that other than the front gables, the rest of the building was clad with wood siding.[9] (fig. 4) Two rooms are stipulated, to be divided by a brick wall supporting a "double chimney" for back-to-back jambless fireplaces. Two types of casement windows are mentioned, a *cruyscoszyn*, or a four-unit window with openings in the corners divided by a "crossbar" and a *kloostercoszyn*, or a "monastery frame" window with two openings divided horizontally. The roof was intended to be finished with a "wolf's roof," which was a hipped section clipping off the point of the gable's peak. As late as 1662, in a directive issued by Peter Stuyvesant regarding fire protection in Kingston, it was stated that "...most of the Houses, Barns and Barricks are covered with roofs of reed..."[10] This contract aptly describes the wood-frame, brick-faced, front-gable, two-room house that proliferated in the Dutch towns of New Netherland during the first half of the seventeenth century. It is most likely that the first houses built in New Paltz looked this way.

There are other components of this planned dwelling that are worthy of further explanation. The translator made an effort to discern the architectural application of the word *uitlaedinge*, which to him meant either "exit" or "projection." In reality, the architectural feature it represented was both. An *uitlaedinge*, or as it has been informally translated, an "outlet," was a shed-roof aisle appended to a side wall of a front-gable house. This was conceived (and described) in much the same way as the side aisles that were integrated into the main H-bent frame of Dutch barns and incorporated under the

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[8] Kingston Court Records, translated by Dingman Versteeg (Baltimore: Genealogical Publishing Co, 1976), pp. 739-740. The other building contract describes a two-story house with a similar plan. Dutch architectural historian Henk J. Zantkuyl has made "reconstruction" drawings of a number of houses described in a small collection of seventeenth 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 "The Netherlands Town House: How and Why it Works," in New World Dutch Studies: Dutch Arts and Culture in Colonial America 1609-1776, Roderic H. Blackburn and Nancy A Kelley, eds. (Albany NY: Albany Institute of History and Art, 1987), pp. 143-160.

[9] Since one of Kingston's founders was the Englishman Thomas Chambers, aka Clabbords in official records, houses there may have made the early shift from the conventional wide pine weatherboards to narrow, riven oak clapboards. Other contracts record that clapboards were also used as a roof covering. A Fort Amsterdam building contract, dated May 6, 1642, directed Thomas Chambers, an English carpenter, to build a house for Jan Jansen Schepmoes, "30 feet long and 20 feet wide, enclosed all around and covered overhead with clapboards against the rain" [E.B. O'Callaghan, ed., Calendar of Historical Manuscripts in the Office of the Secretary of State (Albany: 1865-66), vol II p 33.; also cited in Marc Fried, The Early History of Kingston and Ulster County, N.Y. (Kingston: Ulster County Historical Society, 1975), pp 16-17.]

[10] Kingston Court Records, pp. 430-431.

broad expanse of the roof; however, in few, if any, instances would houses have had aisles on both sides. In houses, the outlet functioned as an adjunct to the principal dwelling space. It served as a passageway between doors into the side wall of the house and linked the rooms on the main floor with basement spaces, particularly kitchens. Thus, the terms "projection" and "exit" apply effectively to the section of the Dutch house called an *uitlaedinge*. This particular contract demonstrates that the outlet could itself contain rooms; perhaps it was here that slaves were housed. (This room was to be heated by a stove documenting the existence of these heating devices in the seventeenth century.) The outlet was a defining characteristic of early Dutch houses in America.

The translator's reference to "four post beds" is more likely a reference to a built-in bed that a master carpenter would build as part of the house, rather than a free-standing bed that would be more the work of a furniture maker. In frame houses, these box beds could have been recessed through the wall in the room and into the outlet to preserve floor space in the main living areas of the house.[11] Towards the end of the contract, the carpenter was directed to construct "a door for the loft, and a windlass, and a detachable stairway." Loft doors remained standard features of Dutch houses well into the eighteenth century, long after front gable houses went out of fashion and for as long as attics functioned as storage space. Few survive, for in nearly all historic houses the openings for loft doors have been filled in with windows for bedchambers later partitioned within attic spaces. (fig. 3) Even if evidence of loft doors remain, the windlasses needed to hoist heavy items into the lofts have long since disappeared. The detachable stairway mentioned in the contract refers to the steep-pitched, ladder-like stairs that were the original means of passage between stories. Floor openings were little more than trap doors. Ornamental staircases were generations off.

Therefore, if Abraham Hasbrouck or the other New Paltz patentees had contracted with Kingston carpenters to construct their houses in the late 1670s, they likely would have built houses such as these. These dwellings would have shared many of the features of the stone houses built on Huguenot Street in the eighteenth century, such as a rectangular, gable roof form, one-and-one-half-stories tall, gable ends oriented to the street, in-line two-room plan, and side aisles. In particular, the Bevier-Elting House evinces the appearance of these early houses, although its stone material establishes it as a bridge between the wood frame dwellings introduced by the Dutch in the colony and the stone construction that came to define the distinctive architecture of Ulster County a century later.

*The origins of stone construction in Ulster County*

Based on the examples of the DuBois Fort and Bevier-Elting House, the introduction of stone as a building material appears to have occurred by the opening years of the eighteenth century. Construction dates for some stone houses in Ulster County, such as

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[11] See "reconstruction" drawings by Henk J. Zantkuyl in "The Netherlands Town House: How and Why it Works."

the two Hasbrouck houses on Huguenot Street, have been estimated in the last quarter of the seventeenth century, but these assertions cannot be physically substantiated or documented in historical records.[12] Ongoing dendrochronological analysis of the wood beams in these stone houses consistently contradict seventeenth-century date attributions, and this has happened not just in New York but in New England and Virginia as well.[13] Until new information comes to light that contradicts these findings, it must be concluded that wood frame construction was the norm in Kingston, as well as the rest of the Hudson Valley, in the seventeenth century. In fact, it was the most common construction method afterwards, too.

From their inception, stone houses were costly and pretentious, even in their one-room stages. Stone was an emblem of wealth and class, just as brick was in other parts of the region. The remarkable concentration of stone houses in small towns like New Paltz and Hurley is the result of the economic and social composition of the settlement. In both cases, the proprietors were able to purchase land and build from scratch in undeveloped areas. Thus they were predisposed to afford to build ample dwellings appropriate to their economic class status. In New Paltz, the twelve patentees were social peers (most were inter-related), and it is reasonable that they built houses in a similar fashion, and that they continued to develop a unified and self-referencing architecture. When the Town of New Paltz began to grow and diversify economically and culturally in the last half of the eighteenth century, the architecture of the town also expanded in form, scale, material, and expression. By 1798, there were 379 dwellings in the town, ranging in value from 1900 dollars to 25 cents with the numbers distributed equally between stone, wood frame

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[12] A detailed inventory of houses made in 1798 by assessors for the 1798 U.S. Direct Tax recorded the age of the Jean Hasbrouck House as 80 years, or having been built in 1718 (quite close to the 1721 date established by dendrochronological analysis). The same document identified a stone and frame house being used as a barn that was 113 years old, giving it a construction date of 1685. [Historic Town Records Collection, HHS Archives] Its location south of the Abraham Hasbrouck House indicates that it was the home of one of the patentees, Abraham DuBois, who moved out of the village soon after its settlement. The site has been excavated and the foundation of the building located and confirmed against the dimensions provided in the assessors' list. Without knowing the sequence of the frame and stone portions of the house, it is hard to confirm that the stone stage was built in the seventeenth century; however, the date is suggestive. The example of this house could also reflect the process of building a stone house in connection with an existing frame house. In another unrelated circumstance, Antoine Crispell is known to have sold a lot with a stone house in Kingston to his daughter Jannetje and her husband Nicolaes Hoffman in 1707. [Ulster County Deeds, Book BB Page 83]

[13] The Society of New England Antiquities (SPNEA), with support from the Massachusetts Historical Commission, has an ongoing project to verify the construction dates of all the buildings that have been assigned to the seventeenth century. SPNEA has contracted with a team of dendrochronologists from England, where tree-ring dating has been in use for decades. As has been the case in New Paltz, the Massachusetts project has come up with numerous contradictions. Colonial Williamsburg and the College of William and Mary have been doing the same scientific verification of seventeenth century construction dates in the Chesapeake Region. In many cases, they have used the same Lamont Doherty team that has been analyzing tree ring data in New Paltz. In this area, too, many seventeenth-century construction dates have been revised.

and log houses. The stone houses were almost exclusively owned by the Huguenot patentee families with the others distributed among other ethnic groups and classes.[14]

Stone houses were important indicators of an upper class status, and it is likely that the material gained currency when distinctions of wealth and class became important in the community. Thus, when it comes down to determining the time and conditions in which stone was introduced as a premium material, it is important to consider the social and economic contexts that would have supported a class hierarchy. In Ulster County, this probably did not occur until after significant growth and diversification of the population was experienced there after the year 1700. Up until then the county comprised a number of small isolated and insular communities, predominantly Dutch in cultural affiliation, that were far more conservative than progressive. When this stasis was disturbed by English immigration in the early eighteenth century and the autonomy of these local societies was threatened, architecture throughout the region was energized with a new kind of expression. In other words, once the English introduced their architecture into the region, the Dutch architecture evolved to an extent that emphasized its cultural separation and economic dominance. In many ways, this transformation incorporated innovations, some shared with the British, that had been absent in the traditional seventeenth-century houses; yet the most significant dimension of this architecture was the dogmatic retention and conscious elaboration of characteristically Dutch elements, such as rectangular one-and-one-half-story forms, casement windows, massive ceiling beams, box beds and jambless fireplaces.

As a result, stone was selected as the material to express the power and permanence of the Dutch culture in Ulster County, and the form and style of the stone house developed in confrontation to the alien house forms of the conquering British. This persistent cultural expression is far more explicit in the brick-faced, wood-frame houses that leaders of the Dutch communities in the upper Hudson Valley built in the 1720s and 1730s, not surprisingly, the same era stone houses appeared in Ulster County. Their steep gable roofs with parapet gables, chevron brick patterns, post-and-crossbeam (bent) framing, high loft doors, and multi-unit casement windows evinced the image of Old World Dutch houses far more than their seventeenth-century predecessors. If anything, the architecture was consciously regressing to a more emphatic statement of cultural identity and resistance to change. In southern New York, the form and structure of Dutch houses were nearly equally pronounced, although most rural houses were encased with wide wood weatherboards rather than brick. The choice of exterior materials in these cases was determined by local supply: wood boards or shingles in Kings, Nassau and Richmond counties and quarried sandstone in Bergen and Rockland counties. Characteristic features were assiduously preserved (and invented, as in the case of the bell-cast gambrel roof) to define the distance between the two cultures. It was in this region that the accounts of

[14] This comparative data was derived from the assessment lists made for the 1798 U.S. Direct Tax, which are remarkably complete for the full range of dwellings and outbuildings in the Town of New Paltz. A copy of these assessment records is located in the Historical Town Records Collection, Huguenot Historical Society.

travelers, such as Peter Kalm, Anne Grant and Timothy Dwight, marvel at the strong Dutch presence evinced by the buildings and landscape.[15]

There is still a quandary as to why in Rockland and Ulster counties, where clay for brick-making was so prevalent, eighteenth-century builders and their clients chose stone rather then brick as the highest class of material. The most obvious, yet unsubstantiated, explanation is that the stone in both places was more accessible, and that it was easier to quarry the limestone in Kingston and the sandstone in Rockland than develop a brick-making industry. There was a brick yard functioning in Kingston in the seventeenth century; however, its production was apparently such that its product was neither plentiful nor affordable enough to support house-building beyond chimneys.[16] And it seems that stonemasons generated such a demand for their craftsmanship that it soon developed into a regional taste. Since in the early eighteenth-century period in which stone architecture became popular with the wealthier classes in Ulster County, the building trades still were centered in Kingston, it can be presumed that the stone houses in New Paltz were built by craftsmen from that town, at least in their initial phases. With over eighty stone houses recorded there at the end of the century, most of them built in two or more stages, it is likely that stone masonry became a more localized craft in short time. No matter what the precedent or the process was, stone emerged as the preferred class material within the entire range of Kingston's cultural influence in the mid-Hudson Valley.

Examples of the Kingston stone house architecture extended south to Newburgh, within the original southern limits of the county; north to the Albany (now Greene) county line; east into eastern Dutchess County, which was a precinct governed by the county government in Kingston in the early eighteenth century and was the location of sizeable land grants to Kingston families such as the Kips, Hoffmans and Beekmans; and gradually, farther and farther west into the Catskills. This innovation was adopted by the Dutch, generally, as well as the Huguenots who established new towns in Hurley, Rochester and New Paltz and by the Germans who settled on leaseholds in the towns of Rhinebeck and Red Hook in northern Dutchess and in towns in northern Ulster. The stone material was used by affluent British landowners, but in substantially different forms and manners. English builders favored multi-story buildings and consolidated plans, both in wood frame and masonry. They gravitated to the then-popular taste for Palladian form and symmetry, even in simple farmhouse applications, and a strict hierarchy of architectural scale that paralleled their social class system. These characteristics helped further to distinguish them from the Gothic form of the Dutch house and their antiquated design.

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[15] Unfortunately these articulate travelers did not venture into Ulster County. Peter Kalm, Travel's in North America [1749-50], Adolph B. Benson, ed. (NY: Dover, 1964); Anne Grant, Memoirs of an American Lady [1756-63], James Grant Wilson, ed. (NY: Dodd and Mead, 1909); Timothy Dwight, Travels in New England and New York (1828; rpt. Cambridge: Harvard UP, 1969).

[16] Kingston Court Papers.

*Phase I of the Hasbrouck House, ca. 1721*

A detailed examination and measured analysis of the Abraham Hasbrouck House undertaken for the purposes of this report has demonstrated that the northern, eastern and western stone walls of the center section of the building, and its three plan levels from its basement to its rafters, was built before any other stone part of the building. This determination contradicts all previous speculation concerning the earliest stage of the house, as well as the sequence of additions that followed.[17] This conclusion has been confirmed by dendrochronological analysis of the oak beams in the basement of the house (see Appendix).[18] Further study of the materials and construction methods of the different parts of the building has resulted in the determination that the northern section was constructed in a second building campaign and the southern section was built last. (A fourth stage will be also considered here: a wood frame kitchen ell that was added against the east or rear wall of the southern stone section but demolished in 1958.) Additionally, as stated in the introduction, the assessment of tree-ring data from an oak floor beam in the center section of the house indicates that the tree from which it was hewn was not felled until 1721, identifying the earliest construction date of the house after the death of Abraham Hasbrouck in 1717 and in the generation of his sons. Thus, the analysis of the architecture of this house must address how the house would have functioned in the second generation of the New Paltz patentee families.

Abraham Hasbrouck's house may have been sited on part of the foundation of the existing stone house; yet there is no specific evidence that suggests this was the case. Had this been so, it would be expected to find some telltale feature or material from the building, but following an intensive examination of the building, no such confirmation was discovered. A certain amount of archeological investigation has occurred on the property, and it has not revealed any other building sites; however, subsurface testing is by no means complete. It is remarkable that on-going, systematic investigations on Huguenot Street by the SUNY New Paltz Summer Archeological Field School have not unearthed any evidence of houses that predated the stone houses there. This would help to confirm the reuse of basements or sites if older material could be identified in the buildings. In one case, such evidence has been found in the Jean Hasbrouck House that indicates that the present stone house incorporated the basement and some of the masonry of an earlier dwelling. However, it may be that the first generation of frame houses in New Paltz were not built on basements, but rather on stone or brick footings like their counterparts in The

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[17] Helen Wilkinson Reynolds appears to have been the first to publish a description of the house in *Dutch Houses in the Hudson Valley Before 1776* (NY: The Holland Society of New York, 1929), and she reported that the southern section of the house was the earliest, likely on the word of its owner, Ivar Evers (p 204). By the time the Huguenot Historical Society had acquired the building in 1961, the northern section of the house had emerged as the presumed oldest portion, and it was identified as such in all subsequent descriptions. This assertion was echoed in the Historic Structures Report prepared for the house in 1978, although it was evidently not confirmed by measurement or physical analysis. When the roof was removed on the eastern side of the house in 2001 for repairs to the wood rafters and wall plate, it was observed that the stone wall between the northern and center sections of the house was engaged in a corner with the eastern wall of the center section, and that the eastern wall of the northern section only abutted that corner. This condition was later confirmed by measurement.

[18] See footnote no. 1 above.

Netherlands. The seventeenth-century building contracts mentioned above all fail to mention basement construction.

The first stone house was built on the site around the year 1721, after Abraham Hasbrouck's death and when his sons had reached maturity and were able to divide his estate. The record of the process by which Daniel Hasbrouck obtained sole title to the homestead property has not been found, but the typical practice of the first generation of patentees was to distribute specific assets of their real and personal estates equitably among their male heirs. Abraham Hasbrouck's eldest son Joseph received 1000 acres of land south of the New Paltz Patent in an area known as Guilford. The second son, Solomon Hasbrouck, inherited lands along the Wallkill north of the village that did not amount to more value than Daniel's estate when tax assessments were made in 1728.[19] If there was a means of equalization at work, it remains a mystery.

The initial house roughly measured 21 feet across the front and 24 feet on a side. With four stone walls built up from the floor level of the basement to about 2 ½ feet above the level of the main-floor ceiling beams. The west façade contained a door with a transom and a *kruiscoszyn*, or four-part casement window in the locations of the present openings. (fig. 5) The existing doorway on the east wall is also a surviving feature of the original house, linking it to a small frame outlet on the east wall. There would have been a hatched entrance into the basement, probably on the north side of the house where the present doorway between the kitchen and basement is located. There were no other openings in the stone walls; the existing doorway on the east wall was added later. The ridge of the gable roof was oriented on a north-south axis and parallel with the street.[20] The roof was supported by pairs of common rafters lapped and pegged at the ridge and notched and spiked to the wall plate. Riven (split) oak slats were nailed across the rafters to support long wood shingles.[21] Above the stone walls, the gable ends were framed and

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[19] The list is published in LeFevre, p. 92. Daniel's real and personal estates were valued at £62 while Solomon's was valued at £42. Brother Joseph's name did not appear on the list for unknown reasons.

[20] Every effort was made find evidence of a front-gable roof in the first phase of the house (or an even earlier one datable to Abraham Hasbrouck), but nothing conclusive could be determined. Had this been the case, the existing fireplace would have been located on a side wall, which would have been quite uncharacteristic. Had an earlier fireplace been in place on the east wall, some substantiation of the hearth support should have been found in the basement, as is the case in other altered houses. The basement wall has been reconstructed in this area, yet a surviving stone ledger shelf would have attracted historians' attention prior to that action. Also, changing the orientation of the roof and the location of the fireplace would have required the reorientation of the floor beams. The north-south width of the building is at least three feet shorter than the east-west depth; hence, any previous floor beams, in the basement or the main floor could not have been reused. The reuse of rafters after rotating the roof from the front to the side could explain the fact that the ridge of the Phase I roof is noticeable lower than the ridge of the north, Phase II addition. It could also account for the odd placement of rafters on the north end of the original house where it joins the north addition. The lower height of the ridge may reflect the flattening of the pitch of the rafters so they could span the wider dimension of the house. However, there would not have been much economy in reusing old rafters when two levels of floor beams were wholly replaced. Most of the original rafters were removed in a later phase and their wood type (tulip) cannot be dated by tree-ring analysis, leaving scant material to ponder.

[21] Some of these slats are still extant in the roof, mixed in with sawn planks from later periods.

sheathed with weatherboards; there was likely a loft door in one of these walls and shuttered windows in one or more other locations. The brick chimney of the jambless fireplace located against the north wall of the house was contained inside the house and protruded above the roof on that side.

The main floor level was elevated about three feet above the ground to provide light and ventilation to the basement and afford the house with a greater sense of scale. Most of the oak door frame survives, and the header of the *kruiscoszyn* is still in place spanning the reduced opening containing the present window. The doorframe was a four-sided rectangular structure that supported its opening in the stone wall. (fig. 6) Two side jambs over 12 inches deep, notched to accept a door on its inside face and shaped to form an wide ovolo molding on its outside face; they were joined to an equally wide header and doorsill. A transom bar was inserted about 12 inches below the top header. The transom area was bisected by a vertical divider that created two window spaces. Leaded-glass panels roughly 12 inches square were notched into the projecting top header and seated in a shallow dado on the side posts and transom bar. The glass panels were affixed by iron rods laid horizontally across them and nailed to the exterior face of wood frame. The inside faces of the glazed transom frames were beveled to disperse the light within the house. The frame was painted a light color to increase the reflective ability of the deep frame. A twin-leaf "Dutch" door functioned below the transom. By opening its top leaf, more light and air could have been brought into the little house.

The *kruiscoszyn* was constructed with jambs and cross members of similar scale to the doorway. (fig. 7) It had leaded-glass panels in the top two openings affixed in the manner of the transom and two solid wood shutters hinged in the lower openings to provide additional light and ventilation. In their design and fabrication, the door and window are key features that link this new house form with the traditional Dutch architecture of the region. The rear door was framed in a similar way but without a transom. In this case, it was built of tulip wood rather than oak. The exterior of the door frame retains what appears to be original red-brown paint, and beneath its later board casing, it is barely weathered. The form, material and condition of this door signify that it was not intended to be exposed to the weather. This leads to the conclusion that it connected to another structure in the rear of the house.

There was one room, 18 feet 9½ inches wide and 21 feet 10½ inches deep within. The dominant aspect of the room was created by three massive red pine beams running front-to-back, spaced out along the ceiling and measuring nine inches wide and sixteen inches high.[22] The beams and attic floorboards they supported were planed smooth and painted a red-brown color to further accentuate the wood. The north end of the room was occupied by a giant hearth over eight feet wide and four feet deep. Fires would have blackened the plastered north wall behind it. Soot found within the stone wall point to the possibility that this fireplace contained a bake oven in Phase I, which was later removed for the

[22] Alf Evers recalled hearing that the red pines were cut from a grove between Clintondale and Modena.

installation of a stove in the same location when the addition was made to the north side of the house in Phase II. The chimney was not visible in the room, but the opening for it in the ceiling was outlined by a narrow hood suspended from the beam closest to the hearth, which also supported the voluminous brick chimney contained in the attic. This hood was embellished with a substantial wood cornice that functioned as a display shelf, much like a mantel. A fabric skirt was suspended from the base of this cornice to enhance the decorative effect. Blue and white tin-glazed earthenware tiles imported from The Netherlands were frequently used to ornament the fireplace wall. Like the window and door, the beams and jambless fireplace were distinguishing components of Dutch architecture in New York and combined to create an interior appearance that was strongly identified with that culture.

Somewhere along the blank spaces of the east and south walls, perhaps in a corner, there would have been another characteristic Dutch object: a box bed. Unfortunately, while the existence of box beds is well-documented in historic records, no eighteenth-century relics survive *in situ*, which leaves an absence of effective models for their design, construction methods or predictable locations within rooms (other than protruding into outlets in frame houses). Beds could not be recessed into the walls of stone houses, so they would have likely been built out with closets and boxed stairs. The evidence of a later partition that closed off the portion of the room east of the fireplace and the indication of early board walls in similar locations in the adjoining rooms imply that divisions were being made within these large rooms early in the history of stone houses. Random scribe marks, nail holes and shadow lines on floors and ceilings of all the rooms suggest that board partitions and enclosures were easily installed and moved as household demands required. The rear walls of stone houses are a plausible location for these divisions since windows and doors were concentrated on the front walls and fireplaces were centered on end walls. As the Abraham Hasbrouck House evolved, these partitions essentially created an outlet space within the stone walls of the house for beds alcoves, storage space and slave housing. Freestanding beds with hangings, a valued item frequently appearing in wills of the period, were another option for this room, since the Hasbroucks' aspired to a class that favored them; however, this may not have been a practical consideration in a multi-generational household where some level of privacy was desired.

There was a trap door in the center of the south side of the ceiling to provide access to the attic. The southernmost beam has a steeply angled notch cut in the top edge of its southern side on which a ladder was leaned. A board partition may have also screened the stair from the front entrance and been part of an entry baffle or enclosure. There was likely a trap door in the floor as well to move objects to and from the basement. Passage between levels was made via steep ladder-like stairs with deep treads mortised into side rails. Survivals of these stairs in the Jean Hasbrouck House, Bevier-Elting House and other historic houses in private ownership indicate their common usage in this period.

The basement was unheated and unfinished with a dirt floor, exposed stone foundation walls, and rough hewn oak beams and main-level floorboards at the ceiling. The height of the space was low; there was barely enough room to stand up straight between the beams.

The walls and ceiling were whitewashed. The space was used for food storage primarily, but could have also housed the slaves Daniel Hasbrouck was known to have had. The attic was also unfinished space devoted to the storage of food, farm products and other household goods. Space would have been at a premium on the main floor, so storage space was of critical importance. The top 2 ½ feet of the stone walls were visible above the floor as well as the huge brick chimney for the jambless fireplace tapering from eight feet by four feet in dimension at the floor level to 2 feet by 1 ½ feet where it exited the roof. The rafters and roofing and the gable studs and sheathing were all exposed. One or more small shuttered windows would have lit and ventilated the space along with a door to move goods in and out of storage. There may have been a hoisting beam.

When it was built, this first phase of the house represented a significant departure from the traditional form and plan of houses in New Paltz and Dutch houses in the region. The most noteworthy change was the shifting of the gable end of the roof from its usual position on the street front of the house to the side wall. This action marked the end of the importance of the conventional urban lot configuration and townhouse form in the architecture in new towns and settlements in the region. It may have been the result of the waning of Dutch standards following the English conquest in 1664. Prior to that point, the Dutch West India Company exercised a greater level of control over town planning and building forms. The independence of the frontier, as settlers ventured out beyond the established communities, surely was a factor of change as distance from authorities increased. And perhaps most importantly, the shift in context from an urban setting to a rural one resulted in a different conception of house design, orientation and the connection between interior rooms and outdoor farm spaces. If nothing else, the transformations of the Hasbrouck House were the early stages of the evolution of the farmhouse in the Hudson Valley.

In addition to the stone house and any remains of Abraham Hasbrouck's wood-frame house on the site, a barn and a one or more hay barracks would have been present during the first stone house phase. By 1721, the New World Dutch barn would have been the common farm building for farmers like the Hasbroucks who were growing wheat in marketable quantities. The barracks would have sheltered the hay from the weather. Cattle, sheep and swine were grazed in separate pastures and not accommodated in the barn. Only milk-producing cows and horses were provided the luxury of shelter. The three acres that comprised Abraham Hasbrouck's village lot would have been divided into grazing, garden and orchard lots. Daniel Hasbrouck is recorded as having also owned land north of the village including an eight-acre mill parcel and a hog pasture that was mapped in 1760.[23]

[23] The mill was frequently referenced in tax lists and estate records [HHS Archives]. Although its location is not clearly indicated in the records nor mapped, it is believed to have been where the mill stream north of the village entered the Wallkill. The hog pasture is delineated on "A Map of Land Divisions East of the Wallkill River," Louis Bevier surveyor (1760) [HHS Archives].

*Phase II of the Hasbrouck House, ca. 1728*

The sequence of the two additions made to the original house is not documented; however, it would seem that the northerly section, with its kitchen, would have been the more practical expansion to make to the house at the time. The southerly addition has only one principal room that appears to have been intended to be a parlor, which would have been the final culmination to the house plan. This scenario is supported by the results of dendrochronologial analysis of oak timbers utilized in the construction of the additions. Samples taken from the oak fireplace lintel in the northerly portion of the house have been assigned a cutting date of 1728, while the most recent date determined for the oak beams supporting the ground floor of the southerly section is 1734.[24] The shaping of the lintel raises questions as to presence of the bark edge or sapwood at the edge of the beam. It is likely that the tree-ring date is underestimated by ten years or more. Since the fireplace lintel is the only oak timber used in the addition, it has not been possible to corroborate the findings with other wood in the section. And since the pine beams have been hewn and planed, a decisive bark edge has not presented itself. Nevertheless, the ca. 1728 date provides a context for an architectural analysis of the addition.

With its two-story plan at odd levels with the existing house and contained under an extension of its roofline, the addition represents a distinctive and now rare component of Dutch architecture in New York. (figs. 8 & 9) Few examples of this plan survive, and those that do are limited to the New Paltz area. In addition, there was an enduring practice of building the floor levels of kitchen ells a step or two lower than those of the main houses that may have evolved from this earlier tradition. On Huguenot Street, both the Abraham Hasbrouck House and the Bevier-Elting House utilized this bi-level section with a kitchen sunken well beneath the main floor and a room elevated a few steps above. This arrangement also raised the kitchen floor level above the basement of the house and gave the work space room status with finished walls, floor and ceiling. This room was linked to the basement where food was stored, and in the case of the Bevier-Elting House, also contained a root cellar beneath the floor. The floor of the Abraham Hasbrouck House was paved with stone in the 1920s, so the existence of a root cellar there is not known.[25]

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[24] Wood data is very limited in these sections of the house. The fireplace lintel sampled in the northerly addition is the only piece of oak used in the construction of that portion of the house. Data from pine beams in the upper levels of the house varied widely, and no outside (wany) edges were identified. This indicated that an undetermined number of outer rings were lost when the pine beams were planed and chamfered. Nevertheless, the most recent date determined from the pine beams in the kitchen level was 1723 and the most recent beam in the room above it was 1729. Although this latter date is one year more recent than the lintel in the kitchen fireplace, the oak date (1728) is being used as an estimate here. Samples were not collected from the pine beams used in the southern addition because a wany edge could not be located.

[25] Alf Evers recalled laying the stone floor in the kitchen in the early 1920s. The stone was collected from a stone wall on Nettie DuBois's farm at Putts Corners. When he removed the existing wood floor, there were several large pieces of bluestone in the earth beneath that he incorporated into the new floor. In the process he found a great deal of broken china and glass, including slipware and sandwich glass; also numerous clay marbles, and a few coins, none apparently dating earlier than the 1840s, thus suggesting a date for the plank floor. [Description of Room B-1, Part II: Existing Conditions, 1978 HSR, no page.]

Yet, the most important feature of this room arrangement is the addition of the room above the kitchen. In Dutch architecture, this room was called an *opkamer*, or up-room, and can be found throughout the Netherlands in both town and farm houses. The room evolved as chimneys were introduced into town houses in the 16th century. Before chimneys, the fireplace was located on the floor of the house, and the smoke would fill the dwelling space until it was drawn out through a hole in the roof. The introduction of the chimney led to the partitioning of rooms in the house to contain the heat of the fireplace and limit drafts from the exterior. The chimney also allowed the creation of second-story rooms above the fireplaces to capture the heat that inevitably rose to the upper levels of the house. The area enclosed with the fireplace (*binnenhaard*) evolved into a kitchen and daily living room with the remaining unheated space in the front of the house (*voorhuis*) used as an entry hall and public space. The upper room (*insteek* or as called here, *opkamer*) became a private living and sleeping space. The dimensions of the house changed to accommodate the two rooms stacked against the chimney. In some cases the height of the house was raised to provide more headroom in the rooms; in others, the kitchen floor was lowered beneath ground level. In Dutch townhouses, a second fireplace was often constructed in the *opkamer*.[26] Opkamers are also found in farmhouses in The Netherlands where they are elevated above the only cellar area of the house.

The room arrangements of the Abraham Hasbrouck and Bevier-Elting houses in their second phases closely parallel Dutch house models, enough so to suggest that at least some of the New Paltz patentees had first-hand knowledge of this house type in Europe. (fig. 10) Henk Zantkuyl found an incomplete building contract dated 1649 in the New York Dutch manuscripts that described such a house configuration, but its location is unknown.[27] The Bevier-Elting House follows the townhouse example more closely with its front gable façade, *voorhuis* on the street side of the house, kitchen and *opkamer* at staggered levels behind, and an outlet creating an enclosed passageway on the side. The Abraham Hasbrouck House was laid out in the same manner but with its side wall facing the street and the outlet moved to the rear.

The addition was built with the *opkamer* elevated about two feet above the floor level of the main room of the original house and the kitchen likewise above the floor level of the Phase I basement. A fireplace was constructed in the north wall so that its opening was flush with the face of the wall and its back protruded beyond the exterior face of the wall. The stone firebox supported a brick chimney that tapered gracefully from approximately eight feet in width at the base to a little more than three feet about midway up the exterior stone wall on which it is a distinctive design element. The brick chimney completely bisected the stone wall and projected a few inches on the outside further emphasizing its shape. It was embedded in the exterior wall to bypass the *opkamer*. In other cases of houses with basement kitchens, this was done to allow for a jambless fireplace to function

[26] From Zantkuyl, "The Netherlands Town House: How and Why It Works," pp 143-145.
[27] Ibid., p 156.

above it.[28] However, no fireplace was built in this *opkamer*, as the room was apparently heated by a cast iron stove vented into the chimney of the Phase I house.

The kitchen was connected to the basement of the Phase I house through what was probably an existing opening in the north wall that had been enclosed by the addition. It was raised two feet to adapt to the elevated floor level of the kitchen. An exterior door was located in roughly the center of the west wall of the kitchen. Like its predecessor, it would have had exterior stairs rising up to ground level protected by a bulkhead of some sort. This doorway was removed and the wall opening filled when the present doorway was cut through on the east wall in Phase IV.[29] There was no direct connection between the kitchen and the rest of the house. As in the Bevier-Elting House, movement from the kitchen to the upper levels of the house involved going outside the house and re-entering through another door. (fig. 3) In the case of the Bevier-Elting House, there was an outlet to provide an internal passageway between rooms, which poses the question as to how this situation was handled with the Abraham Hasbrouck House. No physical evidence has been found to indicate that there was an outlet on the façade of the house, an atypical location for this structure, nor was there a door on the rear wall where an outlet apparently existed. This impractical arrangement explains why an interior doorway was cut to link the kitchen with the main room of the house soon after.

The kitchen was isolated in this way because it was intended to house slaves who lived in the household. Daniel Hasbrouck was recorded as owning two male and two female slaves above the age of fourteen in 1755, and the females would have likely lived in the kitchen.[30] In the eighteenth century farmhouse, the kitchen emerged as a multi-faceted space in which non-family members of the household and farm laborers worked and/or inhabited. Beginning in the period of the Abraham Hasbrouck House, the kitchen became functionally and architecturally distinguished from the private, family areas of the farmhouse. It developed in this period because slaves were considered subhuman and

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[28] Such as the Abraham Kip House in Rhinebeck and the Konradt Lasher House (Stone Jug) in Germantown. It has also been speculated that the original phase of the Jean Hasbrouck House may have had a jambless fireplace above the remnants of a kitchen fireplace located in the southwest corner of the present house [Crawford & Stearns, Architects and Preservation Planners, and Neil Larson & Associates, Historic Structure Report for the Jean Hasbrouck House (2003)]. None of these examples involved *opkamers*.

[29] This later entrance contains a door that was, according to Alf Evers, original to the space but discarded in a later era. The door was "rescued" by Annie DuBois's father and stored in the basement of the Freer House, next door. When he learned about the existence of the door, Evers recovered it and restored it to the opening. However, the door has been cut down to fit the opening, suggesting that it was not what it had seemed. [Description of Room B-1, Part II: Existing Conditions, 1978 HSR, no page.]

[30] Edmund B. O'Callaghan, ed. The Documentary History of the State of New York Vol. III (1850), p 507. There is still a certain amount of debate over the treatment and boarding of slaves in New York. Virtually every successful Dutch merchant and farmer was a slave owner, and stone houses are as distinctive for their association with slavery as they are for the European families who inhabited them. While slaves shared these dwellings, they were relegated to basement areas in the same way as any other valuable chattel would have been stored. They would have also inhabited the mills, stores, workshops and outbuildings where they worked, and they would have been chained at night if it was feared that they would run away.

feared. This separation endured well after slavery was abolished, as domestic and farm workers were similarly loathed and distrusted.

The street façade of the *opkamer* would have contained a door and a window as it now does. The present door is a nineteenth-century replacement; and even though it does not contain any fragments of earlier material, an exterior entrance into this room would have been consistent with Dutch tradition in the region.[31] With rooms aligned end-to-end and with no internal connecting passageways, as was the rare case in the Jean Hasbrouck House, eighteenth-century stone houses typically had separate entrances into each room. Based on the dimensions of the opening, it does not appear that this door had a transom like the entrance into the first phase of the house. The window adjacent to the door was, based on its dimensions, a *bolcoszyn*, which paired two openings side-by-side in a heavy oak frame. This window was constructed with moveable leaded-glass windows with wood frames that would have allowed for both openings to have been glazed and shuttered. Later, perhaps as soon as in the next phase of construction, these leaded-glass casements were replaced with wood-muntin windows. (fig. 11)

The north wall displayed the exterior of the brick chimney that bisected the stone wall in distinctive fashion. It was flanked by windows to illuminate the kitchen at its base and at least a door and possibly a shuttered window at the attic level. If an outlet was present on the rear of the Phase I house, it could have been extended across the east wall of Phase II, although no openings were present in the stone wall. Ground level would have been nearly three feet below its present wall in this phase. The front entrances into the expanded house would have needed tall wood stoops. (fig. 8)

The door and *bolcoszyn* were the lone openings in the exterior walls in the *opkamer*. The present doorway connecting the *opkamer* with the main room of the original house was the only other opening in the entire room. There were no stairs in the space, although it is known that a board partition divided the room as surmised in the original house. This partition was removed by the historical in the 1960s, but Alf Evers recalled it as something old. It may have dated as early as Phase II to contain a box bed and other functions. The *opkamer* was the most isolated, private space in the expanded house and thereby had certain value in the hierarchy of rooms. It was heated by the kitchen below, enhanced perhaps by a cast iron stove. Either way, it was relatively free of the smoke and dirt associated with the fireplaces in the other rooms.

The traditional interpretation is that Daniel Hasbrouck's mother Maria resided in the *opkamer*. There is no apparent documentation for this, yet it is a reasonable assumption. Widows were generally granted the use of a room in their husbands' wills, and sons were frequently directed to provide their mothers with some form of annual support for as long

[31] This doorway was brought to the house by Ivar Evers with a small porch from a house in Springtown, whose owner had removed it to build a larger veranda. Evers installed the door and the porch on the south side of the kitchen ell. When the ell was demolished in 1958, the door was saved and later installed in the opening on the west side of the Phase II addition.

as they did not remarry. The *opkamer* was a room where the widow could have privacy and independence. Since Daniel Hasbrouck was in his mid-thirties and still unmarried when the addition was built, his mother would have remained in charge of the domestic duties of the household. She would have retained this status in the household until her son married Wyntje Deyo in 1734, but she likely retained possession of the *opkamer* until her death in 1741.

The main room would have changed little in arrangement following the addition of the kitchen. It is doubtful if the room was ever used as a kitchen. Kitchen functions and slave domestics would have not mingled with the family in this space. Abraham's old house could have played a role in kitchen functions in the first phase (perhaps continuing to house Daniel's mother and younger brother). With the addition of the kitchen beneath the *opkamer*, the stone house would have been functionally complete. The family would have dined and socialized in the main room, and with only Daniel, and possible his brother Benjamin, remaining in the household, there would have been a sufficient sleeping space in the room to meet their needs.

The kitchen and *opkamer* addition to the house is a very early example of this plan form in the region and represents the precedent for the development of the kitchen ell in Ulster County farmhouse architecture. This particular house component can be identified in at least three other stone houses within the local Huguenot community that were built in Daniel Hasbrouck's generation. The Bevier-Elting House has already been mentioned in this context. It has a kitchen and *opkamer* section that was reputedly added in 1720. The so-called Joseph Freer House, located on Brookside Road south of New Paltz and the Deyo-Bevier House at Ireland Corners (now reconstructed) were built in the same period and retain evidence of a kitchen and *opkamer* arrangement very similar to the Abraham Hasbrouck House. (fig. 10) The distinctive characteristic of this early arrangement is that the *opkamer* is elevated only about two feet above the floor level of the principal room of the house and the kitchen is sunken five feet or more near the basement level. It should be recognized that these two examples were stone houses built outside the New Paltz village on lands acquired by patentee families, and that they reflect the same architectural transition from townhouse to farmhouse as occurred in the Abraham Hasbrouck House.

In the ensuing generation, the *opkamer*-kitchen plan form became more common as the stone farmhouse type further evolved. A significant shift occurred in the relationship of rooms, however. The kitchen was raised to two feet below the principal floor level of the house pushing the *opkamer* up into the attic level; there was no basement in this version. This change reflected the importance of making an interior connection with the kitchen and the desire to make it more accessible to the house. (By the third phase of the Abraham Hasbrouck House, a doorway was cut through the common wall between the main room and the kitchen to achieve the same effect.) The wall of the kitchen floor level demonstrates the growing importance of the room in the activities of the household.

Food processing and farm management became increasingly influential as the house became the centerpiece of a nuclear farm. The evolution of the kitchen mirrors the

development of the farm. Remarkably, the kitchen remained architecturally distinguishable from the domestic portion of the house. In its new guise, it was still kept two steps lower than the principal floor level, a physical distinction of its secondary status that must not always have been convenient. Its scale and finish was also lowest in the hierarchy of rooms. The ceiling was also lower because the *opkamer* was retained above it. The upper room lost its status as a private family chamber and became an adjunct to the kitchen. Now higher and more remote from the main part of the house, as well as pushed up under the slope of the roof, the space was used for living space for domestic slaves and, later, farm laborers. As such, the room no longer communicated with the family section of the house; it was connected to the kitchen by its own set of stairs.

This shift in levels was also conveyed to the exterior appearance of the house through the varying window levels and the indication of two stories in the kitchen portion. (fig. 11) The distinction of this stage of development is that the kitchen was still contained within the mass of the whole house; that is, that the stone walls of the kitchen were the same height as the main part of the house, and a single ridgeline was preserved on the roof. In ensuing stages of evolution after the turn of the nineteenth century, the kitchen became an appendage that clearly indicated the separation of the private family and public working sections of the farmhouse. (fig. 12) By then, the development of the Ulster County farmhouse type, stone or otherwise, was complete, and the old Dutch townhouse was merely a remnant of the colonial past.

*Phase III of the Hasbrouck House, 1734-1741*

The poor condition of the oak beams in the basement of this section has limited the extent tree-ring analysis. The dendrochronologists were confident of locating a bark edge on only two timbers. One was a main floor beam that they determined was made from a tree cut in 1831. The other was a short tie beam on the east side of the hearth crib. They determined that the tree from which this beam was fashioned was felled in 1734. While this is scant data, the coincidence of the latter finding with Daniel Hasbrouck's wedding date is suggestive. Marriage is an event by which house construction dates are often targeted. This significant rite of passage is directly related to establishing households and building dwellings. Daniel Hasbrouck married his cousin Wyntje Deyo in 1734 when he was 42 years of age; Wyntje, whose grandfather was Maria Hasbrouck's brother, was only 26. Thus, it is plausible that the house was enlarged in this year or shortly after, perhaps following the death of Daniel's mother in 1741, which would have caused another transition in the household.

The addition was a significant one; it added a parlor space to the house and, as a result changed the manner in which the plan functioned. (fig. 13) This room was built in the same way as the previous two sections, and the dimensions and tooling of the floor beams are generally consistent with others, confirming that it was built in the same era. This room was built with a jambless fireplace. By all appearances, it seems that the southern stone end of the first-phase house was demolished with its materials incorporated into the three new stone walls when the southern addition was made. This is not rare in sequential

stone house construction in the period, yet existing stone end walls generally stayed in place as additions were made. The occurrence is uncommon enough to speculate if that there was a structural problem. This suspicion is fueled by the knowledge that the eastern wall of this early building was also unstable, probably by this period. In the basement, the old end wall was replaced by a beam that supported a frame partition above it. Indentations remain on the basement walls where the original wall existed. There are telltale patches in the northern edge of the floor on the main floor of the addition where studs for the new internal partition once existed. (This partition was later removed when the floor level was raised in the middle room and the existing stairs and closets were constructed in the space between the two rooms.) In the process of building the partition, a vestibule was constructed around the entrance in the old house that allowed the new room to be accessed from that location. A new staircase was probably built where the ladder-stairs had existed.

Parlors were places of leisure and status, and it is significant that Daniel Hasbrouck endeavored to create such a luxury at the time of his marriage. He was a successful miller and landowner, and he clearly aspired to an elite status in his small community. This was also an important step in the evolution of the stone house from its seventeenth-century Dutch townhouse prototype to a farmhouse. The plan of the old townhouse was not distinguished by the same functions. There was less indulgence of space and leisure time in the earlier era. The *opkamer* served as a private retreat for the family, but it cannot be construed as a parlor. The area where the family interacted with the public was in the *voorhuis* in the front of the house, and traditionally this space was more about work and commerce than leisure. Rooms that could be construed as parlors did not appear in New Paltz until the houses built in the patentee families' second generation when there was more time to be spent in entertainment. The Jean Hasbrouck House, which was the most pretentious stone house to be built in the village (now determined by dendrochronology to have been built in 1721), had four rooms of which one was a parlor and another a bedchamber. In a more modest and conventional way than his wealthier cousin, Daniel Hasbrouck attained the same status for his home. For when he built his parlor room, the *opkamer* became a chamber, and he, too, enjoyed the comfort of a four-room house.

The parlor retained many of the decorative features of the traditional Dutch house. The ceiling beams were of pronounced dimensions, and a jambless fireplace was installed on the south wall of the room, even though they were known to be inefficient. These were cultural emblems that were consciously and conspicuously preserved as the Dutch vigorously bolstered their identity in defiance of the expanding English presence in the region. This separatist mentality had existed since the English "conquest" of New Netherland in 1664, but in the 1720s and 1730s it had flowered into a highly emphatic style. It is no coincidence that the stone farmhouse was born in this era. In addition to the architecture of the room, the parlor became the repository of the family's Old World artifacts, as well as the gallery for message-laden objects such as kasten, blue-and-white pottery and scripture paintings. Personal status was modestly expressed, for a strong measure of pious humility characterized the subjugated culture.

On the west wall was a pair of twelve-over-twelve sash windows that conveyed the status of the room by their modernity. In 1734, or even 1741, these windows would have been quite an innovation, which positions the house on the cutting edge of the developing stone house architecture once again.[32] It would not be until many years later that this new window type became common in the village. And although it has been impossible to interpret the window counts and measurements contained in the assessment lists for the 1798 U.S. Direct Tax, there is every indication that the old casement windows were still in use in many of the stone houses, including the Abraham Hasbrouck House, at this late date.[33] The pairing of these windows on the exterior of the building introduced an element of Classical symmetry to the otherwise organic fenestration of the façade. It did not seem to concern the builder that these windows and their relationship to each other were not in correspondence with the rest of the house. It apparently was sufficient to demonstrate that this particular component was up-to-date, while the earlier phases of the house remained in their own style context. Perhaps it was important to document the elements of continuity and change in this transitional period. This is a phenomenon that repeated itself frequently during Daniel Hasbrouck's generation as old stone houses were enlarged and modernized. (figs. 14 & 15)

With the construction of the parlor, the middle room also experienced a transformation. A doorway was cut through the eastern side of the northern wall to connect the room directly to the kitchen. If a partition was not present earlier, there was more reason for it in Phase III. With evidence for a partition in the rear of the new parlor, a passageway would have been created linking all three sections across the rear of the house. Not enough is known about box beds to know if they would have been desired or practical in upper class families such as Daniel Hasbrouck's in the period when the parlor was added. Nevertheless, it is apparent that spaces were being partitioned in the rear of the house and in the area between the center and new south room. Box beds could have been preserved for cultural reasons and the use of children (Daniel and Wyntje had three youngsters in 1741 and that number rose to seven by 1850). Thus, while room definitions and hierarchies were determined by the principal spaces in the three sections of the stone house, there was a now ambiguous back area in each of them that contributed to the domestic functions of the household. With most of the architectural history of Dutch houses in the Hudson Valley, stone or otherwise, focused on the large, undivided spaces within their structural walls, the recognition of interior subdivisions proposes a new direction for future study.

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[32] A seeming contradiction to the abovementioned zeal to preserve tradition, the appearance of these modern features does not necessarily represent the power of English taste or signal the beginning of cultural assimilation. The use of these windows in the addition does reflect the influence of elite architecture on the taste of aspiring individuals of the middle class and the style consciousness of the building trade. It is evident that Daniel Hasbrouck installed these windows because they conveyed a certain pretension to his house and they were available. To identify sash windows or the desire to have them with Englishness is an Anglo-centric judgment that is not supported by the particular conditions of this house.

[33] Historic Town Records Collection, HHS Archives.

With the presence of a new parlor to the south and a bedchamber in the *opkamer*, the middle room in the original section of the house would have begun functioning as a dining room. This room would have been the public space in the house where domestics and farm laborers interacted with the family on a daily basis and where guests would be entertained. The parlor was reserved for more exclusive family and social activities; the bedchamber would have been a more private family space. "Dining Room" is a term that was not necessarily in use in New Paltz during the period; however, it is an effective way to describe the use of the room and the evolving family and social functions within the Daniel Hasbrouck's affluent household. A new room hierarchy had been overlayed on the old plan that reflected the more fashion-conscious lifestyles of the eighteenth century.[34] Again, it needs to be emphasized in this case that the adoption of fashionable tastes and patterns of living within the Dutch community did not represent assimilation into English culture. Rather, it was the expression of a class consciousness within the Ulster County Dutch community that was severely constrained by the weighty cultural baggage that otherwise defined the architecture of the stone house and the framework of its plan.

The *opkamer*/bedchamber experienced a notable change as a result of the alteration of neighboring spaces. Because of the staggered floor levels, the top of the doorway connecting the kitchen with the middle room intruded into the space above. A portion of the floor in the southeast corner of the room was removed to create head room for the new ladder-stair from the kitchen to the dining room. This opening was boxed in with a plank wall enclosure to maintain the privacy of the room. If it had not been done already, the west wall of this enclosure was extended across the room to partition a space on the eastern side of the room. The present window in the east wall was created at this time, although in a higher position on the wall. Perhaps an attic connection was made at this time, although it would be more practical later when bedchambers were built there.[35]

*Phase IV of the Hasbrouck House, 1801-1830*

Daniel Hasbrouck died on January 25, 1759 leaving his wife in "full possession of all my whole estate both real and personal."[36] The eldest of his seven living children was twenty-three years of age; the youngest was just ten. When assessments were made in

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[34] There is a growing amount of source material on the development of the dining room in the American colonies in the early eighteenth century. Most of the seminal research has been done by Mark R. Wenger at Colonial Williamsburg. Clearly more work is needed in New York. See Mark R. Wenger, "The Dining Room in Early Virginia," Perspectives in Vernacular Architecture III (Columbia: University of Missouri Press, 1989), pp 149-159. Wenger's more recent work on the subject should also be consulted.

[35] These partitions still existed in the 1920s. Alf Evers has recalled that this eastern room had been his bedroom and that the partition was constructed of handsome whitewood boards. There was an enclosure in the southeast corner of the room that contained stairs to both the attic and the basement (Phase V). The door to the attic stairs faced west, and the door to the basement stairs was on the north side. The stairs were removed in the Evers period (Phase VI) when the doorway between the center room and the basement kitchen, which had been walled over with brick filling the opening, was restored. [Description of Room 101, Part II: Existing Conditions, 1978 HSR, no page.]

[36] Daniel signed his will on January 24, 1759 and died the following day. [Ulster County Wills, Book A Page 201.]

1765, Wyntje Hasbrouck was still in possession of the estate, which was taxed £48 5s., at the highest levels in the town. Daniel's will directed that his estate could not be divided until his youngest son, Zacharias, reached age 21 in 1770. However, as her sons came of age, Wyntje evidently distributed the wealth of the estate among her children, setting her six sons on farms of their own. She continued to live in the stone house as her children moved out one-by-one, with her fourth son Isaiah obtaining title to the homestead, the gristmill and a few farm lots around the Wallkill.[37] At the time of Wyntje Hasbrouck's death in 1787, no identifiable changes had occurred to the house. The absence of an adult male in the household, the limbo of the estate, and the intervening years of the Revolutionary War had kept the building, and perhaps the family, in stasis for that long period. When coming of age, Isaiah seems to have lacked ambition. Like his father, he married late (age 33) and died young (age 55). He, too, left a young wife, Maria Bevier, with seven young children ranging in age from twenty to five years. Yet, Isaiah's widow did not enjoy the wealth of Daniel's estate. Isaiah died leaving a serious debt behind and a house that was described as "old and out of repair" by the tax assessors in 1798. In 1804, his widow was forced to sell the mill and farm lands to keep her family afloat.[38]

Although most of them were removed in the 1960s, extensive improvements and alterations were made to the house during the rest of Maria's lifetime (1804-1830). Because so much material is gone, it is impossible to determine the sequence in which the work was accomplished, but recognizing the financial constraints on the family, it can be presumed that the house was repaired and updated over time as funds became available and marriages and other changes occurred in the household. Her two eldest sons, Josiah and Ezekiel, married in 1808 and ca. 1818, respectively, and may have started their families in the homestead until they moved to farms in Sullivan County in the 1830s. In this way, they helped support the household during the troubled times following their father's death. In addition to providing the impetus (and labor) for rehabilitating the stone house, their presence would also explain the motivation for the subdividing and parceling of interior spaces. However it was done, the house was significantly transformed in this period, moving into the realm of a Federal Period farmstead.

The architectural development of the stone house in New Paltz had culminated by 1800. In the years following the Revolution, the energy feeding the Dutch impulse for cultural preservation had diminished as a sense of national unity and optimism prevailed. (Driving the English out of the region more than a century after their conquest of New

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[37] These lands are described in the assessment lists for the 1798 U.S. Direct Tax. The instrument(s) of this conveyance have not been found.

[38] On August 17, 1804, Maria Hasbrouck, administratrix of the estate of Isaiah Hasbrouck, deceased, petitioned the Ulster County Surrogate setting forth that Isaiah Hasbrouck died seized of a personal estate insufficient to pay his debts. She had applied such part of the personal estate as had come into her hands towards payments of those debts, and there remained unpaid debts and necessary charges to the sum of $722.16, exclusive of the interest that may have accrued. Thus, the Surrogate directed two parcels be sold. One was the mill site, containing eight acres of land, and the other was a three-acre lot known as "The Wassemakers Land." Jacob Hasbrouck, Jr. purchased both properties for $700 and relieved the estate of its debt. [Levi Hasbrouck Family Papers, HHS Archives]

Netherland must have had great symbolic meaning for many.) In the Hudson Valley, established Dutch and British farmers bonded in a single rural identity, although local design traditions still found expression. The stone house was conventionalized into a small center passage plan with an orderly, symmetrical façade and a physically distinct kitchen wing. (fig. 10) In addition to maintaining the stone material, the Ulster County Dutch preserved the low, one-and-one-half-story form of their traditional eighteenth-century farmhouse.[39] Thus, in the midst of this period of architectural transformation, Maria Hasbrouck and her children, in addition to improving the old stone house, built a new frame kitchen wing off the south end of its east side.

The kitchen wing was demolished in 1958, and only exterior photographs and Alf Evers's reminiscences survive to document it.[40] However, like the previous three phases of the house, it characterized the moment in the evolution of the traditional farmhouse when the kitchens were further separated from the house as the patterns and personnel of farm activity evolved in the nineteenth century. To this extent, it is curious that Maria and her family constructed this kitchen since their farm was impoverished rather than developing, and there may be a more domestic explanation for the appearance of this wing, especially on what was becoming less of a farm and more of a village property.

Prior to the construction of the wing, the kitchen was still in the basement at the north end of the house. This was not the most opportune of locations, and by all accounts, the room was not in the best condition. Thus, the rationale for building a new kitchen was more likely to have been to improve conditions and create a more efficient kitchen space. This would have been a priority for a woman head-of-household with numerous mouths to feed. This room would have been the focal point of the household, particularly since it was new. Thus, while outwardly the kitchen wing corresponds to the architectural development of the farmhouse and its form and design relies on that prototype, its planning would have come more from internal domestic needs than the external requirements of farming.

Other modernizing actions were taken while rejuvenating the house. The two jambless fireplaces were eventually removed. Their function as heating units were sorely obsolete and the huge brick chimneys were probably deteriorated. They were probably replaced with makeshift brick fireboxes and chimneys such as survive in the Jean Hasbrouck House. While this house was built to accommodate a cast iron stove in the *opkamer* in ca. 1728, fireplaces were the main source of heat for houses throughout the eighteenth century. Stove heating became more common during the first quarter of the nineteenth

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[39] See Neil Larson, "The Masonry Architecture of Ulster County, New York: An Evolution, 1665-1935" (Washington, D.C.: Vernacular Architecture Forum, 1986). This trend can also be discerned in the chronological sequence of illustrations in Barry Benepe, ed., Early Architecture in Ulster County (Kingston: Junior League of Kingston, 1974).

[40] The demolition occurred when the Dutch Reformed Church of New Paltz, then the owner of the property, determined that is was structurally unsound and not a significant component of the house. No record was made of the structure before it was removed. A garden has been built on its site with a box hedge planted to outline its footprint.

century as iron manufacture became more proficient in the region, yet most houses constructed in this period were still built or modified with fireplaces. It would not be until the 1830s that stove flues were built into new houses and fireplaces phased out for heating. Based on evidence in houses built in New Paltz in this period, it would be unlikely that the stove chimneys would have been installed in the Abraham Hasbrouck House much before 1830. Fireplaces were often used for cooking even after stove heating became nearly universal in the 1830s. It appears that the choice was made based on the preferences of the housewife. Although it is not known for sure, the kitchen wing added to the Hasbrouck house, even if erected as late as the 1820s, would probably have had a cooking fireplace. Iron cookstoves are extremely rare in houses of this period. [41]

The most obvious indication of the poor condition of the house was the layering of a new floor system over the original floor in the earliest, center section of the stone house. The old floor and beams had been undermined by rotting conditions that were already occurring in the basement. The stone wall on the east side of the house was already bulging, and an attempt was made to repair it.[42] It was probably crucial to make these repairs when they did. Random pieces of reused lumber were laid over the existing floor as sleepers, cut and shimmed to achieve a level surface, and new narrow, tongue-and-groove flooring was installed over them. To do this, the partition between the center and southern room was removed along with the stairs and cabinetry that was built against it. New straight runs of stairs were built to both the attic and the basement in the general location of the old ones. Closets and a second basement stair were also created in enclosures created at the junction of the two rooms.

With the jambless fireplaces removed and the floor work completed, the center and southern rooms were partitioned into two spaces.[43] (fig. 16) New windows were cut through the stone walls on the south wall of the house to provide more light, and a window was cut in the east wall of the center section to illuminate the new room there. In fact, all the existing windows were refitted with new window sashes and frames, possibly over an extended period of time. It was in Phase IV that the exterior stone walls of the house likely received their first coats of whitewash. The east wall was repaired, old casement window spaces were built in and made smaller, and new windows were cut through creating a jumble of new seams and patchwork. The whitewash would have concealed these imperfections and refreshed the appearance of the house. By the early

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[41] There is no documented survey to which to refer in this case. This determination is made solely on the field observations of the author. For example, the fashionable brick houses built by Josiah DuBois and Methusalem DuBois south of the village in the early 1820s were each built with fireplaces. A brick-fronted Elting house on Plains Road south of the village built at about the same time was built for stove heating but retained a cooking fireplace in the kitchen wing.

[42] Archeologists found evidence of this work. See Diana Rockman and Sarah T. Bridges, "Archeological Excavations at the Abraham Hasbrouck House, New Paltz, New York" (1980).

[43] The dividing partition was removed in the center room during the Evers period, and the room was used as a library. Alf Evers remembered that before the present hearth restoration, a patch was evident in the flooring where a hearth had been removed, suggesting to him that the jambless fireplace was not removed until after the floor was installed in the nineteenth century. [Description of Room 102, Part II: Existing Conditions, 1978 HSR, no page.]

nineteenth century, stone houses were considered old-fashioned, and many of them were made to look "improved" with white paint.

The room created on the eastern side of the southern section of the house connected directly to the kitchen wing and became the dining room; the room created on the west side was probably used as the parlor. Both were heated by stoves that connected to the new flue built on the south wall of the house where the jambless fireplace had been removed. This usage would have the rest of the house for bedchambers for the large family and, perhaps, private spaces for a married son to reside somewhat autonomously. Bedchambers were created in the attic spaces as well with dormers raised to provide light and ventilation to the rooms.[44] The intricacy of the amended room plan of the house in 1830 reflects the complexity of the family relationships within the large, multigenerational household. Little of this transformation of the house was related to the cultural and architectural traditions that had brought the house to this point of development. The exigencies of an impoverished but evidently resourceful family prompted the radical renovation that occurred during the first half of the nineteenth century. By this time, the old Huguenot settlement had become a decrepit neighborhood in a larger, thriving commercial village. There was no status left for the aged stone houses on Huguenot Street or the remnants of the patentee families who still held on to them.

*Conclusion*

When Maria Bevier Hasbrouck died in 1830, her heirs used the property as collateral for a $300 loan from their neighbors, Ezekiel and Philip Eltinge. This loan was probably necessary to settle Maria's estate. After thirty years of struggle, she and her family had still been living day-to-day.[45] Maria's youngest daughter and namesake, unmarried at age 34 years, stayed in the house. She apparently lived alone there until an eleven-year-old nephew appeared in the household in 1855.[46] By 1860, the warren of rooms in the empty house was put to profitable use by bringing in boarders. Doorways between the three

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[44] With only the inside faces of the walls finished and the studwork and backs of the lath-and-plaster walls exposed in the passageways that connected them within the open areas under the rafters, young Alf Evers thought the rooms looked like little adobe huts. The rooms had been painted in pastel colors: the one in the center section had been painted pink, and the one in the north section had a greenish cast. Ivar Evers also cut a passageway between the attic of the kitchen ell and the adjoining attic room in the south section of the stone house.

[45] Conveyance of Noah Hasbrouck and Mary Hasbrouck of New Paltz, Isaias Hasbrouck and Elsie Hardenbergh of Fallsburgh, Sullivan County to Ezekiel and Philip Eltinge, April 29, 1831. [Ulster County Deeds, Book 42, Page 76] Maria Hasbrouck's property – the stone house with its lot plus a few acres north of there and south of the old parsonage lot – was valued by the village assessor at only $500 in 1830, which was extremely low and indicated that the house and land was of little worth. Maria had no personal property of value; thus her financial condition was poor.

[46] 1855 NYS Census. The boy, Isaiah Hasbrouck, was the son of Maria's brother Ezekiel of Fallsburgh, Sullivan County.

cells of the stone house were blocked up to create private dwelling units.[47] Little else was done, or was ever done to alter the house until the Huguenot Historical Society began restoring it a century later. In an effort to return the house to an eighteenth-century condition, extensive amounts of historic fabric added in the nineteenth century were removed, and jambless fireplaces were reconstructed. The house was furnished to reflect life in the Colonial Era in spite of contradictory architectural elements. With these actions, the organic architectural development of the Abraham Hasbrouck House ended. The well-intended but destructive work of the historical society has an interpretive value, yet contributes little to the appreciation of the building as an architectural object. In this respect, while the historical significance of the property may well include the preservation efforts of Jesse Elting, the Evers family, the Hasbrouck Family Association, and Huguenot Historical Society, the architectural significance of the house extends only through its fourth phase of expansion and alteration, which ended with Maria Bevier Hasbrouck's death in 1830.

SUMMARY OF PHASES OF CONSTRUCTION AND ALTERATION
(These phase distinction are used in the description section that follows.)

Phase I: ca. 1721
The center section of the present building originated as a free-standing stone dwelling constructed by Daniel Hasbrouck soon after he reached maturity. It constitutes a one-room plan extending from basement to roof and includes the stone walls on the west (front), north and east sides of the section (the south wall was removed in Phase III). The basement may remain from an earlier frame structure on the site, but no datable features exist to confirm it. The roof is in its original dimensions, but most rafters have been replaced. A jambless fireplace and chimney was built against the interior of the north wall. Original door and window openings in the west stone wall remain but have been altered. Existing doorways on the east wall and north wall (basement) are also original. The main floor level was elevated, but most of the original flooring survives underneath, although in greatly deteriorated condition. Existing interior features have been created in later phases.

Phase II: ca. 1728
Daniel Hasbrouck added the northern section of the house after obtaining title to the property from his mother. It constitutes a one-room plan extending from basement to roof and includes the stone walls on the west (front), north and east sides of the section. It abuts the north wall of the Phase I house; the ridgeline of the roof is slightly higher than the Phase I house. This section has floor levels elevated above the original house. The basement was finished as a domestic space and contains a cooking fireplace recessed into the north stone wall. A brick flue was constructed within the north wall. The upper room was heated by a stove connected to the fireplace in the Phase I house through the common

[47] These doorways were restored by the Evers family.

wall. The original door and window on the west wall have been altered; the eastern window was added in a later phase. The door between the main rooms of Phases I and II was cut through the common wall in Phase II. Other interior openings and stairs were added in later phases.

Phase III: ca. 1734- 1741
Daniel Hasbrouck added the southern section of the house sometime between the time he married Wyntje Deyo in 1734 and his mother's death in 1741. It constitutes a one-room plan extending from basement to roof and includes the stone walls on the west (front), south and east sides of the section. It abuts the south end of the Phase I house. The southern stone wall of Phase I was demolished at this time and replaced with a plastered wood-frame partition, which was in turn demolished and replaced in Phase IV. A jambless fireplace and chimney was built against the interior of the south wall of the addition. The two window openings on the west wall and the doorway on the east wall are original but have been altered. The windows on the south wall are later additions. Existing interior features have been created in later phases. The present connection between the basement kitchen of Phase II and the main room of Phase I was created in Phase III. The north room was partitioned to conceal the hole needed to create the doorway. An entry space was enclosed inside the front door in the Phase I room and an enclosed stairway constructed.

Phase IV: 1801-1830
A wood frame kitchen ell was added by the heirs of Daniel Hasbrouck's son Isaiah following the death of the latter in 1801. This addition was demolished in Phase VII (1958). Significant interior renovations were made including the removal of the jambless fireplaces and chimneys, the construction of a new floor in the center room, the reconfiguration of walls, stairs and spaces between the center and south rooms, the partitioning of the center and south rooms with the addition of new windows in the walls (old windows converted to later sash units), and the creation of rooms in the attic with dormers in the roof.

Phase V: 1860-1909
Isaiah Hasbrouck's daughter, Maria obtained title to the house following her mother's death in 1830. She was taking in boarders by 1860. Her nephew, Isaiah inherited the house at her death in 1872. Although 1880 and 1900 censuses record only his household, it is suspected that the house still contained boarders. After Isaiah's death, the house was sold out of the family. This was a period of stasis and decline for the building. Few alterations or improvements were made.

Phase VI: 1918-1957
Ivar Evers, an architect, painter and antiquarian, purchased the house and inhabited it with his wife and two children, one of whom is regional historian and writer, Alf Evers. The Evers family revered the old house and maintained it, making very few changes. They

opened up doorways between the stone sections that had been blocked up during the boarding house phase, removed the partition dividing the center (Phase I) room, brought in historic doors and hardware salvaged in other places, and paved the basement kitchen floor with stone.

Phase VII: 1958-2002

The Reformed Church of New Paltz purchased the property from Ivar Evers's estate in 1958 for land to build an education building and parking lot. The church demolished the frame kitchen wing in 1958. The Hasbrouck Family Association contributed money to the purchase to ensure the preservation of the house. The Huguenot Historical Society acquired title to the house in 1961 after the HFA raised funds to purchase it from the church. The HHS and HFA proceeded with a program to restore the house to a ca. 1750 period of interpretation. As much nineteenth-century fabric as possible was removed. Jambless fireplaces and chimneys were reconstructed. A Historic Structure Report was prepared in 1978 and nearly all of its recommended actions were accomplished in this phase. Structural problems in the east stone wall and ground floor beams were corrected. The roof, chimney tops and a portion of the east stone wall were restored in 2001. Drainage problems were also corrected. New demands for interior restoration work and interpretive planning has resulted in a new HSR project.

## PART III. ARCHITECTURAL INFORMATION

### A. General Statement

1. Architectural character: The Abraham Hasbrouck House is constructed of stone with a one-and-one-half-story, linear three-room plan characteristic of the Dutch domestic architecture built in Ulster County in the eighteenth and early nineteenth centuries. Typical of the earlier examples of this architecture, the house was constructed in three one-room-plan segments during the lifetime of the builder (Daniel Hasbrouck). Existing sections were altered with each ensuing phase as room use and finishes evolved. The house experienced a major renovation in ca. 1830 when a wood frame kitchen ell was added to the rear of the stone building and new room spaces were partitioned within old ones. These alterations were consistent with the general modernizing effort that was made to stone houses in that period, as heating technology and lifestyles changed with the times. In particular, traditional Dutch features, such as jambless fireplaces, casement windows and board ceilings were replaced with more current devices and surfaces. This stage was common to most of the stone houses in the region. Most of these nineteenth-century alterations were removed during the 1960s and 1970s when attempts were made to restore the house to its eighteenth-century appearance.

2. Condition of fabric: The Abraham Hasbrouck House is currently in good condition. Structural problems in the western stone wall and ground-level floor beams deteriorated by rot and insect infestation were repaired in the 1980s. The wood shingle roof has been maintained since the Huguenot Historical Society of New Paltz acquired the building in 1961, and it was completely replaced in 2002. Following the removal of nineteenth-century fabric from the house, he interior of the house has been kept in good condition and furnished as a historic house museum. A drainage system to direct ground water and street run off away from the house was installed in 2001.

### B. Description of Exterior

[This description was developed as a detailed room-by-room analysis for the Historic Structure Report completed on the house in 2003.]

The Abraham Hasbrouck House exists as a rectangular stone house measuring approximately 60' 4" in length and 25' 4" in width. It is in good condition. Structural disintegration of the walls has been stabilized, and a new wood shingle roof was installed in 2002. Poor drainage conditions have been corrected, and the effects of earth build-up above the level of the main floor beams have been mitigated. Degraded oak beams were consolidated with epoxy and reinforced with steel. Exterior woodwork has been repaired and painted.

All four exterior walls are constructed with random sized stones collected from glacial rubble in the vicinity of the site. Most of it appears to be sedimentary blue stone, with a few stones being partially dressed. The exterior walls of the house are supported by a stone basement approximately 24 inches thick constructed of collected stone of local origin laid up in clay and pointed by lime mortar pointing. An archeological excavation made in 1980 along the foundation level on the east side of the building demonstrated that the wall was constructed from the interior of the cellar hole and that no builder's trench was used on the exterior.

Above ground, the walls are approximately 22 inches thick at their widest point, near the basement level, and taper to the approximately 20 inches thick at the roof line. The dimensions and construction methods of the walls did not vary significantly over the three building phases. The walls were built with exterior and interior faces bonded with clay and filled with small stones and clay. Larger stones were utilized at the base and corners. The exterior was pointed with a weatherproof lime mortar; the interior was sealed with a coating of mud topped with lime plaster and whitewash. After years of repointing and repairs, little of the original mortar grout remains and a multitude of later mortar mixtures have been applied. Presently, the west, south and east walls are pointed with a white lime mortar of recent vintage; the north wall still retains older, gray mortar. The southern section of the eastern wall, traversing Phase I and Phase III sections was partially demolished and rebuilt in 1962 to prevent the wall above the bulging basement wall from collapsing. A steel beam was encased in the wall south of the doorway there to alleviate the weight carried by the wall, but structural problems persisted, which led to the stabilization of the basement wall in 1989. (The 1978 HSR concluded that the repair work actually worsened the problem.) The eastern wall was reworked once again in 2001 to correct a settling condition that had occurred beneath the east end of the massive beam above the hearth in Room 102. In all three instances of repair, the stones were laid in mortar; the traditional method of clay infill was not employed. The stone pattern in the southern section of this wall is noticeably different from the historic masonry of the house.

The west wall is still essentially intact from its completion in Phase III although there have been later alterations made to the doors and windows there. The eastern wall has changed significantly from Phase III when there were only two doors and Phase IV when a wood frame kitchen ell was attached to the southerly portion of the wall. The existing windows and basement door were inserted in the wall in Phase V. Later, the southerly section of this wall was substantially rebuilt. The north wall is distinguished by the brick chimney that bisects the stone wall. The basement windows are in their original Phase II location, but have been rebuilt. The attic windows were added in Phase V, although there appears to have been a loft door where the easterly window is located. The westerly window may have replaced a smaller shuttered opening. The lower part of the south wall was blank when it was built in Phase III, and the present casements at the attic level likely replaced smaller shuttered openings that illuminated and ventilated the south end of the attic. All the existing windows were installed in Phase V. In the construction phases, the

stone walls were laid around door and window frames constructed from oak timbers that were heavy enough to support the opening. Later changes did not use structural window frames, rather they inserted wood lintels to span openings.

The original grade level around the house was nearly three feet lower than it is today. Historic photographs indicate that this heightened level has been maintained for over a century. This condition has caused dampness to be retained in the walls and has been responsible for the deterioration of basement beams.

*West Wall*
The principal west façade of the stone house is set back about eleven feet from the macadam of Huguenot Street. This complex wall is assembled from the evolving parts of the first three phases of construction as door and window changes made in the nineteenth century. It is punctuated with six openings – two doors and four windows. Unlike many segmented stone houses, there are no vertical seams visible in the stone as clues to construction phases. In this case paired openings represent the three construction phases. The middle pair of openings, a door and a window, are contained in the Phase I portion of the house. The northern end of the Phase I house coincides with the southern side of the northernmost door opening; the southern end was located about two feet south of the Phase I door opening (the south door jamb abutted the inside face of the south wall of the original house).

Phase I
Concealed by Phase V pine door casings, the Phase I oak door and transom frame remains in place in the doorway, although shortened and altered. Approximately twelve inches was cut off the base of the frame to adjust the door when the floor inside was elevated in Phase V. A header that originally created a transom space was removed to increase the height of the entrance. Evidence for the existence of two fixed leaded glass lights is visible on the outside face of the transom area. A board doorframe was inserted in the opening in Phase V and the old frame encased. A transom was fixed atop the door and a new twin-leaf "Dutch" door installed.

There are also parts of the Phase I casement window surviving amid the framing and casings of the present Phase V window. Based on its dimension of the opening and the mortise location in the header of the frame that was left in the wall, it has been determined that the original window was divided into four parts by intersecting stiles creating a *kruiscoszyn* or cross-bar casement window. (Parts from a similar window also survive in the southern wall of the Bevier-Elting House.) It is likely that the upper two openings in the window were glazed with fixed leaded glass lights, like the door transom, and that wood shutters filled the lower two openings. The upper level of the window was for light and the lower level for ventilation. The window replaced with the existing window frame and 12-over-8 sash in Phase V. Stone was filled in around the exterior smaller window; the seams are quite visible.

Phase II

A window and a door also distinguish the façade of the Phase II portion of the façade located at the north end of the house. The window with 12-over-8 sash is a later alteration to what was also a casement window. The dimensions of the original opening, evident in the exterior stonework as well as in the interior, corresponds to the proportions of a *bolcoszyn*, or two-part window with openings side-by-side. These windows were used extensively in stone houses on Huguenot Street, and many frames for a smaller version of this window type survive in the attic stories of the Jean Hasbrouck, Bevier-Elting, and Dubois houses. In this window, one side could be glazed for light with the other shuttered for ventilation. The stone doorway appears intact to Phase II, but the door and its frame was added later in Phase IV or V. It does not have a joined frame and contains an old door from another house that was installed there in 1969. This door had been acquired by Ivar Evers in Phase VI from a nearby house and used by him in the kitchen ell (now demolished). An authentic door with a window cut into its upper section is pictured in a historic photograph.

Phase III

The southern third of the façade was built in Phase III and contains two heavy joined window frames that appear to be in intact openings in the stone wall. A 1798 inventory of windows in the house suggests that a *kruiscoszyn* was also present in this space; however, physical evidence does not support this record.* The heavy pine frames of the replacement windows were later filled with a smaller frame and 12-over-12 sashes and concealed in board casings in Phase V.

There are bluestone slabs in front of both doors. A stone step is placed before the northerly door to accommodate the higher level of the floors in the Phase II portion of the house. Early photographs show roofless wood stoops with railings and side benches in front of both doors on the western façade. These porches had decayed and been removed by Phase VI. The shutters are all late nineteenth century in date, with strap hinges hung on modern pintles and held open with hook-and-eye type shutter dogs. Shutters and hardware appear in the 1906 photograph.

*South Wall*

An access road leading from Huguenot Street to the church education building and parking lot that were built east of the house was cut through in 1958. Before that time there had been a garden in this space that provided a fairer setting for the south wall.

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* A Singular List of All Dwellings, Lands, Lots, Buildings, & Wharves...in the Town of New Paltz..., Historic Town Records Collection, HHS Archives. The inventory entry for the house identifies only three windows, two measured at 4½' x 3' and one measured at 3' x 3', although it is apparent that there were four windows on the west wall in 1798, if not other openings at the attic level of the gable ends. The measurements define earlier casement windows, which were known to have been in the building, but not the two sash windows in the Phase III portion.

Originally, the Phase III south wall of the house was a solid stone wall extending to the peak of the gable. The existing four windows were added in Phase V. Due to this disturbance, the wall has settled toward the center and the first floor windows, in particular, have racked. All four windows have mid nineteenth century sash, but the window frames on the upper level have been rebuilt. The lower windows contain 6-over-6 sash; the upper windows are 9-light casements. The lower windows have shutters, probably late nineteenth century in date, hanging on pintle and strap hinges. The fascia beneath the roof edge is actually the end rafter. The end of the wall plates are also exposed on the west side. The chimney top, restored in 2001, is visible on the ridge of the roof using bricks of eighteenth century dimensions made on site by the HHS restoration crew.

*East Wall*

The east side of the house has gone through many changes. A wood frame kitchen ell constructed in Phase IV was demolished by the Dutch Reformed Church in 1958 (Phase VII) to present a neater and more picturesque view of the stone house from their new education building. The site of the ell was planted as an herb garden by volunteers and the footprint of the building is represented by a boxwood hedge. Much of the space immediately behind the house has been paved with bluestone slabs. There is a round stone-walled well that was intended to have a sweep like the one built on the site of the Bevier-Elting House. A huge tree shades the entire area.

The east wall contains two windows, two doors, and a hatchway over the sunken basement entry. By Phase III, there were only two doors were present on this wall. The northernmost window was cut into the wall of the north Phase II section during Phase IV renovations that accompanied the construction of the wood frame kitchen ell on the south side of the façade; however the opening was altered and the present window added later, in spite of its heavy joined wood frame. The Phase I door frame in the Phase I section of the house contains a nineteenth century batten door with a four-light sash inserted into it. It operates within board jambs added within the old frame and casings made in Phase V. The small window to the south of this door was also inserted in the wall during Phase V. The southerly doorway became the link between the stone house and the kitchen ell in Phase IV. It now contains a reproduction board door and hardware replacing a nineteenth century door that dated to the construction of the ell. The Phase III joined frame was encased with boards in Phase IV leaving the projecting header on the east (exterior) side exposed.

Earth was excavated and another opening was cut through the east wall to the north of this door to connect the ell with the basement. This opening was filled in with concrete blocks and the hole filled when the ell was demolished in 1958. The existing basement door on the northerly side of the façade was excavated and cut through in Phase V along with the adjacent window. The original entry into this end of the basement on the west wall was closed in at this time. A tall, roofed areaway enclosure was constructed in 1963 to shelter the entryway. This was replaced with the present wood hatch built "in the style of that at Phillipse Manor" in 1981. All window shutters were installed in this century, with

modern strap hinges. There are also two additional hopper-type windows located in wells below grade at the basement level. These have been described in the basement section.

The southern section of the east wall was sandblasted in 1958 to remove the plaster and whitewash of what had been an interior room in the frame ell. In 1963, a substantial portion southern portion of the east wall was rebuilt by a local mason to correct continuing settlement occurring near the center of the wall. A steel beam was installed above the center door and window at this time. A vertical seam where Phase I and II sections of the house abut is quite evident on the northerly end of the east wall. A water table where the upper portion of the Phase III stone wall steps back form the basement is also visible. A stone incised with initials (indecipherable) is set in the stonework about three feet to the left and slightly below the center window.

*North Wall*
The north side of the house is tight on its traditional property line with the neighboring Freer House. The area is characterized by lawn and ornamental plantings. The space is also a right-of-way for water and sewer lines connecting the Dutch Reformed Church on the west side of Huguenot Street with its education building east of the house.

The prominent feature of the north wall is the projecting brick chimney, which corbels in a sweeping curve from 8 feet at the base to 3 feet about midway along its height. The chimney rests on a stone foundation at the height of the water table. The brick chimney bisects the stone wall, exposed on both the interior and exterior of the wall. The walls and chimney have been completely repointed with a modern, hard cement mortar. The two 6-over-6 sash windows at the attic level date to the mid nineteenth century (Phase V); the easterly one has replaced a doorway that originally provided access to the loft. The two basement windows are in original PII openings and have been restored with new joined oak frames and bars.

A small frame woodshed was constructed against the north chimney in the nineteenth century. It is visible in historic photographs. A comparison of photographs indicates that it must have been rebuilt sometime after 1906. The shed was demolished in 1958.

Roof Structure and Covering
The roof structure is constructed with tapered hewn rafters lapped and pegged at the ridge line and notched and spiked to the plate. Collar beams are half-dovetailed into the sides of each rafter pair about midway along their length. Each of the three building phases has its own separate system with divisions between the plates. Most of the rafter material is tulip wood, but there is one oak rafter used in Phase III. Plates were made from oak. A number of rafters were replaced in the section built in Phase I, probably due to the construction and, then, demolition of two dormers in the roof. Replacement rafters are small tree trunks with their bark still on and flattened on the side against the roof. These rafters had collar ties nailed to them; these have been replaced with steel tie rods with

turnbuckles. Roof sheathing is a mixture of boards from spanning all periods of construction and repair. The present wood shingle roof was installed in 2001.

Chimneys
There are three chimneys, each representing one of the original three sections of the stone house. Only the north chimney is authentic to the house, and it is intact to Phase II of the house. The brick structure originates at the stone fireplace in Room B1 and is built within the stone end wall to where it protrudes through the roof. The portion within the house is intact with its early eighteenth century bricks. The portion above the roof was reconstructed with new bricks of similar dimension in 2001. The exterior joints have been repointed with a dark gray mortar that appears to contain Portland cement.

The other two chimneys servicing the recreated jambless fireplaces in Room 102 and Room 103 were constructed in 1965 using modern brick. Two smaller brick stove flues installed in Phase V were removed to make way for the new chimneys. The sections of these chimneys exposed above the roof were rebuilt using bricks with eighteenth-century dimensions in 2001.

C. Description of Interior:

As the house exists, the plan is comprised of three principal spaces on each of three levels reflecting the three construction phases of the stone building. (See measured floor plans filed with this report. Room and feature numbers relate to drawings.)

Basement Level

ROOM B1
This room was constructed in Phase II of the house. It is enclosed by three stone walls, on west, north and east walls that were butted against the north wall of the Phase I house. The room is now mostly subterranean, but when the addition was built, the exterior soil level was approximately three feet lower thereby exposing much more of this room above ground. This condition distinguished this room more as a living space than a cellar. The doorway into the basement area (Room B2) survives from Phase I when it functioned as an exterior entrance. The room functioned as a kitchen until the frame ell was constructed on the south side of the house in Phase IV. It originally had a wood plank floor, and the entrance was located on the west rather than the east side of the room. The stair in the southeast corner of the room was constructed in Phase VII, and has been preceded by at least two other different stairways in previous phases.

*Ceiling*
The ceiling comprises three large red pine beams that support the floor above that range in dimension from 12½ to 14½ inches in width and 9½ inches in height. They are spaced between 36 and 53 inches apart, with the widest part spanning the space where a door was

once located on the west wall and where a door presently exists on the east wall. Random-width beaded boards supported by beaded ledgers were installed between the beams in 1967 to reinforce the worn flooring that constituted the original ceiling. There are traces of historic whitewash on the beams and a layer of recent whitewash on the new ceiling boards. A rectangular hole 12 inches by 16 inches was cut in the new ceiling boards in the northeast corner of the room to expose a trap door in the old flooring above. (See Room 101).

*Floor*
Alf Evers laid the present flagstone floor during one summer in the late 1920s. By this time, the original wood plank floor resting on sleepers had rotted away leaving a packed earthen one where several large pieces of bluestone had been randomly laid, perhaps to support the sleepers. Evers incorporated these slabs in his new floor, which are readily apparent. The floor was repointed in 1967.

*Walls*
The interior of the stone foundation walls are covered by cement parging and a white enamel sand paint applied in 1963. The location of a Phase II doorway to the exterior can be discerned in the west wall by a broad protrusion near the center. This was likely abandoned and infilled in Phase IV when the present doorway and window on the east wall were cut through. A narrow stone pier was left between the window and the door to support the ceiling beam between them. The east wall shows evidence of considerable movement of the stone work, and the window condition is unstable.

A large recessed stone fireplace occupies the center of the north wall. The opening is 61 in. high, 93 in. wide, and 34 in. deep; an oak lintel 12-inches square and hewn back at an angle from the front spans the opening. The portions of the beam exposed in the wall are hacked indicating that they were once plastered over. There is a rectangular opening for a bake oven in the back wall. The oven was destroyed when the fireplace no longer served a cooking function in Phase IV or later, and the opening was bricked over. The Evers removed the infill in Phase VI, although the oven was not restored. Two projecting stone lugs in the chimney once supported an iron trammel rod. The present crane dates to the late eighteenth or early nineteenth century, but it is not original to this fireplace, having been installed in 1963. A view of this fireplace during Phase VI shows the wall rendering carried over the lintel to a bracket that supported a mantel shelf installed by Ivar Evers. This shelf and the plaster covering the ends of the lintel were removed by the Historical Society during the 1963 restoration of the room. Two squarish window openings flank the fireplace and are located high on the wall above ground level. These appear to be original to the room and intact to Phase II.

The south wall contains a doorway connecting Room B1 and Room B2 on the west side and a staircase that leads connecting Room B1 and Room 102 on the east side. The doorway remains as the original exterior entry into the basement of the Phase I house. When the Phase II addition was constructed it was retained to link the kitchen in Room B1 to the basement existing space. The elevation of the doorway was raised from the floor

level of the Phase I basement to the floor level of the Phase II kitchen. The oak door frame was adapted or replaced at that time. The oak jambs are 5 in. wide and 7½ in. deep; the sill and header are 10 in. deep. The frame for the doorway between Room 101 and Room 102 above is built on top of this doorframe. The staircase was constructed in 1963 replacing an enclosed winder that connected Room B1 with Room 101 above that had been built in Phase V. The original stairs likely were aligned in a steep, straight run from Room B1 into Room 102; these stairs were installed in Phase III. In the process, the southernmost floor joist against the wall was cut to accommodate access to the stairs, and the severed end is supported presently by a hand-hewn 4 x 7 inch post. Prior to that, there was no interior connection between Room B1 and upper level rooms. The present stairs contain a straight run of three treads, three winders, and two treads passing through the stone wall between Phase I and Phase II. The side wall was covered with reused random-width tongue-and-groove beaded boards.

*Doors*

Door B11 (Exterior). This plank door appears to date to Phase IV. Alf Evers reported that when many of the changes were made in the Hasbrouck House in the mid-nineteenth century, Annie Dubois's father had rescued the door and put it in the basement of the Freer House, intending to use it somewhere himself. He never did, and Evers reinstalled it in the late 1920s. The interior face of the door is constructed of random-width (12-16 inches) beaded boards aligned horizontally and attached with wrought nails clinched on exterior. On the exterior face, random-width (12-18 inches) tongue-and-groove planks are aligned vertically. The width of the door has been cut back at least on the north side. There are traces of red paint on both sides. A 6-light 21 x 24 inch window with molded muntins was cut in later and hinged on the north side.

*Trim*: A plain board trim was applied to the north jamb with cut nails and showing marks of two earlier butt hinges. The south jamb has been covered more recently by a reused board.

*Hardware*: Two 18-inch Dutch-type strap hinges (with a round pad where the hinge meets the edge of the door) are attached to the top and bottom of the door with wrought nails hang on later pintles driven into the door frame. Ghost marks of 32-inch Dutch-type strap hinges indicate that the existing hinges are not original and that the door originally swung from the opposite side. The Suffolk latch with bean cusps is not original to door. The latch bar appears to be a recent reproduction, as does the bolt. There are ghost marks of a heart-shaped ring-type turning latch (as on door 1021). Visual evidence of a box lock is present on the north side of the door, but it has been cut back with that side.

Door B12 (between Room B1 & Room B2): Interior batten door, not in its original location). This doorway into the basement had been boarded up when the Evers acquired the house (Phase VI), so the old door was installed probably in the late 1920s when other improvements were being made to the room. The door is composed of vertical tongue-

and-groove random-width (8-13 inches) beaded boards held together by three 7½ inch chamfered battens with wrought nails clinched on board side. There are traces of blue and green paint on Room B2 side; of white, green, and mustard on Room B1 side. Sides have been trimmed to fit the narrower doorframe. There are mortises for butt hinges on the edge of the door.

*Trim*: There is no trim surrounding the door. The flat header may have had a bolection applied to it, as was the case in other houses on Huguenot Street. The west jamb was filled in with 5-inch board to make door opening narrower; it I fastened to the jamb with wire nails (twentieth century).

*Hardware*: The door swings on two strap hinges, the top one is a 21-inch Dutch-type hinge and the bottom one is 22-½ inch long with straight sides. Both are fastened to the door with wrought nails. The upper strap has been lowered 3 inches; the old pintle is still in place above pintle now in use. A cast-iron handle from a thumb latch (after 1840) is attached upside down to the east side of the door. There are ghost marks of earlier ring-type latch and a box lock on the same side.

*Windows*
Window B21 & Window B22: These nearly identical windows are located on either side of the fireplace on the north wall of the room. In 2001, two joined oak frames with five wood bars were re-constructed for the openings; they were painted red. Glass panels have been inset into the inside of the frame to weatherize the opening. The 6-light casements, measuring 19 by 19 inches that had been in the frames had been rebuilt in 1963. The windows are located on the outside face of the stone wall. Phase II plank sills rest on the base of the stone opening. The sill for Window B21 is 18 inches deep and 7/8 inch thick and retains the distinctive eighteenth-century molded edge, and the sill for Window B22 is 12 inches deep (the molded edge has been lost) and 7/8 inch thick.

*Trim*: There is no trim.
*Hardware*: Four galvanized iron clips to hold the glass panels in place.

Window B23: This Phase IV window is 28 in. wide and 36 in. high and is located on the outside face of the stone wall. The interior opening flares to 41 inches in width. A plank sill, 12 in. deep and 7/8 in. thick rests on the base of the stone opening. A six-over-three double sash fills the opening. The wood is painted yellow with an earlier coat of blue paint showing beneath. This window and the stone opening are in poor condition.

*Trim:* There is no trim.
*Hardware:* There is no hardware.

*Mechanical Equipment*
Two incandescent bulb sockets are spaced on surface-mounted (Wire Mold) conduit running along the north face of the northernmost beam in the room (to light the fireplace wall out of the direct view of visitors to the house). The lowered ceiling was installed around these fixtures indicating that the wiring may date from Phase VI. Later surface-mounted Wire Mold conduit serviced three duplex electric outlets for the three electrified lanterns.

ROOM B2

The Phase I section of the house is represented as the northerly portion of Room B2 including the stone wall dividing Rooms B1 and B2 and the exterior walls on the east and west sides to obvious hollow areas where a stone wall between Phases I and III was removed. This absent wall formed the south foundation and end wall of the Phase I house and was removed during the excavation of the basement for Phase III, if not later.

The east wall of the Phase I basement proved to be unstable early in its history resulting in a pronounced bulge in the interior. The wall has been excavated from the exterior and repaired at least three times, the first time was probably in Phase IV and the other two times during the restoration era (Phase VII). After rebuilding the wall in 1980, the condition appears to have been corrected. The southern end of the wall was repointed in 2001, the section that was not rebuilt previously. The east wall also contains a doorway that was created in Phase III or cut into the wall in Phase IV to connect the basement to the wood frame kitchen ell built then. This opening was filled in with concrete blocks when the ell was demolished in 1958 (Phase VII). There are two windows in the east wall, reproducing a historic joined oak frame with bars. They replaced earlier twentieth-century hopper-type windows that occupied the spaces in 1978. The northerly opening is located in the Phase I section and could date from that period. It contains a window frame constructed and installed in 2001 The southerly opening was created at the top of the door opening in the Phase III portion when it was in-filled in 1958. It contains a window constructed and installed in 1990. A third opening at the south end of the east wall (Phase III) was filled with concrete blocks in 1958; this opening was refilled with stone in 2001.

The south wall of the basement was constructed in Phase III and appears stable. There are no openings in this wall. A stone ledge protrudes from the center of the wall approximately four feet above the basement floor. This was intended to support the wood cribbing constructed to support the hearth of the Phase III jambless fireplace in Room 103 above, and it functions in the same manner for a reconstructed hearth built in 1965 (Phase VII). The entire south wall was repointed in 2001. An electrical circuit panel had been located on the south wall since the 1960s; it was removed in 2001 when overhead service to this location was removed.

The west wall of the basement contains portions of the Phase I house on its northerly side and the Phase III addition on its southerly side. This wall contains a shallow vertical indentation extending the full height of the wall that corresponds with the similar condition on the east wall and indicates the location of the southerly stone wall of the Phase I basement that was removed in Phase III or later. This wall is stable and intact. A window opening is located in the Phase III portion of this wall. It contains a joined oak frame with bars constructed and installed in 1990. It replaced an earlier twentieth-century hopper-type window that occupied the space in 1978. The west wall was repointed in selected locations in 2001. A plywood board, on which a circuit-breaker panel box and electric use meter are mounted, is located on the west wall near the northwest corner of the room and near the doorway between Rooms B1 and B2. It was installed in 2001 when electrical service buried and brought into the house at this location. It replaced an earlier panel that had been located on the south wall since the 1960s.

The north wall was once the outside foundation wall of the Phase I house; it became an interior wall when the Phase II portion of the house was added. It supports a stone partition between rooms 101 and 102 above which functions as the fireback for the jambless fireplace built on the north side of the Phase I house. Like the south wall of the basement, it contains a ledge meant to support the hearth cribbing. This ledge now supports cribbing installed for a hearth reconstructed in 1965 (Phase VII). In this space, there are also the remains of an engaged stone pier measuring 18 in. by 28 in. that was constructed to support a stove chimney built to replace the original fireplace in Phase V. A door on the west end of the wall connects the basement (B2) with the kitchen (B1). This opening appears to survive from Phase I when it functioned as the exterior entry into the basement.

There are traces of plaster whitewash on all four walls and ceiling. The floor comprises compacted earth with scattered fragments of loose mortar, coal, bricks, stones, woodchips, etc.

Lighting in the Room B2 section of the basement is provided by exposed incandescent bulbs in porcelain fixtures connected by BX cable to the panel box; they are controlled by a switch is attached to the plywood board near the doorway between B1 and B2.

Water supply to the building is made by a connection with village main through the west wall of the Phase III section of basement wall near the southwest corner, where there is also a water meter. A half- inch copper pipe runs from there diagonally across the basement that, in 1978, supplied two interior hose bibs and passed through the northeast window casement to provide an exterior hose connection. This pipe was cut inside and the outside connection removed when the window was replaced in 2001. This is the only water supply existing in the entire house.

Main Level

ROOM 101

This room is located above the original kitchen (Room B1) and was part of the Phase II addition to the house that expanded it northward. The west, north and east stone walls were constructed in Phase II; the south wall is part of the Phase I house. The floor level of the room is elevated about two feet above the floor level of the original house. In Dutch architecture, this space is known as an *opkamer*. It had no fireplace, although the brick chimney for the cooking fireplace below bisected the north stone wall. Instead, a five-plate box stove as inserted into the south stone wall where it was fed from and vented into the Phase I fireplace. The room is essentially intact to its date of construction with the exception of a stair hole added to the southeast corner of the room in Phase V and a window added to the rear wall in Phase III.

*Ceiling*
The ceiling comprises three large red pine beams ranging from 14½ to 15½ inches in width and from 9 to 10 inches in height, and the underside of attic flooring (also red pine), all probably original to the construction of the room (Phase II). An opening 79 inches by 40 inches in the southeast corner was filled with new flooring in Phase VII. (When the house was acquired by HHS in 1961, an old door had been laid across the opening.) A square hole in the center of the ceiling, probably cut for a heat register in Phase V, was also infilled at this time. The ceiling shows marks from earlier partitions that divided the room and enclosed the stair in the southeast corner and closets in the northeast and northwest corners of the room. Paint was removed from the ceiling in 1969.

*Floor*
Random-width grooved and splined boards 1¼ inch thick and ranging in width from 12 to 16 inches were fastened to the widely spaced beams below with wrought nails. Like the ceiling, this feature is original to the construction of the room in Phase II. The floor, notably the spline joints, has weakened over time and the boards were reinforced with new boards added underneath in 1967 (see Room B1). An opening in the southeast corner, beneath the former attic opening, provides headroom for the present stairs leading from Room 102 to Room B1 in the basement. This opening was cut in Phase V to accommodate an enclosed stair that connected Room B1, Room 101 and Room 201. (The doorway connecting Room 102 and Room B1 via the present stair was blocked at this time. This void is now surrounded by a new wood railing for safety. It appears possible from the evidence of the adjacent floorboards that this opening was originally considerably smaller.

The flooring near the center of the north wall is unduly worn and together with evidence of stove pipe holes in the north chimney suggests that a heating stove functioned in this location for a certain period of time. A small (12 in. by 16 in.) trap door is located in the floor near the northeast corner of the room. Reputedly cut for watching cock fights in the

kitchen, it swings on 3-part nineteenth century butt hinges. An iron rod is attached to the underside of the door for lifting it from below.

*Walls*

The original (Phase II) wall finish is essentially intact in this room, though covered by numerous layers of paint. It is composed of mud and straw base applied to the stone walls covered by a lime plaster finish and whitewash. A 4¾-inch mop board with the same complex planed edge found on Door 1012 survived in most of the room. This feature also dates from Phase II. Small sections are missing in the center sections of the north and south wall where stoves were once located.

The west wall contains the original Phase II openings, although both have been altered in later phases. The window opening is spanned by an oak lintel with a wide ovolo planed on its lower edge. This created a four-foot square opening in the stone wall that contained a *bolcoszyn*, i.e., a two-part casement window with openings side-by-side. The opening has been reduced in size on the south side of the opening with the addition of a thin stone jamb on the exterior face of the wall. This work likely dates to Phase IV. The doorway also appears to be an original Phase II feature, although, like the window it was altered in Phase IV with the addition of a new door and frame.

The north wall has no openings and, in the center, contains the brick chimney for the fireplace below. There are three sections in this brick portion of the wall where infill patches of stone are visible from within the chimney; these patches are also discernable in the plaster covering the wall in these locations. Two of them, located high on the wall, were apparently former stovepipe locations, and contribute to the evidence on the floor that a stove was once positioned against the wall. The third patch is larger and at floor level suggesting that the thin brick wall had failed in this location, perhaps due to the heat generated by the stove. (The suggestion in the 1978 HSR that a five plate stove had been inserted in this space is not supported by the fact that the stove could not have been stoked from the chimney side.) There is also evidence on this wall of the board partition that was built to divided the room as early as Phase II.

The east wall contains a window opening that could have been added as early as Phase III, for the space that was partitioned on the eastern portion of the room. This was done at the same time the doorway was cut in the south wall to connect Room 102 and Room B1, and the well boxed in. The present window opening has lowered both at the top and the bottom. An earlier lintel is embedded in the wall at the base of the beams.

The south wall contains two doors and patches in the center of the wall where a stove was presumably located. The doorway on the west end of the wall connecting Room 101 with Room 102 is intact from Phase II when Room 101 was added to the Phase I house. This frame is connected to the doorway of Door B12 below it as both were constructed in a void created in the Phase I north wall. The door on the east end of the wall is located within the hole cut in the floor to accommodate passage between Room 102 and B1 in Phase III. This area was boxed in with a plank wall when the passage was created to

incorporate head room from Room 101 in the passage. There is evidence of this partition on the south wall near the western edge of the floor opening. A recent concrete patch is noticeable over the doorway; it has been coated with the sand paint used in Room B1 and a blue glazing. In the south wall, there is a plugged stove pipe thimble that fed into the brick flue that formerly existed in Room 102 (during Phase V and Phase VI) before the present jambless fireplace was constructed in Phase VII. Soot on stones exposed in the south wall of the room indicates that a stove port may have existed there in Phase II.

Doors

Door 1011 (Exterior): The opening is filled with a doorframe installed in Phase IV, removing whatever earlier material that remained there from Phase II. The frame is constructed with board jambs and header. Historic photographs indicate that another door occupied the space until Phase VII when the present twin-leaf, Dutch door, measuring 33½ inches in width and 72 inches in height, was installed (1969). This door had been salvaged from an old house in Springtown and installed in the south entry of the kitchen ell in Phase VI. When the ell was demolished in 1958, the door was saved. It is evident that the sides of the door had been cut down to make it fit the opening in the ell, and the width of the Phase V doorframe was reduced when it was reinstalled there. Each half of the door was constructed from two beaded lap-joint vertical boards held together by exterior stiles and rails with molded edges creating panels top and bottom. The lower portion of the door has been recently rebuilt at its base with a new bottom rail. Traces of a reddish finish and blue paint are visible on the door.

*Trim*: Wood casings and 4-inch beaded board trim on the interior wall survive from Phase V. There are ghost marks of butt hinges from previous door on the south side.

*Hardware*: The upper and lower leaves are each hung on two small iron strap hinges of twentieth century fabrication (probably Palkowitz). A Suffolk latch with bean cusps is mounted with its handle on the exterior and the latch bar on interior. A barrel bolt (eighteenth or nineteenth century) was mounted in either Phase VI or Phase VII. The ghost marks of a nineteenth century rim lock, 4½ by 6¾ inches are visible on the north side of the upper leaf. Lower leaf contains an early nineteenth century latch bar and keeper and a nineteenth century barrel bolt, both reinstalled.

Door 1012 (between Room 101 & Room 102): This door and frame was constructed in Phase II and retains notable integrity. The heavy joined oak frame is composed of 5 in. by 8 in. members that are in line with the wall plane of Room 101. The door measures 38 5/8 inches in width and 70½ inches in height and is constructed of three vertical tongue-and-groove red pine planks held together by 10½-inch stiles and rails enframing two large panels on the side facing Room 102. The rails and stiles are attached with rose head nails clinched on the plank side. The vertical boards, rails and stiles have complex planed edges in the fashion of the period and matching the edges of the mop boards. There are traces of blue, black, and tan paint, plus a reddish stain.

*Trim*: Board with a large ovolo moldings project from the outside edges of the door posts where they meet the stone wall on both sides. The rest of the stone opening on the Room 102 side of the wall is encased with block-planed red pine boards. The header is flat and undecorated; there are nail holes that would be consistent with the location of a bolection molding having been applied here.

*Hardware*: The door is hung on two 24-inch Dutch-type strap hinges nailed to the plank side; the hinges and their location appear to be original. A nineteenth-century iron latch bar and keeper on the plank (Room 101) side connect to the handle of a nineteenth century Norfolk latch on the paneled side. The lock rail has a very worn ¾ inch diameter hole for an earlier latch lever, beneath which is the depression formed by the use of this lever.

Door 1025 (between Room 101 and Room B1): Described in Room 102 below.

*Windows*
Window 1011: The frame for this window was installed as early as Phase IV when the Phase II casement window was replaced. The stone opening was reduced in size at this time with stone fill on the south side. The present 12-over 8 sash windows and casings were installed, with the upper sash fixed, by Phase V. The panes are divided by 5/8-inch muntins

*Trim*: An oak header surviving from the Phase is finished with an ovolo edge. A plank sill is now stripped of paint. A 5-inch board with applied bead is applied to the window frame as sash guide.

*Hardware*: none

Window 1012: The present window frame is a joined oak frame reinstalled from another location, and it occupies an altered opening in the stone wall dating from Phase V or later. Two 6-pane sashes with 5/8 muntins occupy the opening; the upper sash is fixed by a thin board applied to the exterior frame jambs.

*Trim*: plastered reveals; wood lintel, also plastered over. Plank window seat, now stripped of paint. Surround, 5-inch members pinned into window sill (eighteenth century).

*Hardware*: only fragments of a spring-release pin in north stile of the lower sash remain.

*Mechanical Equipment:* There are no lighting fixtures in the room. Duplex electric receptacles have been installed in the mop boards in east, south and west walls, probably

in Phase VI. An ultrasonic motion detector and an alarm contact on Door 1011 were installed in 1971.

ROOM 102

Room 102 is contained in the original portion of the house. The layers of flooring in this room show a three-stage progression as a result of continued deterioration in the basement. The reconstructed floor levels have reduced the original difference between the finished floor levels of rooms 101 and 102 – a difference visible also in the second floor rooms. The south wall of this room was heavily altered in the nineteenth century, and its precise original configuration is unknown. As the Everses found the room at the end of Phase V, there was a closet in the northwest corner blocking the doorway into Room 101, a partition enclosing an entrance hall between the west door and the stair, and a partition dividing the room east of the present fireplace. The ceiling was plastered on lath attached to the bottoms of the beams. These features were removed in Phase VII. The existing jambless fireplace and box bed were created in Phase VII.

*Ceiling*
The ceiling is composed of three massive red pine beams averaging 8 to 9 inches in width and 15 to 16 inches in height, and the underside of attic flooring (also red pine), all original to the construction of the room. There are ledger beams in the north and south walls to support the ends of floorboards above. The northern ledger beam is interrupted by the chimney on that wall; small crossbeams joining the ledger to the first beam demarcate the sides of the chimney opening and support the edges of the floorboards above. It was beveled to create more headroom when the doorway into Room 101 was cut through the wall in Phase II. The ledger beam on the south side is now below a frame partition there. The beam carrying the chimney is 39½ inches from the north wall. The widest spacing is between this and the next beam, which are 61 inches apart to accommodate the wide *kruiscoszyn* that formerly occupied the window space in the west wall. The beams are square edged and display traces of old paint. Around 1930, Alf Evers removed a lath-and-plaster ceiling that had been constructed against the board ceiling between the beams, probably, exposing painted beams and painted boards. He stripped the paint from the beams in Phase VI.

*Floor*
The random-width floorboards (11 to 17 inches) with butted joints are nailed to the flooring beneath with reproduction wrought nails. This flooring was installed in Phase VII to restore an eighteenth-century appearance to the room. Beneath are random-width (5 to 8 inches) tongue-and-groove floorboards installed during Phase IV, probably as a remedy to continued deterioration of the original floor due to rising dampness in the basement. The Phase IV floor was nailed to sleepers laid on the old floor that elevated the new flooring approximately 7 inches above it. (This condition is visible from Room B2.) This action necessitated the raising of the sills of existing doorways, and new features were

added on the top, such as partitions and stairs. The hearth for the original jambless fireplace was apparently removed in the process. The present hearth was created on the raised level of the Phase IV flooring in 1965. The clay tiles were made for the restoration. The paving measures 112½ inches in width by 50 inches in depth; the tiles are edged with quarter-round molding.

*Walls*

The original mud and straw coating and lime plaster finish remains relatively intact on the north and west walls of the room along with several layers of whitewash, except at the back of the restored fireplace on the north wall where the plaster was stripped away and the stonework was pointed with a cement mortar in 1965. Whitewashed cement plaster covers the southern half of the east wall where repairs have been made due to settlement. (Alf Evers stated that he and his father had had continued problems with the movement of the east wall, but it had always been beyond their capacity to do more than patch and caulk.) There is no plaster on the northern section of the wall; the last remaining original mud and plaster was removed when that portion of the stone wall was rebuilt in 2001. The south wall is constructed of wood frame and is boxed out for stairs and a bed alcove. Phase IV sawn lath and lime plaster survives around the stair (visible from 102B); the box bed alcove was replastered with, cement plaster on nineteenth century sawn lath in 1965 (visible from 103B).

A 4½-inch, square-edged mopboard was installed around the room when the floor was raised in Phase IV. Sections of the baseboard were removed from the east wall to accommodate replastering; another missing section from the west wall marks the location of a former entrance hall partition. The Phase VII flooring was butted against it.

The west wall contains door and window openings that were created in Phase I. Two of the house's most significant features remain in those spaces: original oak frames that have been concealed under later (Phase IV) frames and casings. The entire 61-inch space between the ceiling beams is spanned by an oak header with a cyma molding planed into its lower edge. The face of this beam was hacked and plastered over in Phase IV when the opening was reduced in size and the old *kruiscoszyn* was replaced with the present, smaller sash unit. The northern section was infilled with thin Dutch bricks; the upper sections of the opening were filled in with stone to make the reduction. The height of the Phase I doorway was also altered in Phase IV when the level of the floor was raised; the opening was further reduced in size as a new doorframe was inserted within the old. There is evidence of the end of a partition that was erected north of the door in Phase IV to enclose an entry hall.

The north wall experienced substantial changes over the years. A jambless fireplace was located in the center of the wall in Phase I. This feature included a hole that was cut through the wall in Phase II to stoke an iron stove built into the north side of the wall in Room 101. This fireplace was removed in Phase IV and replaced with a small brick stove flue into which free-standing iron stoves in both Room 101 and Room 102 were vented.

This chimney was removed in Phase VII and the present fireplace constructed to restore the historic appearance to the room. Steel beams were installed beneath the hearth and above the ceiling to support the weight of the new masonry. The doorway on the west side of the wall was cut through the north wall when Room 101 was added in Phase II of the house. This doorway was blocked by the construction of a closet in the northwest corner of the room in Phase V. This closet was removed in Phase VI, and the present steps and rail were built in Phase VI. The doorway on the east side of the wall was cut through in Phase III to provide an interior connection to the kitchen in Room B1. It was infilled with brick in Phase V and reopened in Phase VI. A partition intersected the north wall just east of the fireplace opening. It was added as early as Phase IV and removed in Phase VI. There is no evidence to this connection on the wall due to Phase VII work on the plaster surrounding the restored fireplace.

The east wall of the room has been reconstructed on three different occasions. The area south of the door was torn down and rebuilt in 1962 and 1980; the area north of the door was torn down and rebuilt in 2001. The stone comprising this wall is now bonded with lime mortar and the original interior mud and plaster coating has been destroyed. The doorway appears to have been constructed with the Phase I house; however, the window was cut into the wall in Phase IV or later.

The south wall is the only one on the first floor of the house that is not constructed of stone. There was a stone wall in this location, but it was apparently demolished in Phase III when Room 103 was added. The reason for this occurrence is not known, but in addition to evidence that a stone wall existed in the basement, it is also clear that beams and flooring material at this junction are intact to Phase III. A large oak beam the same dimension as other Phase III beams spans the joint area in the basement. It could not have existed in that location when the stone wall was in place in the basement. The ends of original floorboards in both Room 102 and Room 103 overlap on this beam, which they would not have done if a stone wall had occupied this space when Room 103 was built in Phase III. The ledger beam at the top of the south wall is in location it would have been when the stone wall was in place. It is finished only on its north side indicating that the south side had been embedded in the wall. The Phase I ceiling boards of Room 102 (the floorboards for Room 202 and Room 203A) overlap and are nailed to this ledger.

The features that now comprise the south wall of Room 102 were constructed in Phase IV or later, and the character of the Phase III partition – and whether or not it contained stairs or other features – is not entirely clear. A hole for a cellar stair does exist in the Phase I floor beneath the present stairs, which were built atop the Phase IV floor, and could have been in use in Phase III or even earlier. The 1978 HSR reported that the ceiling beam that protrudes into the north side of the stair enclosure appeared to have been shaved or pruned off at an early date, possibly to accommodate a previous stair in that location. There has also been speculation that one or more box beds were inserted into this space between the rooms, enough so that the present box bed was constructed in Phase VII. The doorway connecting Room 102 and Room 103 was also constructed in Phase IV.

*Doors*

Door 1021 (Exterior, east): The original Phase I door frame is intact beneath Phase IV frame and casings. It appears to be made of tulip wood joined at the corners (the sill portion has been removed) with a large ovolo planed in the outside corners of the jambs. The header projected over the jambs on the exterior, and part of this has been chiseled back to accommodate later exterior casings (Phase IV). The 34 in. by 67 in. door is made from three vertical boards, the center board with tongues and beads on both sides, and three double beaded battens. In the upper panel, a four-light casement window was cut in later, installed with 3-part butt hinges with modern wood screws. Because of the settlement of the ground at this point, the door and the lower batten have been cut down to accommodate distortion of the opening. The door shows traces of yellow mustard and dark red paints beneath the existing blue. A wood batten is nailed to the board casing the stone reveal at floor level on the north side of the door jamb creating a slot against the door jamb. This appears to have been meant to hold a vertical board across the base of the open doorway. (Alf Evers imagined that the board would have kept children in and chickens out when the door was open). It is mounted at the Phase IV floor level.

*Trim*: Board casings have been mounted over jambs and header on the interior and exterior of the doorframe with narrow trim facings surrounding the opening. On the interior, the trim is beaded and varies in width from 3-3/8 to 4 ¾ inches. These features were added in Phase IV; however, they have been altered in response to the problems with and repairs to the stone wall. For instance, a shaped wood shim was been inserted between the south trim face and the wall in either Phase VI or Phase VII.

*Hardware*: The door is hung on two Dutch-type iron strap hinges, 17 ½ and 21 ½ inches in length. A latch bar with keepers is connected to a heart-shaped iron escutcheon plate and handle on the exterior. A barrel bolt is attached just above the latch.

Door 1022 (between Room 102 and Closet 102B): This doorway is framed with sawn posts and header and dates to the Phase IV construction of the stairs. The door is plank construction with two tongue-and-groove boards of unequal width and two double-beaded battens attached with wrought nails. Door has been cut to accommodate the new flooring and threshold installed in Phase VII. The top batten has been cut to clear the stair stringer that angles across the inside of the doorway. The outside edge of the door has been planed. The room side of the door was recently painted blue over older paint; the closet side retains an earlier greenish paint finish.

*Trim*: The doorframe is encased with boards painted the same green as the closet side of the door. Trim boards 2¾ inches wide and beaded on the door side edge are spaced so that the door stops on the inside casings. The Phase VII flooring is cut around the trim. There is no trim on the closet side.

*Hardware*: The door is hung on a HL hinge of recent manufacture on the top and an original butt hinge on the bottom. Alf Evers applied old HL hinges over butt hinges for decoration in Phase VI. Sometime since the 1978 HSR reported it as present, the upper butt hinge was removed and a reproduction HL hinge installed. A Norfolk latch with the handle on the closet side and the latch bar on the room side (the keeper appears to be twentieth century replacement).

Door 1023 (between Room 102 and Stairs 102A): This doorway is framed with sawn posts and header and dates to the Phase IV construction of the stairs. The base of the door is located at the top of the first stair step. The door is plank construction with three tongue-and-groove beaded boards of unequal width and three double-beaded battens attached with wrought nails. In addition to the recent blue paint applied to the room side of the door, mustard, blue-gray, red, and olive paints all visible on the two door faces.

*Trim*: The doorframe is encased with boards painted the same green as the stair side of the door. Trim boards vary from 1½ inches wide on the north side and 4 inches on the south side; they are beaded on the door side edge are spaced so that the door stops on the inside casings.

*Hardware*: The door is hung on two HL hinges, 9¼ (bottom) and 7 inches (top) in height that were installed by Alf Evers in Phase VI. The mortises for butt hinges remain on the door and adjacent jamb. The existing Norfolk latch and keeper with the handle on the stair side is not original to the door. (This was probably also installed in Phase VI.) There are ghost marks of 4-½ in. by 3 in. rim lock and an unidentified lock or latch.

Door 1032 (between Room 102 and Room 103): Described in Room 103 below.

Door 1024 (Exterior, west): This transomed doorway is framed with pine boards and casings installed in Phase IV that conceal the remains of the heavily weathered Phase I oak doorframe. The extant frame has the remains of a transom bar at the original six-foot height. The transom header has a mortise hole for a vertical mullion that divided the transom into two equal lights. The head is grooved to receive two leaded glass panels. Each side jamb exhibits the remains of a rabbet to receive the leaded glass panels and still has the shadow of where the horizontal iron bars were attached with decorative ends that were nailed. The exterior door frame exhibits red paint; the interior of the transom jambs are beveled to admit more light and are painted a mustard yellow. The twin-leaf Dutch door was also installed in Phase IV. It is plank construction with butted vertical boards on the exterior face stiles and rails infilled with diagonal tongue-and-groove boards on the interior face. The door was rebuilt with screws in the twentieth century, and has been cut down to accommodate new threshold and floor installed in Phase VII. A four light sash fills the transom.

*Trim*: The Phase I jamb boards are still exposed on the interior side of the doorway. Beaded casings enclose the old frame. The exterior is surrounded with plain, narrow trim boards.

*Hardware*: Each door leaf is hung on 12-inch Dutch-type strap hinges that have been reinstalled with screws. There is a Norfolk latch, latch bar, and keeper on the upper leaf and a small rim lock, which has been moved to accommodate modern throw bolt. The lower leaf has a latch bar, staple guide, and keeper that has been added to the door in a later phase.

Door 1012 (between Room 102 and 101): Described in Room 101 above.

Door 1025 (between Room 102 and B1): This doorway was probably cut through the north wall of Room 102 in Phase III based on the joined tulip wood frame constructed in the opening. (It is also evident that the Phase II ledger beam was cut to create the hole and the door frame was in place before the floor was raised in Phase IV.) The side posts are 5¼ in. by 7 in. in dimension, and they are joined into a sill and header measuring 4 by 8¼ inches. The frame is decorated with a 3/8 in. ovolo on the north side. When Ivar Evers purchased the house, the doorway had been bricked in (like many of the openings, with a very soft brick), and plastered over. The brick in fill was removed, and the door inserted was one Evers obtained locally. It is an early eighteenth-century red pine plank door of the type used in other houses on Huguenot Street. The boards have decorative planed edges similar to Door 1012 but held together with battens rather than rails and stiles. The battens have similar moldings on both edges and are scribed in a diagonal pattern with nail heads located where the lines intersect. (The kitchen and basement doors in the Jean Hasbrouck House are constructed in a similar manner.) The door was cut down radically on both sides to fit either this doorway or the one it previously occupied.

*Trim*: The original jamb boards are intact on the Room B1 side of the doorway. Narrow, square edged trim and jamb boards were installed on the Room 102 side in Phase VI when the doorway was reopened. This wood is painted blue like the door and window trim in the rest of the room. The old frame parts retain older red paint.

*Hardware*: The door is hung on two different strap hinges and pintles, one 17½ inches in length and the other 21½ inches in length; however, these hinges are not original to the door and were probably attached in Phase VI. (There are ghost marks of a different set of strap hinges.) A Suffolk latch with the handle on the Room B1 side is also a later addition. There is evidence of a 6½ in. by 5 in. rim lock and two unused keyholes. There are also ghost marks of and eighteenth century latch and other unidentifiable hardware, and the west jamb is excessively worn where latch hardware would have been located.

*Windows*
Window 1022: This window was cut into the stone wall in Phase IV, although the opening was reconstructed during repairs to the wall in Phase VII. The opening is spanned by a wood lintel (a steel beam is embedded in the wall above the window), and the window frame is constructed of boards. There are 6-over-6 sashes with 7 x 9 inch panes and molded ½ inch muntins; the top sash is fixed.

*Trim*: The stone jambs are cased with boards and a plain beaded trim, 3¼ inches wide on the south side and 7¾ inches wide on the north side enframes the opening. These features appear to have been added in Phase VI when stone wall was reconstructed. The woodwork is painted blue. The plank sill, now stripped of paint, appears intact from Phase IV.

*Hardware:* There is no hardware on the window.

Window 1021: This window was constructed in Phase IV when the Phase I casement was removed and the stone opening reduced in size with thin Dutch bricks. It has a board frame containing a 12-over-8 double-hung sash with 7in. by 9 in. panes and molded ½ inch muntins. Window sill and jamb boards have been stripped of all paint.

*Trim*: Plain boards with 3/8-inch applied moldings to top and sides serve as sash guides. Alf Evers stated that he removed jamb boards and header that created a narrower opening exposing very rough plaster surfaces, evidently not meant to be visible. He covered these with the present old pine boards. He also exposed the Phase I header with its cyma molding and installed another pine board across the top of the window opening. This piece raked upward from above the window to below the header. The old header of the krueskozyn has a mortise hole in the center and a mortise hole in the north end. The outside edge has a groove where glass panels of the upper lights would be positioned. The frame has a red stain on it. Ghost marks on the window seat show that the opening was about 3 inches narrower. The interior faces of the top and sides of the window frame were grooved to accept the edges of the jamb casings. A red paint is still visible in these grooves. There is also evidence of the nineteenth-century head board visible on the inner surface of the adjacent ceiling beam.

*Lighting*: Three exposed incandescent ceiling lights in southwest, northwest and northeast corners are mounted on exposed junction boxes. A switch is located on the south side of Door 1023.

*Equipment:* Two motion detectors mounted on ceiling in southwest and northeast corners.

ROOM 102A (Stairway to Room 202)

Just inside Door 1023, a stairway with 10 steps leads to the attic level within the narrow constraints (27 in.) of a plank wall enclosure. The stair is steep with 9¾-inch risers; treads are10 inches deep. The open stringer construction is visible from the closet beneath the stairs (Room 102B). The stair and its enclosure are intact to Phase IV.

The interior walls are constructed of random-width boards (4-15 inches), horizontally aligned, butt jointed, and attached to studs with small cut nails. What appears to be a reused piece of beveled paneling is incorporated into the top of the south wall, cut down to fit. The north side of the enclosure abuts a ceiling beam of Room 102, which protrudes into the stair space and appears to have been shaved off at an early date, possibly to accommodate the previous stair in this location.

The guardrail at the top of the stairs is a Phase VII century replacement. The floorboards around the stair opening in 202 show the location of an earlier guardrail.

There is a beveled notch cut into the southern top corner of the beam against which the stair is built. It is 2" deep at the top and 7" tall at the north side and 34" wide. The notch begins 11'2" inside the west wall. It appears to have been the resting place for a Phase I ladder to the attic. A Phase II or Phase III stair would have been located in this area, although no particular evidence, except for a hole cut in the Phase I floor for cellar access, has been found. The section of the beam where the notch was cut is completely free of paint. Yellow paint extends into the stair enclosure on the southernmost beam and the ledge beam in the south wall, indicating that the ceiling area for the Phase IV entrance hall was painted before the Phase IV stair enclosure was built.

ROOM 102B (Closet)

This area is enclosed under the stairs (Room 102A) by the south wood frame and plaster wall of Room 102. It was created when the stair was built in Phase IV. The riven and board studs and lath for Room 102, Room 102C and Room 103A are visible and exposed in the space with numerous coats of whitewash. This closet functioned as a cellar stair enclosure until Phase VI or later. There is a hole in the Phase I floor at this location for cellar stair constructed during Phase I or Phase II. A hole for a cellar stair was also left when the Phase IV floor on which the present stair was built. The hole was floored over with 8-inch butted boards, attached with wire nails, when the present flooring was added in Room 102 during Phase VII.

The underside of the attic stairway (Room 102A) intrudes into the space creating an angled ceiling. The stringers and treads and risers are fully exposed and are heavily whitewashed. The stringers vary in width: the southerly one measures 14½ inches and the northerly one, which angles across the west side of the door opening (Door 1022),

measures 9½ inches in width, to create easier access into the space. Vertical kerfs are visible on the bottom sides of the treads and risers, all assembled with cut nails.

*Equipment*: Metal-clad cable and a junction box for lights in Room 102C and Room 103A are exposed in the room.

ROOM 102C (Box bed enclosure)

The box bed was created in what had been a void behind the stair enclosure in Phase VII. This area had been within a room partitioned by a wood frame and plaster cross wall that had been built in Phase IV. The wall was removed by the Everses in Phase VI, which created an alcove that they used as a library. In her entry about the house in Dutch Houses in the Hudson Valley Before 1776 (1929), Helen Wilkinson Reynolds called attention to this space, maintaining its earlier use for a box bed, leading to the historical society restoring one to it in 1977. (A report prepared in 1977 for the Society documents the construction of this feature.) The pine paneling, believed to have dated from the eighteenth century, was brought from the Jean Hasbrouck House where it had been used as part of an enclosure around the jambless fireplace in the kitchen. Daniel Hopping surmised the paneling was from a box bed when he prepared documentation for Historic American Buildings Survey in 1940.

The paneling was reconfigured to enclose the alcove and create a box bed. The two original doors in the paneling were cut in half and the upper halves hinged; the lower halves were nailed to a 2x4 frame that was built to support the paneling and the raised base of the bed (plywood). A new board was used as a spacer against the east wall. The east masonry wall was replastered with hard cement plaster (the wall itself had been substantially rebuilt in this location), and the south and west walls were replastered on the existing sawn lath (visible from Room 102B and Room 103B).

Of the four butterfly hinges used on the shortened doors, only one is original; the other three were made to match it by Palkowicz, a local blacksmith. Ghost marks of the original butterfly hinges in their original locations confirm the former door size.

ROOM 103

This southernmost room is located in the last of the three construction phases of the stone house. The west, south and east stone walls were erected in Phase III. The north wall was built of wood frame as the stone wall that existed there in Phase I and Phase II was demolished as part of the Phase III addition. The existing original floor level indicates the height of the original floor level in the adjacent Room 102. A wood frame and plaster partition was erected to divide the room in Phase IV. This feature was removed in Phase

VII. The mortise holes in the floor were from an earlier partition. The present jambless fireplace and chimney was built in 1965, restoring the original Phase III feature, which was removed in Phase IV and replaced with a small brick stove flue. The present room configuration varies from the original Phase III appearance in that there are windows in the south wall and a closet and a stair on the north wall that were constructed during the Phase IV renovation of the house.

*Ceiling*
The ceiling is composed of three massive red pine beams averaging 8 to 9 inches in width and 12 inches in height, and the underside of attic flooring (also red pine), all original to the construction of the room. A shim has been inserted above the northernmost beam to level the floor above. In addition, a wood-encased steel beam adjoins the southernmost beam supporting the reconstructed chimney. There are ledger beams in the north and south walls to support the ends of floorboards above. The southern ledger beam is interrupted by the chimney on that wall; small crossbeams joining the ledger to the first beam demarcate the sides of the chimney opening and support the edges of the floorboards above. (These crossbeams are now made of steel encased in a board box, part of the 1965 reconstruction of the chimney. On the east side of the chimney, the ledger and crossbeam do not coincide, and the window there intrudes into the old chimney space indicating it was inserted after the original jambless fireplace was removed. The ledger beam on the north side is now part of a frame partition there. On its western end, a bark-covered side that was once embedded in the Phase I stone wall, and later in a Phase III frame partition, was boxed in with boards in Phase IV when it was left exposed in the room. The eastern end of the ledger beam is planed where it is exposed within the stairway (Room 103C). The beams are relatively even in their spacing; the two window openings on the west wall are located between the beams, while the door on the east wall is directly beneath one.

The beams are square edged, and they and the boards display traces of old paint. Paint was removed from them with a rotary sander in Phase VII. The ghost marks of a partition dividing the room near the center are still evident where it crossed the beams and ceiling boards. There are strings of nail holes elsewhere on the ceiling that suggest the presence of earlier partitions (as speculated in the 1978 HSR), but the destructive removal of paint in Phase VII has undermined clear evidence for other walls. There is the ghost line of a partition with nail holes on the ceiling and scribe marks on the side of several beams located off the eastern edge of the jambless fireplace, and at a right angle to the south wall. This evidence could be the position of an early, possibly board wall, which could have been installed to subdivide the larger room while the jambless fireplace was still in use during Phase III.

*Floor*
Original Phase III random-width floorboards (13-21 ½ inches wide) with spline and groove joints and attached to the cellar beams with wrought nails survive in place. The floorboards are patched in a number of places where the spline joints have broken; the joints were reinforced with 2 in. by 4 in. boards from beneath in 1967 (see room B2). The

ends of the boards in the western two-thirds of the room abut on the southernmost floor beam supporting the hearth. In the eastern third of the room, the board ends abut on the center beam, suggesting an alteration or repair in this area. On the north side, the boards continue under the partition for the closet/stair enclosure, indicating that these boards were in place in Phase IV. Thus, it is the southern boards that were replaced, perhaps as early as Phase IV when renovations were occurring with the construction of the kitchen ell. The floor inside the east doorway has been patched more recently.

The northern edge of the floor contains patched mortise holes and ghost lines representing the Phase III partition between Room 102 and Room 103. It would have contained the entire ledger beam. The floor boards also show the ghost lines of the medial partition erected in Phase IV. The location of a door threshold roughly in the center of the wall is still visible. There are traces of yellow paint on the east side of this partition.

The original Phase III hearth outline is still visible the opening was patched after it was removed in Phase IV. Some of the patch flooring was reused in the 1967 hearth reconstruction, and a yellow color is visible on both. The clay tile hearth was constructed against the center of the south wall when the jambless fireplace was restored.

*Walls*

Portions of the original mud and straw coating and lime plaster finish remains relatively intact on the west wall and the southern end of the east wall, along with several layers of whitewash. In the northeast corner where the wall was rebuilt and in areas around the fireplace back, hard cement plaster was used. The south wall was altered with the addition of windows in Phase IV and the restoration of the jambless fireplace in Phase VII, thus little if any of the Phase III wall finish survives. Plaster was stripped away from the stone within the fireplace and pointed with a cement mortar in 1965. The north wall is constructed of wood frame and is boxed out for stairs and a closet in Phase IV.

Baseboards vary in dimension and type from the west side to the east side of the room indicating that once the center partition was built, the mop boards were altered. The boards on the west side of the room are approximately seven inches tall and correspond to the step height created by the elevating of the floor level in Room 102. The boards on the eastern portion of the room are about four inches in height (except where the board was patched on the north wall after the partition was removed. The mopboards on the south wall have been altered with the construction of the fireplace in Phase VII.

The west wall contains two window openings with Phase IV casings that conceal the joined frames for Phase III sash windows. These windows fit within the beams and their heads are flush with the ceiling boards. The dimensions of the window openings do not appear to have been altered.

The south wall has been extensively altered from its original physical integrity and appearance. In Phase III it would have contained a jambless fireplace, such as the one restored in its location in Phase VII, but no windows. The two windows were added in

Phase IV when the fireplace was removed and replaced with a brick stove flue. The room was divided in half by a partition and new windows were installed to illuminate them, particularly the eastern one, which had no other natural light source. When the fireplace was restored in 1965, the windows were left in place creating a problematic anachronism.

The present chimney hood was installed in 1965, under the direction of restoration architect Bernard Gruenther, although the cornice molding (copied from the eighteenth century cornice molding in the Jean Hasbrouck House by Modena carpenter Max Meyers) was not installed until 1969. The tile hearth was also copied from that in the Jean Hasbrouck House.

The two window openings were spanned by a wood lintel and board window frames inserted in the space. Some settling has occurred in the stonework of this wall perhaps a result of the window additions. The west window in the south wall is raked markedly toward the chimney. This may have also caused a crack 1-2 inches wide to form above the windows in the west wall, now concealed by a piece of board applied there.

The north side of the east wall has been substantially rebuilt in 1963 and again in 1980. The doorway and south end of the wall appear to have remained intact to Phase III. The door opening contains a joined door frame installed in Phase III but, like the windows on the west wall, it is encased within a later door frame.

The north wall is a wood frame and lime plaster wall constructed in Phase IV replacing an earlier wood frame wall constructed in Phase III. The appearance of the earlier wall is not known, but it apparently was simply a straight partition, with a doorway to Room 102 likely in the same position it is today. The present wall contains a doorway into Room 102 (Door 1032) at its western end; a riser stepping up to the elevated Phase IV floor level is contained within the doorway. East of the door, the wall steps out 31¼ inches into the room to create a closet (Room 103A) that is partially in the Room 103 space and partially in the Room 102 space. A doorway is located in the westerly jog of the wall (Door 1033). East of this closet is a smaller closet located under the stairs at the east end of the wall, Room 103B and Room 103C, respectively. There is an obvious patch on this wall where the medial partition abutted the wall and was removed.

*Doors*
Door 1031 (Exterior): The Phase original III joined oak door frame is concealed within Phase IV casing. The projecting header of the earlier frame is visible on the exterior. Two Phase IV trim boards applied over the original heavily weathered exterior posts butt against the bottom edge and create the appearance of a flush header. The frame is completely encased on the interior, but the planks facing the side reveals, with their molded edges, also remain from Phase III. The decorative edge on these boards match the reveal boards in the Phase III windows on the west wall. The threshold was been recently replaced. So has the door, which is a functional reproduction of Door 1012: a plank door with rails and stiles forming two panels on the inside face. This replaced an early nineteenth century plank door recorded in the 1978 HSR.

*Trim*: Interior reveal boards 8½ inches wide with ovolo moldings, wrought nails (Phase III). Existing unmolded lintel fastened with cut nails.

*Hardware*: Reproduction iron strap hinges; latch bar and lift on interior and drop ring handle and escutcheon also reproductions. Yale dead bolt on interior and key plate on exterior located above latch (this is the principal staff entrance to the building). The hole from previous lock location located below latch.

Door 1032 (between Room 103 and Room 102): The doorway is framed with sawn posts and header constructed with the Phase IV wall. The base of the door is located at the level of the Room 102 floor, a step up of about seven inches. The door is plank construction with three beaded boards of unequal width and three battens attached of various sizes. The center board is double grooved and the outer boards beaded. Alf Evers installed the door in Phase VII when this doorway, which was walled over in Phase V, was reopened. To fit the present door, Evers reduced the door opening with a 2 5/8 inch beaded board beneath the head. The door and frame have been stripped of paint.

*Trim*: A beaded board 3¼ inches wide surrounds the doorway on both sides. Trim also shows evidence of earlier butt hinges on the east and a different keeper on the west. The trim has been stripped of paint.

*Hardware*: The door hangs on three Dutch-type strap hinges and pintles, 15-18 inches in length. They are old but not original to the door or the house. (The two lower hinges came from the door of an old smokehouse in Tillson). There is a Suffolk latch applied with cut nails, with the handle on the south side and a latch bar and guide on the reverse side. Evidence of earlier butt hinges is present on the door and the jamb.

Door 1033 (between Room 103 and Closet 103A): The doorway is framed with sawn posts and header constructed with the Phase IV wall. The door (early nineteenth century, but not original to this location) is plank construction with two boards tongue-and-grooved, one beaded, and three double-beaded battens. The door and frame have been stripped of paint.

*Trim*: The facing on the south jamb extends from the doorway to the south corner of the closet projection. It has beads on both sides, the outside bead appears to have been planed on later and the edge shows evidence of butt hinges, suggesting the board has been reused from another location. Remaining trim consists of plain boards with applied bead.

*Hardware*: The door is hung on modern three-part butt hinges attached with modern wood screws, although the mortises for earlier butt hinges are evident. There is a Norfolk latch installed with modern wood screws over evidence of earlier hinged latch. The trim has been stripped of paint.

Door 1034 (between Room 103 and Closet 103B): The lath in the wall on both sides of the door has been sawn through indicating that the door postdates the construction of the wall. This doorway was apparently added in Phase V when the stairway (Room 103C) was constructed from a Phase IV cellar entry to create either a closet or a basement stairway. The doorway is framed with sawn posts and header constructed with the Phase V wall. The door is plank construction with three tongue-and-groove beaded boards and two chamfered battens constructed with cut nails. The door has been stripped of paint, but red and blue paint still survives on the jambs.

*Trim*: A plain edge board 3 inches wide is attached with cut nails to the door frame (Phase V). Unlike the other doorways, this trim is nailed on top of the plaster wall. The trim has been stripped of paint.

*Hardware*: The door hangs on two old strap hinges, 15½ inches and 20½ inches in length. These were installed by Alf Evers in Phase VI along with the unusual latch with decorated cusps. Although probably dating to the eighteenth century, it had been literally dug up by Alf Evers while a student at Hamilton College. There is evidence of former butt hinges on the door and adjacent jamb, and of earlier latch bar.

Door 1035 (between Room 103 and Stairway 103C): The doorway is framed with sawn posts and header constructed with the Phase IV wall. It originally extended to floor level where a saddle still remains. In Phase V, the base of the door was elevated to its present level at the first tread of the stairway, a step up of about eight inches. The door is plank construction with three boards, the center board double tongued and double beaded, and three double-beaded battens (like door 1033). The door has been cut down and may be a reproduction replacement. It has been stripped of paint, but there is red and blue paint surviving on the jambs.

*Trim*: Beaded boards varying in width between 3¼ and 5½ inches in width surround the opening. The east jamb on the stairway side of this door frame shows the nail holes for two butterfly hinges, suggesting that the swing was changed when the stair was installed in Phase V or that the trim was reused. Both jambs extend the full distance to the floor, indicating the earlier door frame before the stair was added. The door saddle is still seen from closet 103C. The trim has been stripped of paint.

*Hardware*: The door hangs on two butterfly hinges applied with modern wood screws (all early to mid-nineteenth century hardware, not in original locations). A Norfolk latch is mounted high on the door, attached with modern wood screws, latch bar and keeper. There is evidence of an earlier latch beneath existing latch. The door stop is applied with cut nails.

*Windows*

Window 1031 (south wall, west side): This window was cut into the south stone wall in Phase IV. The opening is spanned by a wood lintel and the window frame is constructed of boards. There are 6-over-6 sashes with 9 x 11 inch panes and molded 5/8-inch muntins; the top sash is fixed. The settlement of the wall toward the middle, the window has sharply raked, and the window panes are cut as parallelograms. Opposite corners are infilled with quarter-round strips applied with wire finishing nails, suggesting that movement may have continued into the twentieth century.

*Trim*: The window is positioned near the exterior plane of the wall with 12½-inch reveals cased with boards. The sash casing is constructed with 2¾- to 3-inch beaded board with applied sash guides. A 2½-inch wide beaded board installed with cut nails surrounds the opening. The window is painted blue except for the sill board, which is stripped of paint.

*Hardware*: On the lower sash frame, there is a shadow line of former surface mounted catch to lock window shut with a square incision opposite it in sash guide.

Window 1032 (south wall, east side): This window was cut into the south stone wall in Phase IV. The opening is spanned by a wood lintel and the window frame is constructed of boards. There are 6-over-6 sashes with 9 x 11 inch panes and molded 5/8-inch muntins; the top sash is fixed.

*Trim*: The window is positioned near the exterior plane of the wall with 12½-inch reveals cased with boards. The sash casing is constructed with 2¾- to 3-inch beaded board with applied sash guides. A 2½-inch wide beaded board installed with cut nails surrounds the opening. The window is painted blue except for the sill board, which is stripped of paint.

*Hardware*: There is no hardware on this window.

Window 1033 (west wall, south side): This window was constructed with the west stone wall in Phase III. A joined oak frame from that period remains in the opening, heavily weathered on the exterior with traces of red stain, encased in the present Phase IV window. There are 12-over-12 sash with 7 by 9 inch panes and 5/8 inch molded muntins. The top sash is fixed.

*Trim*: The Phase III side and sill boards, approximately 9½ inches wide, are set within the reveals and have an edge decorated with an ovolo molding. The Phase IV sash case is set within the old frame faced with 3¼- to 5-inch boards with applied bead; both cut and wire nails are in evidence molded reveals (eighteenth century). The window is painted blue except for the sill board, which is stripped of paint.

*Hardware*: There are ghost marks of a former surface mounted catch.

Window 1034 (west wall, north side) This window was constructed with the west stone wall in Phase III. A joined oak frame from that period remains in the opening, heavily weathered on the exterior with traces of red stain, encased in the present Phase IV window. There are 12-over-12 sash with 7 by 9 inch panes and 5/8 inch molded muntins. The top sash is fixed.

*Trim*: The Phase III side and sill boards, approximately 9½ inches wide, are set within the reveals and have an edge decorated with an ovolo molding. The Phase IV sash case is set within the old frame faced with 3¼- to 5-inch boards with applied bead; both cut and wire nails are in evidence molded reveals (eighteenth century). The window is painted blue except for the sill board, which is stripped of paint.

*Hardware*: There are ghost marks of a former surface mounted catch.

*Equipment*: There is one duplex electric outlet in the mopboard of the west wall of the room. There are also two motion detectors.

ROOM 103A (Closet)

This room is 6'-9" long (east-west) and 4'- 1¾" wide. It was constructed in Phase IV as new partitions created new functional spaces in this section of the house. It was constructed such that the northern half of the room is within the Phase I section of the house and the southern half is within the Phase III section of the house. The original (Phase III) configuration of the house is unknown. The room has hooks mounted on boards set within the plaster walls and a hanger rod (added much later) indicating its use as a closet.

*Ceiling*
The ceiling is covered with a lime plaster on sawn lath constructed in Phase IV attached to bottom of Phase III beam.

*Floor*
Being in two sections of the house and having been built after the level of the floor in Room 102 was raised, the closet's floor is also bi-level. The northern section is floored with random-width (5 to 8 inches) tongue-and-groove floorboards; the southern section is floored with wide spline-and-groove boards extending under the south wall from Room 103. A mortise hole in the Room 103 floor is visible under the overhang of the Room 102 floor. A tapered edge board covers the joint between the Phase I and Phase III flooring, with the raised floor built on top of it.

*Walls*
The walls are covered with a lime plaster on sawn lath constructed in Phase IV.

*Baseboards*
The elevated north section of the room has 5-inch mopboards; the south section has 5¾-inch mopboards.

*Door*
Door 1033 (between Room 103A and Room 103): See description in Room 103 above.

*Trim*: The interior of the door opening is surrounded by 3-inch beaded boards.

*Lighting*
There is a ceiling-mounted porcelain fixture for an incandescent bulb in the room.

ROOM 103B (Closet)

This closet was created in Phase V when the destination of the stairs in Room 103C was changed to provide access from the basement to the attic. In constructing the attic stairs, the Room 103B space was created over the abandoned floor hole. According to Alf Evers, a "precipitous" stair then occupied this space. This stair was removed sometime in Phase VII.

*Ceiling*
The underside of the stairs in Room 103C form the ceiling in this space. Treads and risers, made from vertically sawn boards and attached with cut nails are visible. As is the case in Room 102B, a stringer cuts across the door opening. The stringer is nailed to the door frame.

*Floor*
This space also overlaps into the Phase I portion of the house and has two levels of flooring. The elevated section of flooring is cut back approximately three inches presumably to accommodate access to the cellar. Elsewhere, twentieth century flooring has been applied over the hole for cellar stairs.

*Walls*
The west wall comprises the exposed studs and the back of the sawn lath and plaster of the east wall of Room 103A. The north wall was shifted farther north into the alcove of Room 102C to accommodate the stairway in Room 103C. The existing hard cement plaster visible between the lath dates to the construction of the box bed in the 1960s.
The south wall is also comprises the exposed studs and sawn lath of the wall facing Room 103. As noted above, the lath in the wall was sawn through to install the door.

*Doors*
Door 1034 (between Room 103B and Room 103): See description in Room 103 above.

*Equipment*
A length of BX cable running from the basement to the attic is visible.

ROOM 103C (Stairway to Room 203)
This area contains a stairway to the attic. The space was created in Phase IV and enclosed a stairway to the basement. In Phase V, it was altered into a stairway to the attic.

*Ceiling*
The underside of attic flooring and the smoothed surface of the ledger beam between rooms 102 and 103 are visible at the top level of the stair space. A notch cut in the ledger beam, 3 inches long and 1½ inch wide corresponds with a whitewashed area in the northeast corner of room 203 above, though the function is unclear.

*Floor*
The stairs are constructed of pine boards and begin one step above the floor level of Room 103 and wind four steps from a northerly to a westerly direction to enter the attic in the northeast corner of Room 203. The treads are 2 feet 9 inches wide and 7 inches deep; risers are 8¼ inches tall. The stairs retain an old finish.

*Walls*
The east wall is part of the exterior stone wall of the house and is plastered with cement plaster from the Phase VII wall restoration. Side walls (north and south) are constructed of random-width (7-12 inches) flush boarding; the boards abut stringers. The walls of the stairway have been whitewashed.

*Lighting*: An incandescent light on an extension cord is attached to the north wall; there is a switch on the south wall.

*Equipment:* Control panels for ultrasonic motion-detector system (Walter Kidde & Co., model ICMC-132) and intrusion alarm (Alarm Device Manufacturing Co., ADEMCO model 1000) installed in 1971 are mounted on the north wall.

Attic Level

ROOM 201

This area comprises the attic under the roof in the Phase II section of the house. The stone wall of the north exterior gable end of the house is its most prominent feature. The north

side of the reconstructed (Phase VII) chimney for the jambless fireplace in the Phase I section of the house (Room 102) forms a massive divider between this room and the rest of the attic. Because of the elevated floor levels of the rooms in this section (Room B1 and Room 101), the floor level of Room 202 is also about two feet higher than the rest of the attic. A room had been partitioned in the northwest corner of the room either during Phase IV or Phase V. Traces of the lath-and-plaster ceiling and walls are still visible on collars and lower rafters in that location. The existing sash windows on the north wall were installed at this time, replacing at least a loft door on the east side of the wall. The westerly window illuminated the partitioned room and the easterly window lit the remaining attic space. At this time, a stair was built to connect Room 101 and Room 201; the hole was located in the floor in the southeast corner of the room. It was patched when the stair was removed in Phase VII during renovations that also removed the plastered room.

*Ceiling*
The original Phase II roof framing system remains in place. It is constructed of hewn tulipwood rafters, approximately 6 inches in width and 5 inches in height, lap-jointed and pinned at the ridge with collar beams (also tulipwood) approximately 5 inch square. Because of the elevated level of the floor, the bottoms of the collars are only about 5½ feet above it. Three rafters along the east side have been braced with posts made of pairs of 2x4s at the level of the collar beams to prevent movement in this section of the roof. These weakened collars were further reinforced with steel tie rods in 2001. Random-width, vertically-sawn roof sheathing is randomly spaced across the rafters. Some of this material dates back to Phase II, although later repairs and replacements are evident. The bottoms of wood shingles applied to the roof in 2001 are visible through the sheathing. Earlier roofing material was removed, although the sheathing was left in place.

There is visible evidence a lath-and-plaster ceiling on the western portion of the northernmost four collar beams and the lower rafters on the west side of the room. A knee wall was erected inside the western wall plate. The eastern limit of the plaster occurred just west of the eastern window on the north wall. The ceiling height would have been approximately 5 ½ feet. Portions of the collars were hacked to level the ceiling. This room was removed in Phase IV.

*Floor*
The original Phase II random-width splined floorboards remain in place, nailed with wrought iron nails. They vary in width between 13 and 15 inches and show the kerf marks from the water-powered vertical saw that cut them. The locations of the partitions of the removed plastered room are also evident on the floor and correspond with the marks on the rafters and collars. An opening 79 by 40 inches was cut in the southeast corner of the floor in Phase V for a stairway; this hole was patched with new boards in Phase VII. There is also a hole for a stovepipe hole in the center of the room, which was also patched in Phase VII (see also room 101).

The floorboards were jointed along the northernmost floor beam, and along the north wall a gap that has developed between the wall and the floor has been patched with tin. Along the south wall adjacent to the restored chimney, the floorboards are roughly notched to accommodate former studs for a partition dividing Room 201 and 202. The floor boards do not cover quite the width of the room, exposing the tops of the joists, plates, and stone walls.

*Walls*
The north wall is an exterior stone wall with a large amount of its original (Phase II) mud and straw scratch coating intact under layers of lime plaster and whitewash. The plastering covers the entire wall, to the peak of the gable, except for the three-feet-wide brick chimney flue that bisects the wall, which is completely exposed having had either lost its parging or never been plastered at all. The chimney brick is flush with the stonework and has been repaired in several places with cement mortar patches where fire smoke and gases have deteriorated the original mortar and plaster. At the center of the wall, a 6-¾ inch diameter cast-iron stovepipe collar pierces the chimney; this was probably installed when the plastered room was created in Phase V. The dimension of the room is evident in the surviving plaster.

There are windows flanking the center chimney that were installed in Phase V. There appears to have been a doorway in the location of the eastern window (a fragment of a cut header remains on the west side of the window opening) that would have likely been in place in Phase II. The stone around the eastern window has been parged with cement mortar more recently.

There are no walls on the east and west sides of the room as the wall plates supporting the rafters are at floor level. A low knee wall was erected on the west side of the room when the plaster room was constructed in Phase V. This was removed in Phase VII.

There is no wall on the south side of the room either, although four plank studs survive west of the chimney that supported a wall for a room created in Room 202 in Phase V. This partition was demolished in Phase VII when the chimney was rebuilt. This partition may have extended across the south side of the room to effectively separate Room 201 from Room 202 during the boarding house phase. The evidence of the floorboards notched for studs is consistent across the entire dimension

*Baseboard*
A fragment of a mop board, 6¾ inches tall with beveled molding, survives from the Phase V plastered room on the north wall west of the chimney.

*Windows*
Window 2011 (north wall, west side): This window and opening were created in Phase V, perhaps replacing a smaller shuttered opening existing from Phase II. The header is a wide plank approximately two-inches thick. The kerfs of a circular saw blade are evident on the face of the board, and there is bark still remaining on the inside edge. A six-over-six

double-hung sash window with 8 by 9 ¾ inch panes and ½ inch molded muntins fills the opening. Both sashes were fastened with spring-release pins in the upper and lower sashes.

Window 2012 (north wall, east side): This window and opening were created in Phase V. perhaps replacing a smaller shuttered opening existing from Phase II. Exposed on the west side of the stone reveal is a short length of horizontal beam 4 ¼ inches high and 7 inches deep, suggesting that there may have been a loft door in this location or that north wall may originally have had windows like those in the building's south wall and which in the nineteenth century were enlarged by cutting through the original lintels leaving only the fragment here visible. Like the westerly window, the header is now a wide plank approximately two-inches thick with circular kerf marks. A six-over-six double-hung sash window with 8 by 9 ¾ inch panes and ½ inch molded muntins fills the opening. Both sashes were fastened with spring-release pins in the upper and lower sashes.

*Equipment*
Romex cable for alarm on exterior of north wall; gray insulated wire for motion detectors in room 101.

ROOM 202

This area comprises the attic under the roof in the Phase I section of the house. Other than the floor and the dimension of the space, there is little historic fabric associated with that early period. For unknown reasons, most of the original tulipwood rafters were replaced in Phase IV with the flattened trunks of small trees of various species. The reconstructed (Phase VII) chimney for the jambless fireplace in the Room 102 forms a massive divider between this room and Room 201. Because a large steel beam was added on top of the floor to support the chimney, the floor level on either side of the chimney has been elevated to the height of the floor in Room 201. The principal staircase from Room 102 enters the attic on the south side of this space. This was built in Phase IV in an earlier stair location. Two recent wood railings fence the sides of this hole and Room 203A was constructed west of the opening in Phase IV. A second room had also been partitioned on the west side room at this time. This room was illuminated by a dormer window installed in the roof at that time. A second dormer was installed on the east side of the roof to light the remaining attic area around the stairway. The room and the dormers were removed in Phase VII. Remnants of the plaster wall against Room 203A and the eastern rafters remain in place. A rough wood partition separates Room 202 and Room 203 on the south side of the space.

*Ceiling*
The original roof framing system was constructed with hewn tulipwood rafters averaging 6 inches in width by 5 inches in height lap jointed and pinned at the ridge. As evidenced by the empty mortises, all rafters original to the room each originally had two collar beams half-dovetailed into the rafters one above the other, except those at each end of the room, which had one. However, in Phase IV, apparently due to deterioration, most of these rafters were replaced with un-hewn ¾ section logs from a variety of trees including sycamore, maple, elm, red oak and poplar. The collars were removed, and the rafters were tied together only by the partitions and ceiling stringers. Dormers were added on the east and west side of the roof to illuminate the stairwell and a plastered bedroom, respectively. The log rafter adjacent to former west dormer still shows piece of original dormer molding. When the partitions were removed, 2x6 boards were nailed to the rafters in place of the missing collars. These were reinforced with steel tie rods in 2001.

A combination of riven oak and sawn pine roof sheathing is randomly spaced across the rafters. Some of this material dates back to Phase II, although later repairs and replacements are evident. The bottoms of wood shingles applied to the roof in 2001 are visible through the sheathing. Earlier roofing material was removed, although the sheathing was left in place.
The roof sections where the dormers were removed had been in-filled with modern dimension lumber; this was removed in 2001 and replaced with salvaged sheathing to match the historic material.

*Floor*
The original Phase II random-width splined floorboards remain in place, nailed with wrought iron nails. They vary in width between 9 and 18 inches and show the kerf marks from the water-powered vertical saw that cut them. There is evidence of lime-plaster caulking in joints. The boards are butted along the southernmost floor beam. A stair hole is located in the center of the floor near the southern end of the room. It connects with the stairway from Room 102 (Room 102A) and is Phase IV construction. This was the third stair hole in this location. The dimensions of the first (a ladder-stair from Phase I) is evident in the unused notch cut in the top of the southernmost floor beam and the vacant nail holes where floor boards were removed in later phases. There are no clues to the character of the second stair (a box stair inserted in Phase III) except for the holes in the floor of Room 102 and Room 202 that extended from the southernmost beam to the dividing wall between Phase I and Phase III. The Phase IV stair hole was enclosed by a fence on the north and south sides and Room 203A on the west side. Floorboards on the south side of the stair hole were added in Phase IV. They are of random widths varying between 9 and 12 inches and are attached with cut nails; some are tongue-and-grooved, some butted together

The locations of the partitions of the removed plastered room are also evident on the floor and correspond with the marks on the rafters and collars. The floor was raised to conceal a steel beam added above the northernmost floor beam to support the brick chimney built in Phase VII for the jambless fireplace in Room 102. This platform adjacent to chimney

elevates the floor in that section to the level of Room 201. It also conceals the point where the Phase I house and the Phase II addition came together, which has contributed to the confusion of the sequencing of the stages of the house.

*Walls*
Although the top of the masonry wall is a constant height along the full length of the building, the floor level of rooms 202 and 203 is about two feet below that of Phase II Room 201, thus exposing in the southern rooms a two-foot masonry knee wall on the east and west sides. This exposed stone wall, as in the cases of the north and south gable ends, was coated with a thick mud and straw mixture and topped with a lime plaster. The east wall was rebuilt in Phase VII and is now covered with cement parging. The west wall retains its original mud and straw base coat with a lime plaster covering and whitewash. It is patched where the steel beam supporting the chimney was embedded into the top of the stone wall. (This patch is not obvious on the east side where the entire wall in this section was rebuilt.) The Phase IV partition around room 203A, which protrudes into the room, is made up of random-width butted boards (7-15 inches) on exposed studs. Like those on the south wall, the studs are quarter to half-round long sections with some bark still in place.

The north wall of the room has a similar knee wall, which is the original north wall of the Phase I house, but it is now concealed within the box built around the steel beam supporting the Phase VII restored chimney for the jambless fireplace in Room 102. Constructed of North Carolina brick in Phase VII, the chimney tapers inward as it rises toward the roof. The chimney rests on the stone bearing wall on its north side, and on steel beams on the south, east, and west. A remnant of the stud wall that created the north side of the room that once existed on the west side of the room still survives in place.

The south wall is a horizontal board wall erected in Phase IV to divide Aroom 202 from Room 203. It is constructed of boards of random butted width (7-15 inches) nailed to half-round log studs exposed on the Room 202 side. The south side of the partition enclosing Room 203A is also intact. It is faced with plaster on sawn lath to a height of 6½ feet, which was originally the south wall of the westerly bed room in Room 202. The plank wall of Room 203A is visible above the plastered portion.

*Baseboard*
A 5-inch mopboard runs along the west wall and plastered portion of south wall, coinciding with finished room that was once in this area.

*Door*
Door 2031 (between Room 202 and Room 203: Described in Room 203 below.

*Lighting*
An exposed wall-mounted incandescent light and switch connected by Wire-Mold" conduit are mounted on the south board wall. Romex and BX cable connecting to lights in 203A, 102, and 103A are exposed in the space.

ROOM 203

This room was created with the construction of Phase III of the house. The roof structure, outside walls and flooring is essentially intact to this period. The stone wall of the south exterior gable end of the house is its most prominent feature. The reconstructed (Phase VII) chimney for the jambless fireplace in Room 103 was constructed against this wall. The room had been partitioned into two halves in Phase V. Traces of the lath-and-plaster ceilings are hardly visible on the lower rafters and collars because of extensive stripping and staining of the wood. Heavy whitewash on the north board wall was also stripped. The existing sash windows on the south wall were apparently installed in Phase III, although probably with smaller dimensions. A stair was built to connect the room east of the partition in Phase V. Room 203A was constructed in Phase IV

*Ceiling*
The original Phase III roof framing system remains in place. It is constructed of hewn tulipwood rafters, approximately 5 inches in width and 7 inches in height, lap-jointed and pinned at the ridge with collar beams (also tulipwood) approximately 6 inches in width and 5½ inches in height. Random-width, vertically-sawn roof sheathing is randomly spaced across the rafters. Some of this material dates back to Phase III, although later repairs and replacements are evident. The bottoms of wood shingles applied to the roof in 2001 are visible through the sheathing. Earlier roofing material was removed, although the sheathing was left in place. A 33-inch wide patch in the stone wall and plate on the east side of the roof indicates the location of a doorway cut in Phase VI to connect the room with the kitchen ell, which was in existence at that time. It was patched in Phase VII when the ell was demolished. A dormer was cut into the roof on the west side of the house in Phase IV just north of the southwest corner. All evidence of this dormer was removed in Phase VII.

*Floor*
The original Phase III flooring is also in place with splined floorboards varying between 12 and 19 inches in width attached with wrought iron nails. The boards butt on the southernmost beam. There are several twentieth century replacement patches, two for heat registers for the two rooms created in Phase V. There is a stair hole in the northeast corner of the room that was cut through in Phase V. It is fenced on the south side by a wood guardrail with beveled edges assembled with cut nails. There is evidence for a railing along the north side of the stair hole, which has been removed. (See room 103C)

*Walls*
The south wall is the stone gable end of the house, and it retains its Phase III mud and straw coating with lime plaster and whitewashed finish. Unlike the north end, the plaster surface does not extend above the level of the collars. An exposed band of stone 12-13 inches wide running the entire length of wall suggests that there was originally a loft floor laid across the collars. There are two windows in this wall that appear to be in original locations, but enlarged to accommodate the nine-pane casements that presently exist. A

chimney for a jambless fireplace was built against the center of this wall in Phase III but was demolished in Phase IV and replaced with a much smaller stove flue. In Phase VII, the jambless fireplace in Room 103 was restored and the present brick chimney erected. Constructed of North Carolina brick, the chimney tapers inward as it rises toward the roof. It is supported by the south wall and by steel beams beneath the floor in Room 103.

The east and west walls comprise the top 19 inches of the exterior stone walls. The east wall in parged with concrete following the reconstruction of the wall in Phase VII. This wall still contains a patched area where a door between Room 203 and the kitchen ell was created in Phase VI. A four-foot section at the north end of the west wall still retains the original mud and lime plaster. The plate that rests on the west wall has several unused mortises suggesting that the timber was re-used at the time of construction (Phase III).

The north wall, which appears to have been erected in Phase IV. It is a stud wall with horizontal boards varying in width from 7-15 inches that fills the entire gable space. There is a vertical seam between the door to Room 202 and the door to Room 203A. The east wall of Room 203A was built before the south wall of Room 203A. A vertical board east of the door to Room 202 indicates the location of the dividing partition in the room. This is all the evidence that remains of this partition in addition to faint marks across the collars. The north wall was heavily whitewashed before it was stripped in Phase VII.

*Baseboard*
A 6½-inch mopboard runs along south wall west of the chimney.

*Doors*
Door 2031 (between Room 203 and Room 202: This door is mounted on a trim board that is nailed to an opening in the board wall. Door opening in this wall cut through in either Phase VI or Phase VII. The board on the hinge side is mounted against a stud. The plank door is constructed of three boards of equal width, with a double tongue on the center board, and three battens, all originally beveled on each edge, but cut down with the door planks to fit the present location. The door is assembled with wrought iron nails, clinched on the board side.

*Trim*: The jambs and stops are all constructed with recent dimension lumber and wire nails. A nineteenth-century beaded board trim was reused to fur out hinge jamb.

*Hardware*: The nineteenth century Suffolk latch and 3-part butt hinges are not original to the door. There are ghost marks of earlier butt hinges, latches, and a square draw bolt.

Door 2032 (between Room 203 and Room 203A: This door is mounted on a trim board that is nailed to an opening in the board wall. The plank door is constructed of three tongue and groove beaded boards of unequal-width and three 6 ½ inch wide battens, each beveled on all four edges, nailed with wrought iron nails, clinched on board side. The

door has been widened 3 inches (1 ½ inches on each side) to conform to present opening. It has been installed upside down as evidenced by low position of former Norfolk latch.

*Trim*: The east jamb is made of recent dimension lumber and is attached with wire nails. West jamb extended 6 ½ inches above existing head and modern infill confirms the earlier higher door opening.

*Hardware*: The door hangs on nineteenth century 5 and 3 part butt hinges attached with modern wood screws. There is no latch; the door is secured with modern hook and eye.

*Windows*
Window 2031: A Phase III hewn header is plastered over with cement plaster. A half-inch plank was nailed over an earlier one-inch board sill. The window frame and nine-light casement barn window were installed, based on photographs, during Phase V. The window has been substantially rebuilt in this century.

*Hardware*: Reproduction three- inch iron H hinges installed with square-head screws; latch of similar construction and installed with same screws.

Window 2032: A Phase III hewn header, approximately 48 inches long extends 15 inches beyond west side of opening. A later soffit plank nailed to underside of lintel within stone opening. Jambs and sill are also twentieth century in date.

*Hardware*: Modern 3 part iron butt hinges; hook and eye latch.

*Lighting*
Exposed wall-mounted "wire-mold" fixtures for incandescent light and switch are located on south board wall. Portions of BX cable for lights in other rooms exposed in space; also gray insulated wire for motion detectors.

ROOM 203A (Closet)
This room was created from space in the Phase I section of the house, although it is accessible from Room 203. It appears to have been created for storage in Phase IV, although Alf Evers used it for a darkroom in Phase VI. There are remnants of pink chalk paper that had been nailed across the studs to make the room more light-tight.

*Ceiling*
The ceiling of the room is open to the rafters and roofing on the west side of the Phase I section of the house. Rafters frame the north and south sides and are tulipwood members that survive from Phase I. This condition confirms that the rafters in Room 202 were

replaced after Room 203A was built; otherwise the old rafters or the room might not have remained. The underside of the sheathing and wood shingle roof are visible.

*Floor*
The floor is part of the original Phase I flooring from Room 202.

*Walls*
The west wall is the upper portion of the exterior stone wall that extends into the attic level as a knee wall 19½ inches high. It is parged with mud and straw and finished with a lime plaster and whitewash. The east wall is a horizontal board wall. The south wall is the stud side of the horizontal plank wall dividing Room 203 and Room 203A. The north wall is the stud side of a lath and plaster wall remaining from the space formerly partitioned in Room 202.

D. Site

1. Historic landscape design: The seventeenth-century town of New Paltz was sited on a elevated plateau on the east side of the Wallkill River, and house lots were created on both sides of a single road now known as Huguenot Street. The Abraham Hasbrouck House is located opposite the Reformed Dutch Church (1839) at the northerly end of the district. The original (ca. 1678) homestead lot was a long rectangular parcel with approximately a frontage of 100 feet on the street. This parcel remained intact until the Hasbrouck family sold the property in 1911. The house and two acres of the land were sold to the Reformed Church of New Paltz in 1957. The church built an education building and a parking lot on the west side of the parcel in 1958 and sold the house and a lot 100 feet square to the Huguenot Historical Society of New Paltz in 1961. The lot is characterized by lawn and scattered trees, one of significant age. A herb garden is located west of the house in the location of the wood-frame kitchen ell that was demolished in 1958

2. Outbuildings: There are no outbuildings associated with the stone house. Historic photographs indicate that there was a barn and other farm outbuildings west of the house where the church education building was built in 1958. It is likely that a Dutch barn was located on the site in the eighteenth century. No traces of this building nor of the first house Abraham Hasbrouck built on the lot have been found.

END OF PART II: ARCHITECTURAL INFORMATION

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

A full set of measured drawings of floor plans, elevations, sections and details were prepared as part of this HABS project, 2002. (19 sheets)

A limited set of scale drawings were prepared by The Preservation/Design Group (Albany, NY) as part of the Historic Structure Report prepared in 1978.

Schematic exterior views and floor plans of the house in its different stages of development, drawn by Kenneth Hews Barricklo, 2003.

B. Historic photographs:

New Paltz, NY. Huguenot Historical Society (HHS) Archives. Photograph Collection
New Paltz, NY. Elting Memorial Library. Haviland-Heidgerd Historical Collection. Historic House Files.

C. Interviews:

Alf Evers, at Abraham Hasbrouck House, July 10, 1998 (transcript of tape recording).
Alf Evers, at Abraham Hasbrouck House, October 30, 2001 (taped).

D. Bibliography

1. Primary and unpublished sources:

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Surrogates Court records (wills and estate documents). Also in HHS Archives.
Assessment records, Town of New Paltz. HHS Archives. Historic Town Records Collection.

U.S. and N.Y.S. Census (Microfilm at NYS Library, Albany, NY and Elting Memorial Library, New Paltz, NY, Haviland-Heidgerd Historical Collection):

Population Schedules, Town of New Paltz, 1780-1910.
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Miscellaneous Primary Sources:

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2. Reports

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PART IV. PROJECT INFORMATION

This project was sponsored by the Hasbrouck Family Association (P.O. Box 176, New Paltz, NY, 12561) under the direction of Robert W. Hasbrouck, President. The Hasbrouck Family Association was organized in 1958 to raise funds to purchase the Abraham Hasbrouck House and has provided significant amounts of financial and volunteer support to the preservation, restoration and furnishing of the house over the intervening years. The Huguenot Historical Society of New Paltz, the owner of the property, contributed facility and staff support for the project. Staff involved in the project include John H. Braunlein, Executive Director; Stewart Crowell, Assistant Director; Eric Roth, Librarian and Archivist; Leslie LeFevre Stratton, Curator; Kenneth Shefsiek, Education Curator; and Hank Zeigler, Restoration Craftsman; and June Henneberry, Office Manager. The team of dendrochronologists from the Tree Ring Laboratory of Columbia University's Lamont-Doherty Earth Observatory in Palisades, New York – Edward R. Cook, Paul J. Krusic and William J. Callahan – are also acknowledged.

The HABS documentation was completed as part of a larger project of developing an updated Historic Structures Report for the house. This project was initiated in January, 2002, by architect Kenneth Hewes Barricklo (173 Green Street, Kingston, NY 12401) and architectural historian Neil Larson (P.O. Box 1394, Woodstock, NY) and concluded in February 2003. Measured drawings were prepared to HABS standards under the supervision of Kenneth Hewes Barricklo (David Welz, technician). Neil Larson conducted all the research associated with the project and wrote the historical and architectural information sections, as well as prepared the figures. The photography was produced by Stephen Ross, Troy, New York. Joelle Francis administrative assistant in Kenneth Hewes Barricklo's office assembled the report.

LIST OF FIGURES

fig. 1: Abraham Hasbrouck House, west elevation, HABS photograph, 2002


fig. 2: Van Dusen House, Hurley NY, c1744 [from HABS NY-4369]

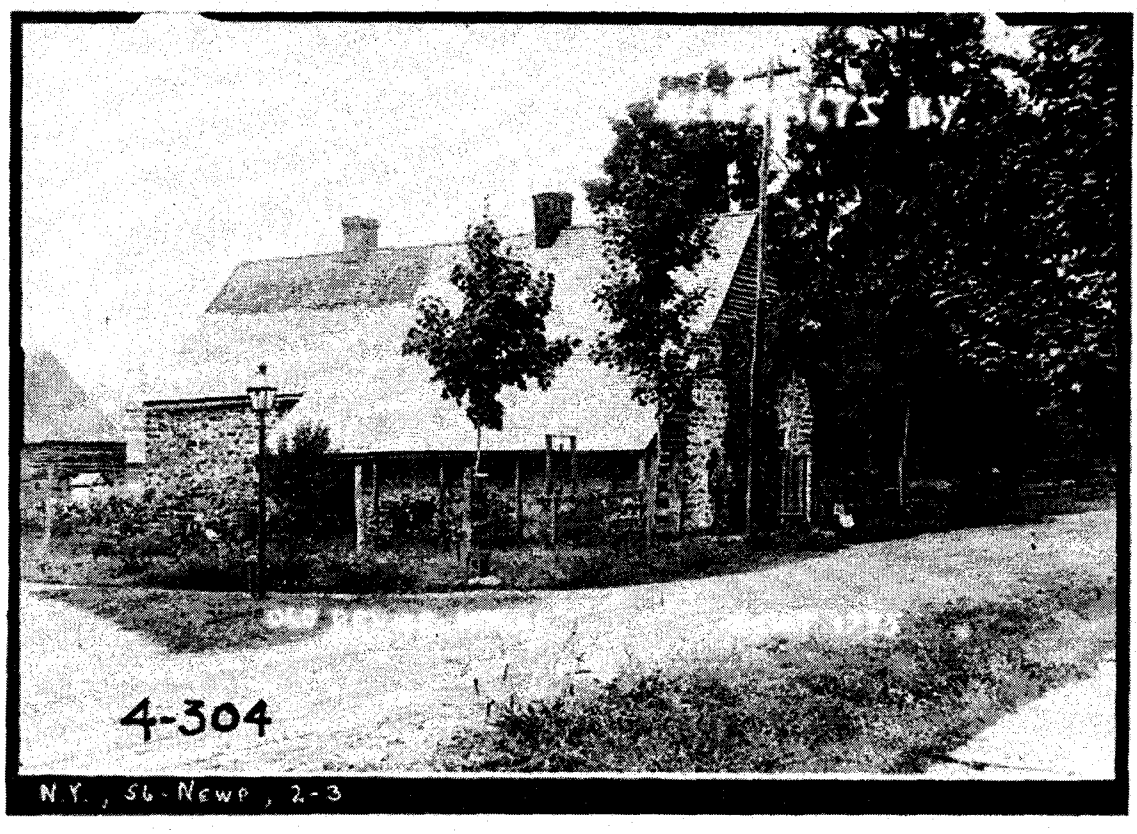


fig. 3: Bevier-Elting House, New Paltz NY, c1705-1735 [from HABS NY-4369]

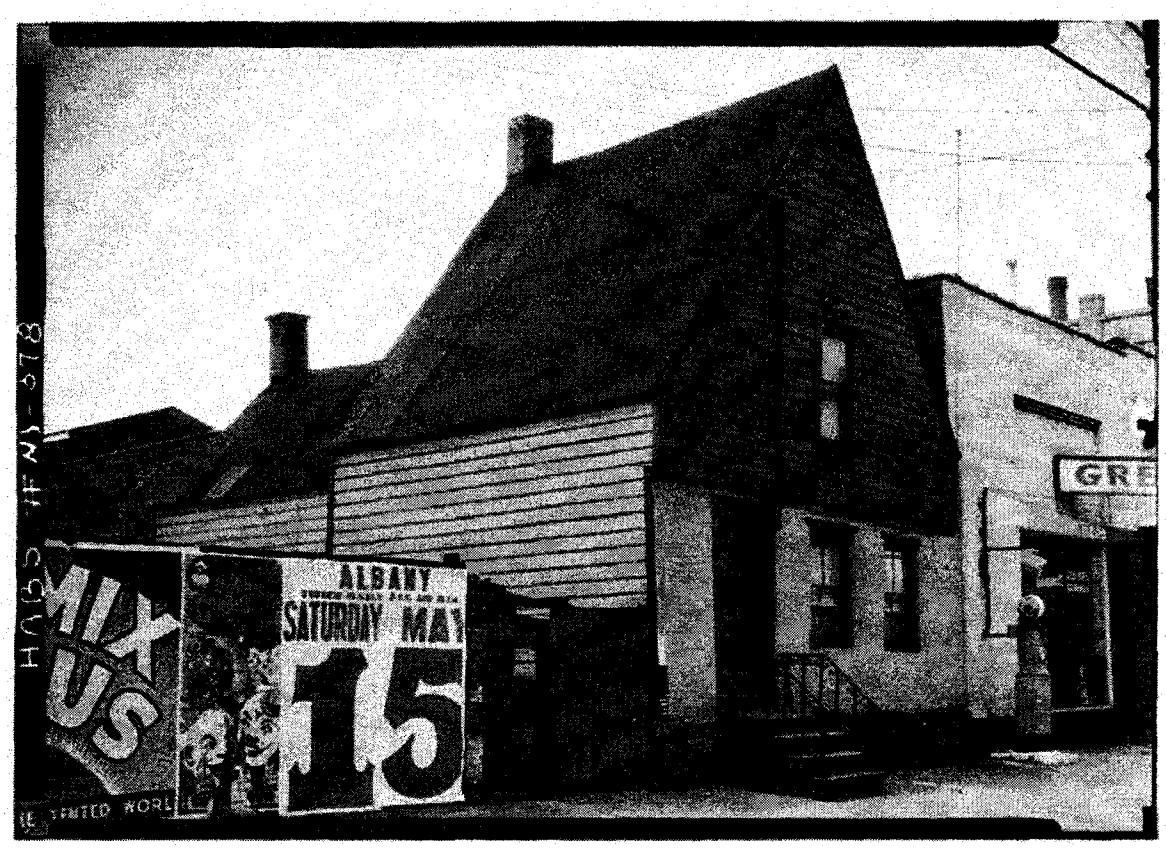


fig. 4. House at 922 Broadway, Albany NY, c1700. N. Baldwin, photographer, April 1937. [from HABS NY-378]

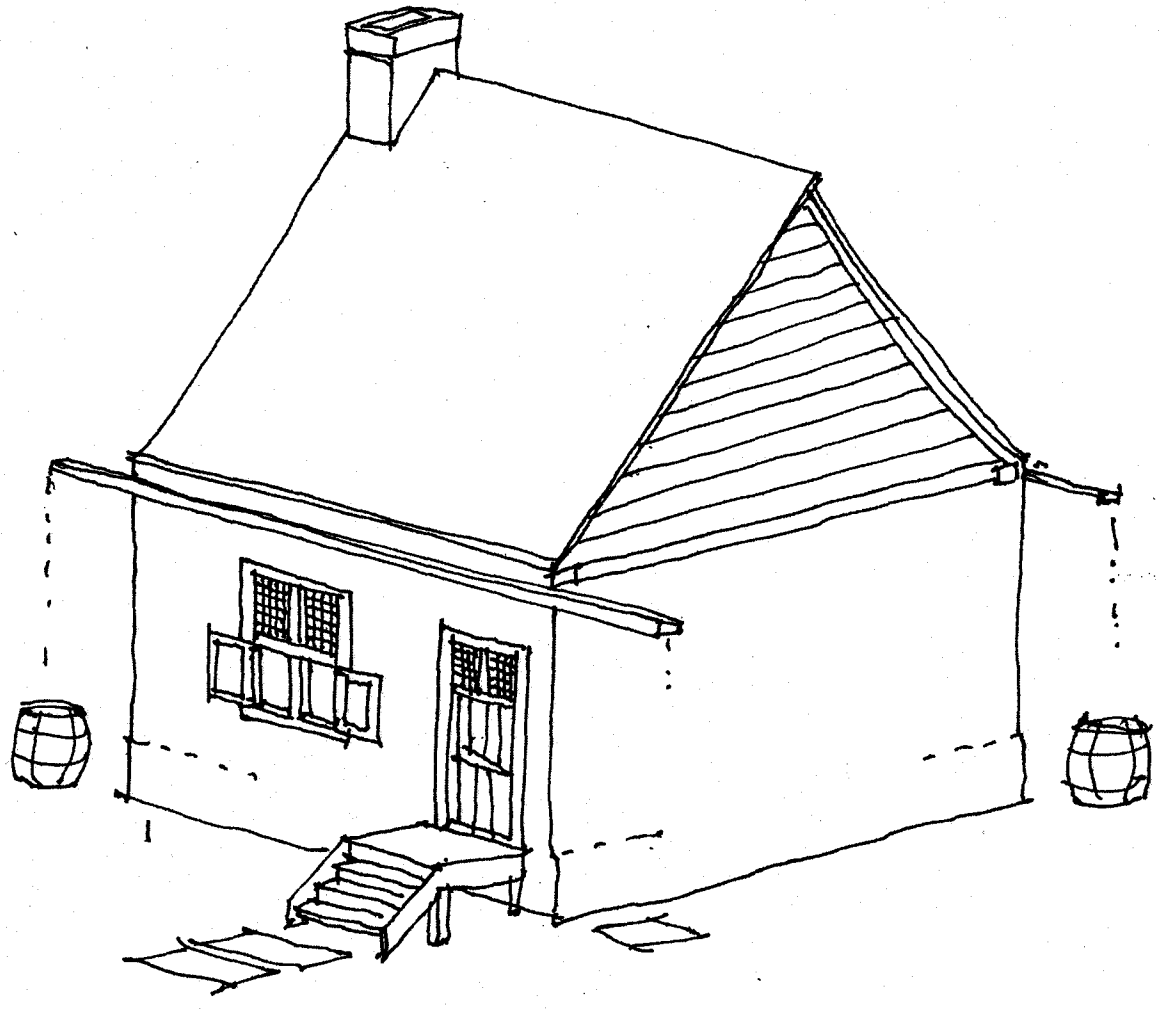

fig. 6: Schematic isometric drawing of Phase I of Abraham Hasbrouck House, c1721

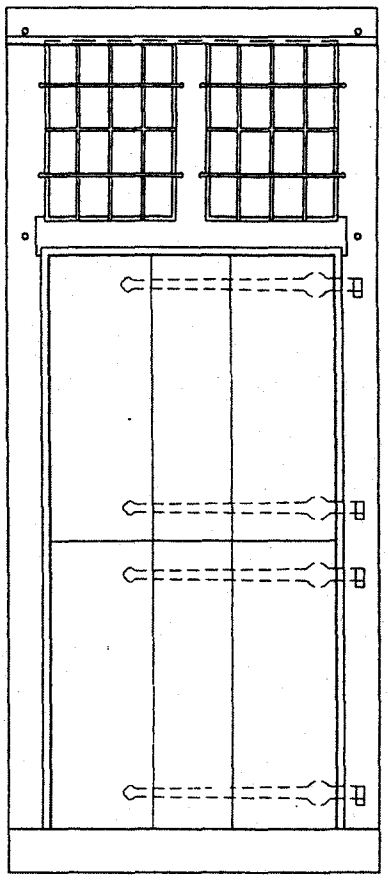

fig. 7: Schematic drawing of doorway, Phase I of Abraham Hasbrouck House, c1721

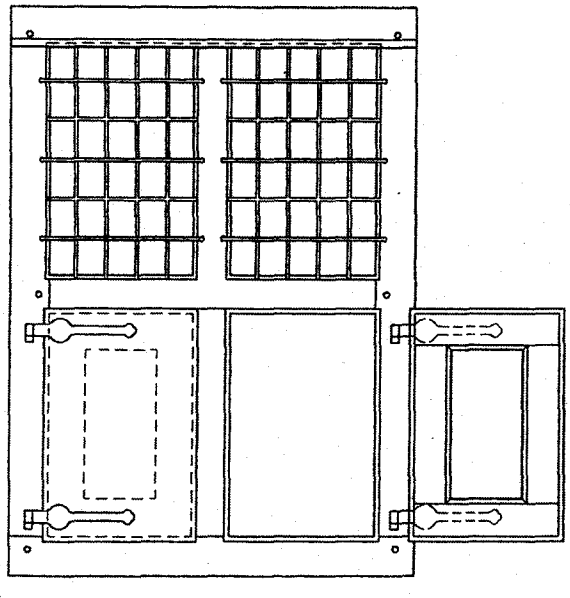

fig. 8: Schematic drawing of *cruiscoszyn*, Phase I of Abraham Hasbrouck House, c1721

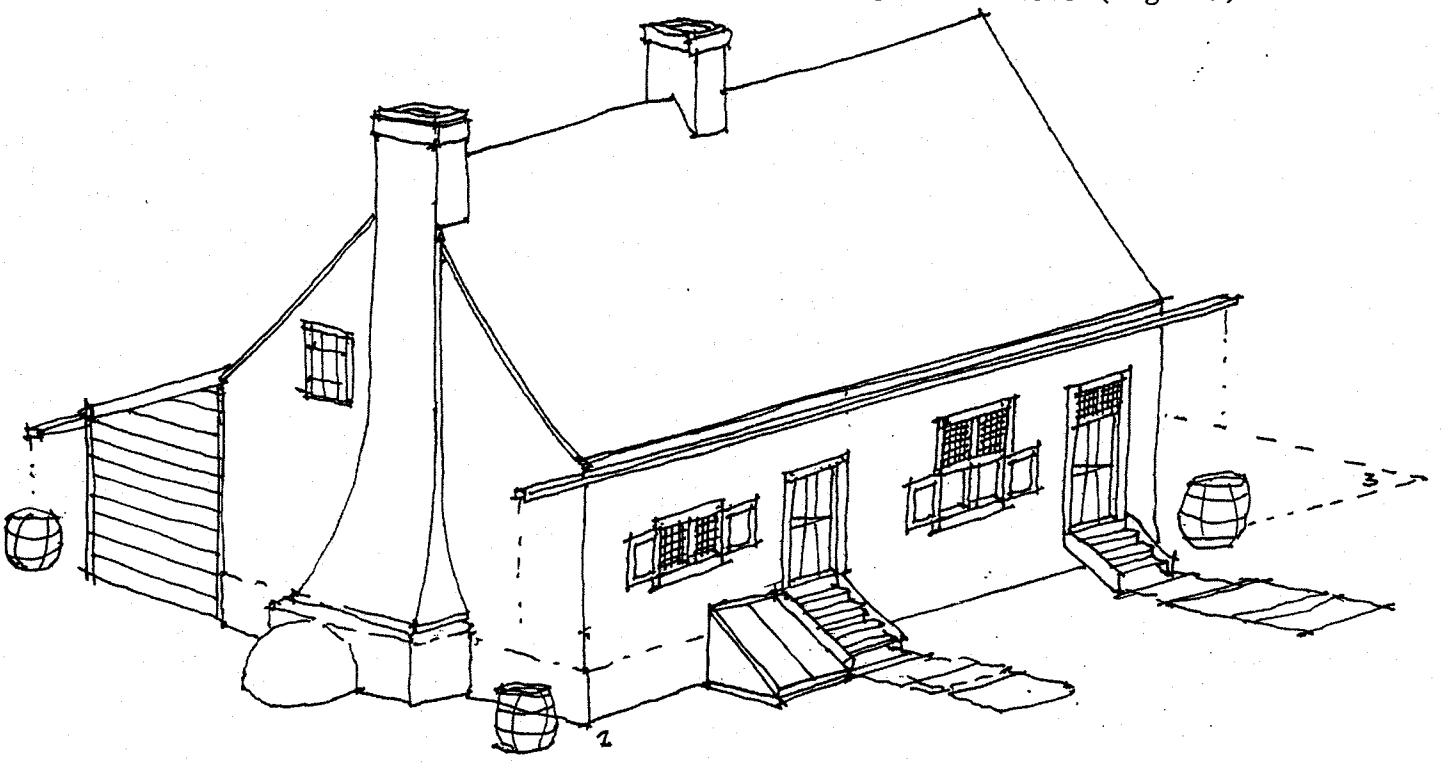


fig. ~~10~~ 8: Schematic isometric drawing of Phase II of Abraham Hasbrouck House, c1728

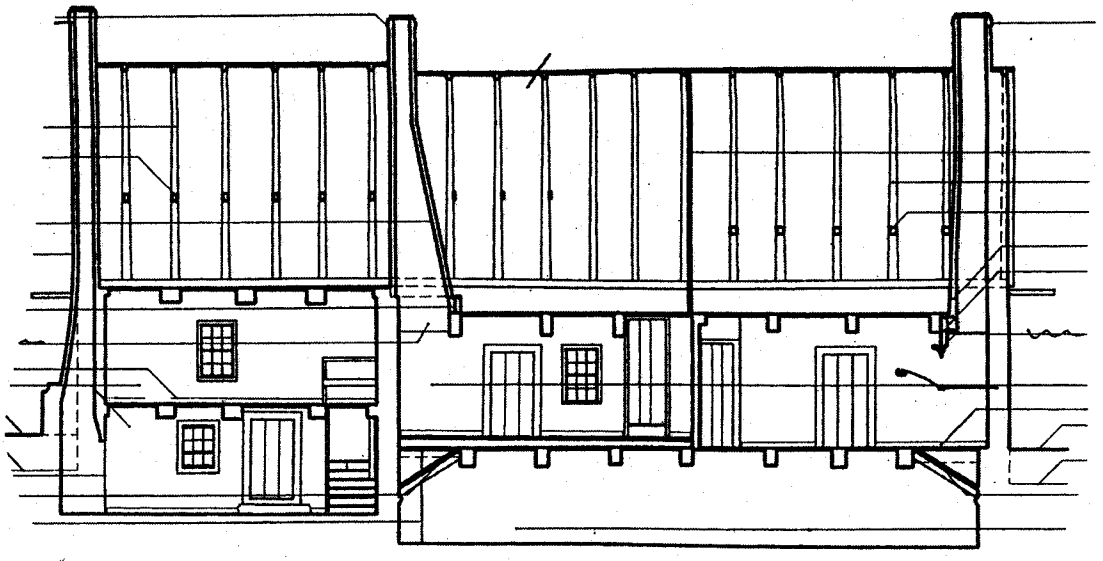

fig. ~~11~~ 9: Longitudinal section of Abraham Hasbrouck House, kitchen and opkamer on left


fig. 10. Deyo-Bevier House, Ireland Corners NY, c1730, [from HABS NY-4365]


fig. 15: Matthew LeFevre House, Gardiner NY, c1772 [from HABS NY-4366]

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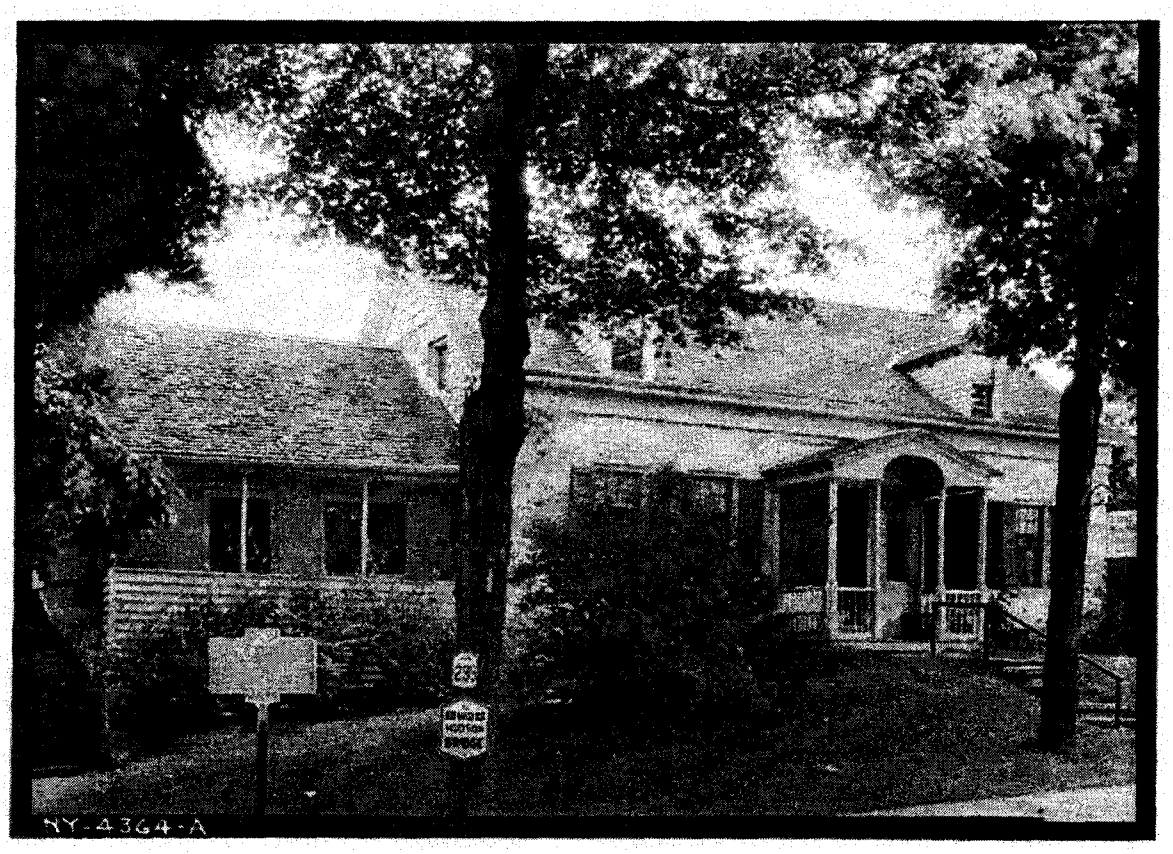


fig. 16: Elting-Hasbrouck House, New Paltz NY, c1805 [from HABS NY-4364]

12

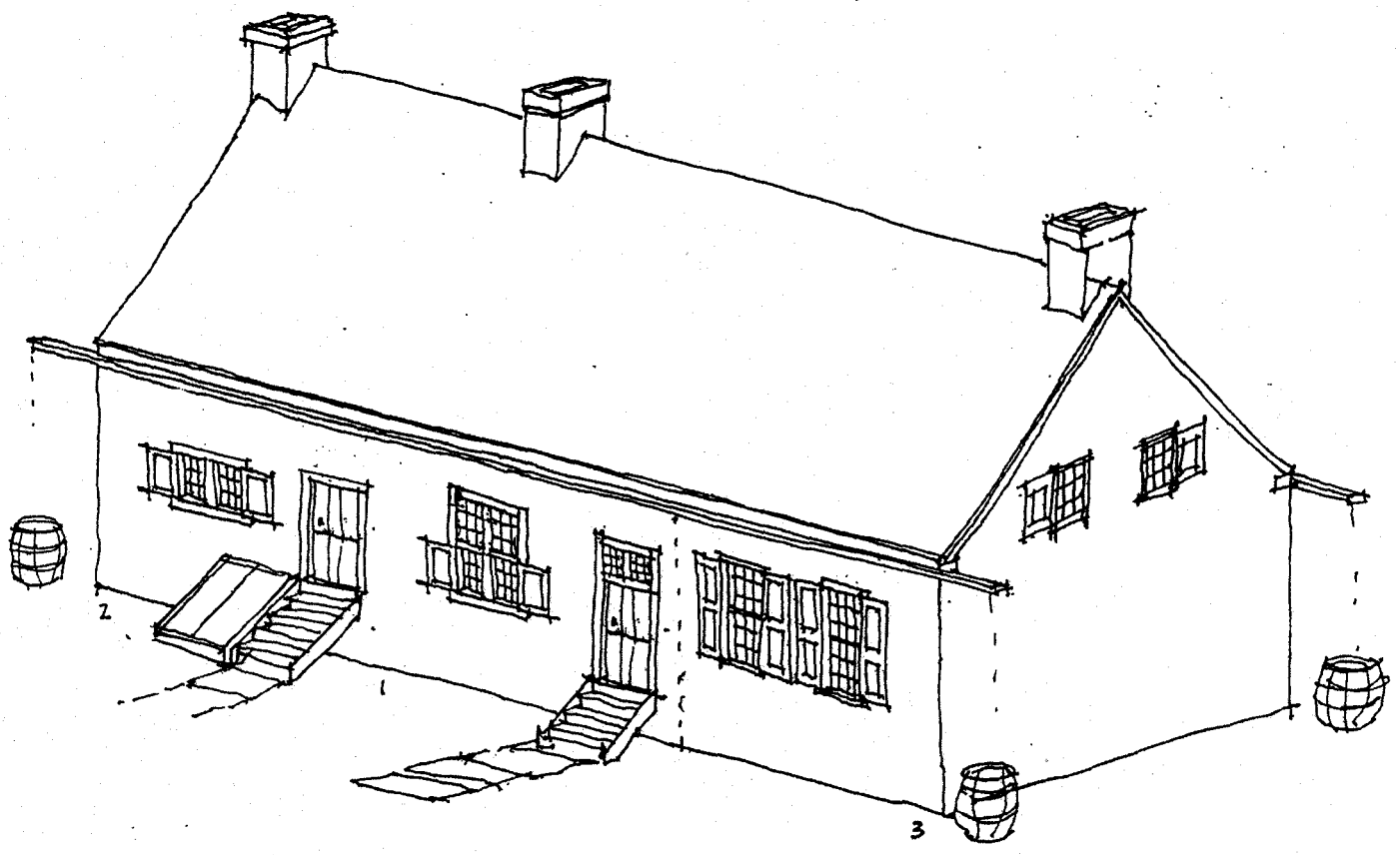


fig. 13: Schematic isometric drawing of Phase III of Abraham Hasbrouck House, 1734-1741

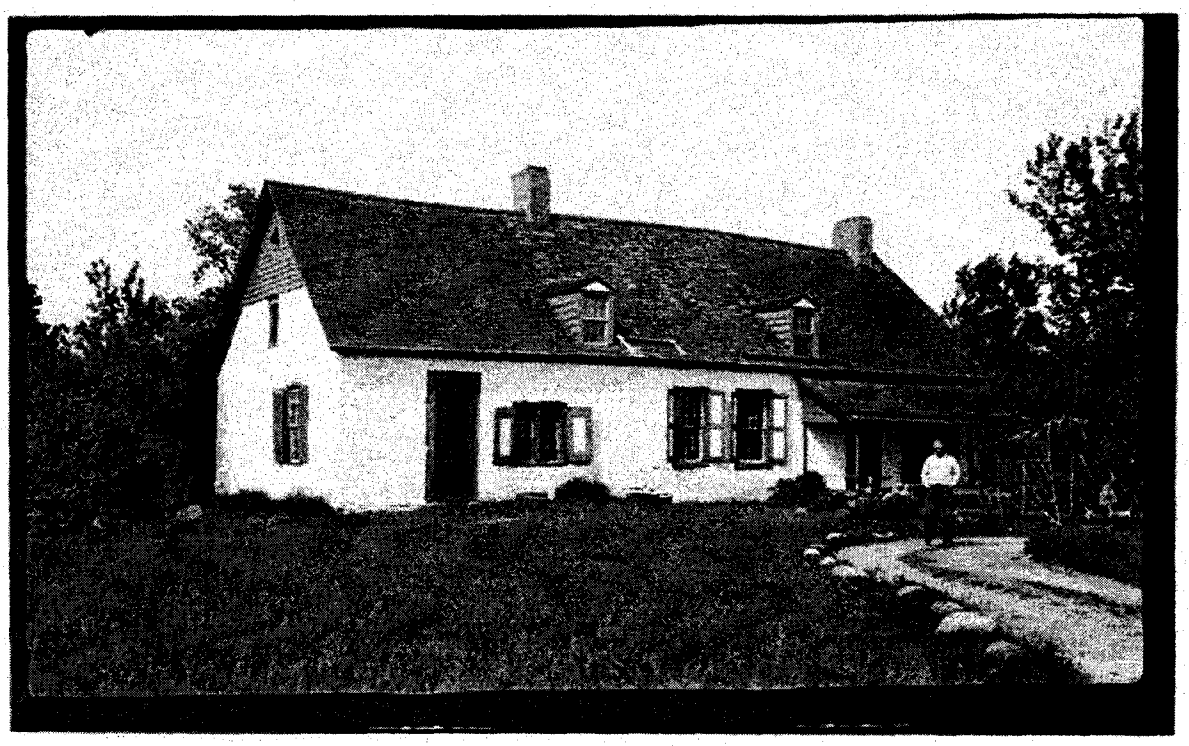

fig. ~~18~~ 14: Ten Broeck House, Flatbush NY, c1740, 1751, 1765 [from HABS NY-6131]

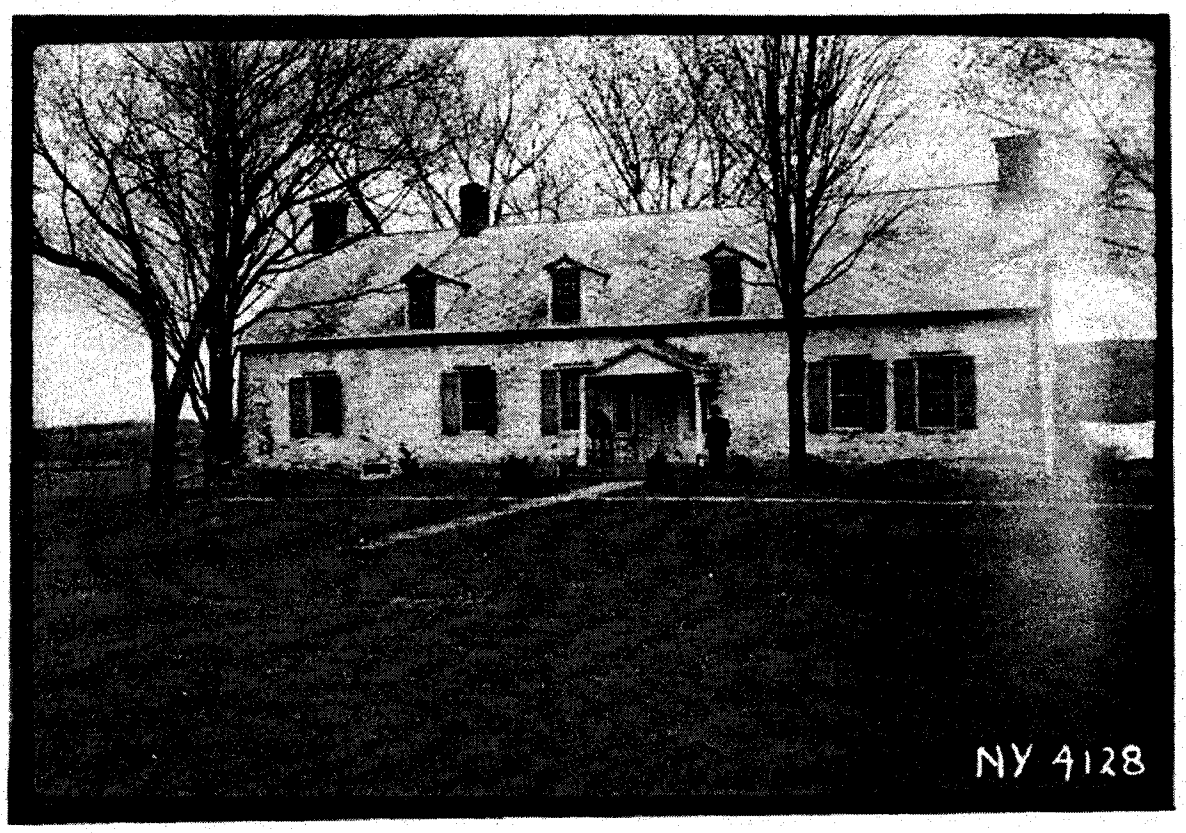


fig. ~~19~~ 15: Bruyn House, Wawarsing NY, c1740 [from HABS NY-4128]

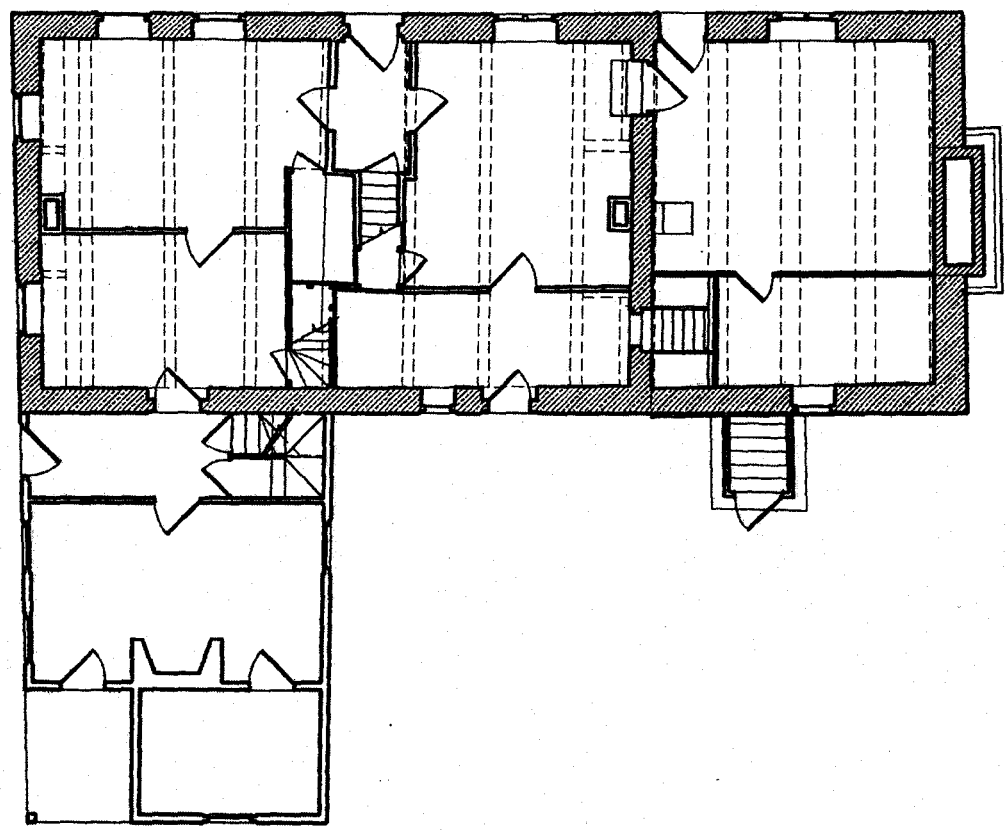

fig. 21: Schematic floorplan of Phase IV of Abraham Hasbrouck House, c1830