



HVVA is a not-for-profit corporation formed to study and preserve the vernacular architecture and material culture of the Hudson Valley

Peter Sinclair

Founder, Trustee Emeritus
West Hurley, Ulster County, NY

Robert Sweeney – *President*
Kingston, Ulster County, NY
gallusguy@msn.com

Walter Wheeler – *Vice President*
Troy, Rensselaer County, NY
wtheb@aol.com

Karen Markisenis
Corresponding Secretary & Treasurer
Kingston, Ulster County, NY
kmarkisenis@hvc.rr.com

Michele VanHoesen
Recording Secretary
Highland, Ulster County, NY
michelevh8@yahoo.com

John Stevens – *Past President*
Senior Architectural Historian
Hurley, Ulster County, NY
dutchjam@optonline.net

Neil Larson – *Newsletter Editor*
Woodstock, Ulster County, NY
nlarson@hvc.rr.com

Jim Decker – *Trustee*
Hurley, Ulster County, NY
jdeck8@verizon.net

Conrad Fingado – *Trustee*
Pleasant Valley, Dutchess County, NY
m_nordenholt@yahoo.com

John Ham – *Trustee*
Troy, Rensselaer County, NY
mahaj30@gmail.com

Don Hanzl – *Trustee*
West Camp, Ulster County, NY

Bob Hedges – *Trustee*
Pine Plains, Dutchess County, NY
rm.hedgesbarn@yahoo.com

Ian Keir – *Trustee*
Kingston, Ulster County, NY
idkeir36@aol.com

Ken Krabbenhoff – *Trustee*
Stone Ridge, Ulster County, NY
kenk@earthlink.net

Maggie MacDowell – *Trustee*
New Paltz, Ulster County, NY
mmacdowell@hvc.rr.com

William McMillen – *Trustee*
Glenmont, Albany County, NY
judytb@aol.com

Ken Walton – *Trustee*
Gardiner, Ulster County, NY
kaw9862@optonline.net

The Society for the Preservation of Hudson Valley Vernacular Architecture

April – June 2014

Newsletter

Vol. 17, No. 4-6



HVVA members have been enjoying a full monthly series of Saturday tours of different areas of our region. The tours, organized by volunteer members, are educational – introducing us to the remarkable diversity of vernacular architecture from locality to locality in the Hudson Valley – as well as enjoyable outings with fresh air, good food, pleasing scenery and exchanges with friends of shared interests. We are pleased to see new faces on these sojourns, many of them new members. Please refer to the list of upcoming tours at the end of this newsletter and enter the dates in your own calendars, so that when you are looking ahead, you are reminded of an upcoming event. We all have busy schedules, so it is good to get HVVA tours penciled in so that we know they are there when making plans for the future.

Delancey Hall, North Salem--from May tour in Westchester County.



Gallery of houses visited on recent HVVA tours



Truman Wheeler house, Great Barrington, Berkshire County – September 2012 tour

River Road, Schodack, Rensselaer County – May 2009 tour



Vanderbilt-Budke house, Bardonia, Bergen County, New Jersey – April tour





Concrete house on Lincoln St., Jersey City, Bergen County, New Jersey – April tour

O'Donnell Hill Farm, Jackson, Washington County – August 2010 tour (this pic from May 2009, though)



“Dutch Vernacular Architecture in North America, 1640-1830 is a significant and important contribution to architectural history and our understanding of the early Dutch settlers. It will be invaluable to those interested in Dutch-American architecture, buildings, and culture. Moreover, it is an indispensable guide to those restoring early Dutch houses.”

Dr. Natalie Naylor
Professor Emerita, Hofstra University



Dutch Vernacular Architecture in North America, 1640-1830, by John R. Stevens is a comprehensive record of buildings constructed by the Dutch in America. Most of the buildings discussed were measured, drawn and photographed by the author. The book contains information that is presently available in no other source. With this rich publication, the author has solidified his reputation as the premier expert on Dutch architecture in early America.

Houses, barns and mills are documented in 449 pages, including 132 plates of drawings of building plans and elevations, construction features, details of doors, windows, stairs, fireplaces, moldings; 276 illustrations and four maps. 9" x 12".

Hardcover **\$75** / Softcover **\$40**

New York State addresses add 8% Sales Tax and \$5.00 (hardcover) or \$4.00 (softcover) for shipping.

Other addresses: Priority Mail – \$8.00,
Media Mail – \$4.00, Canada, Air Mail – \$15.00,
Europe, Air Parcel – \$20.00

Check or money order payable to:
Hudson Valley Vernacular Architecture
P.O. Box 202, West Hurley, NY 12491

The Jan Martense Schenck House at Brooklyn

By Henk J. Zantkuyl

First published as “Het Jan Martense Schenckhuis te Brooklyn” in *Bulletin van de Koninklijke Nederlandsche Oudheidkundige Bond*, 6th series, 17th year, 1964, pages 58-79.

Translation and annotations provided by John R. Stevens. Re-published with the permission of the author.

Introductory Comments by John R. Stevens

In June, 1967, when I commenced working at Old Bethpage Village Restoration in Nassau County on Long Island, my first project was to plan the restoration of the Minne Schenck house of c. 1730 which had been moved to the village site from Manhasset. The Jan Martense Schenck house restoration in the Brooklyn Museum had been completed a few years earlier, in April 1964. As I was engaged in a ‘crash course’ to learn all I could about early Dutch-American houses, it was important to examine the earlier house of an ancestor of the builder of the one I was working on.

I recall from my first visit to the Brooklyn Museum to see the Jan Martense Schenck house that it was oriented differently from the way it was until recently, that is, the west wall was the side one saw on approaching the house. This had originally been the back wall, but in the middle of the 18th century the house was re-oriented, making it the front. It was equipped with a doorway with a 12 over 12 window on either side of it. This wall was clad with beaded weatherboards, the design of which was copied for the restoration of the other three walls. We have been conscious since the ‘discovery’ a few years ago of the Pieter and Daniel Winne houses, that weatherboarding that was used in the early period was left in rough-sawn condition, without being painted, or in fact having any kind of finish on it.

A few years later, as I remember, the house was moved across the floor of the gallery so that space was opened up at the original front, and the previously exposed back wall was placed tight up against a wall of the museum. The 18th century windows at this point were covered over on the inside. I was given permission to photograph the interior of the house. On the second floor I saw the rafters and other parts that had not been used in the restoration. I also examined

the original evidence of the east wall doorway and window which had been documented by Ian Smith while the house was being restored (see cross-window article in HVVA Newsletter, Vol. 8, No. 1, January, 2006) and measured the first floor boards which appeared to me to be original.

The architect for the Jan Martense Schenck house was Daniel M. C. Hopping, with whom I was associated for a time at Old Bethpage Village. He gave me an introduction to Henk J. Zantkuyl, then in charge of architectural research at the Amsterdam Monumentenzorg (Amsterdam Monuments Organization), a contact which proved very useful in a visit my wife and I took to the Netherlands and Belgium in 1970, mostly to find prototypes for Dutch-American houses. Henk Zantkuyl and his assistant Wim Timp generously gave me a lot of their time, showing me many timber-framed houses with similarities to our North American Dutch houses.

Subsequently, Henk Zantkuyl gave me a copy of his monograph on the Jan Martense Schenck house, and in due course I located a young Dutch woman who was able to translate it for me. Having had this translation for more than 40 years, I have taken it in hand and edited it as best as I can.

In August, 2005 I learned from Charles Gehring of the New Netherland Project that the Jan Martense Schenck house had been taken apart a second time! He did not know what was going to be done with it, and thought the Brooklyn Museum might dispose of it. Exploring the Internet, I learned that in fact the Schenck house had been moved within the museum because the space it occupied was needed for a different purpose. Two advantages of the move are that the house is now in a higher-ceilinged gallery which permits a full reconstruction of the roof. As well, it is

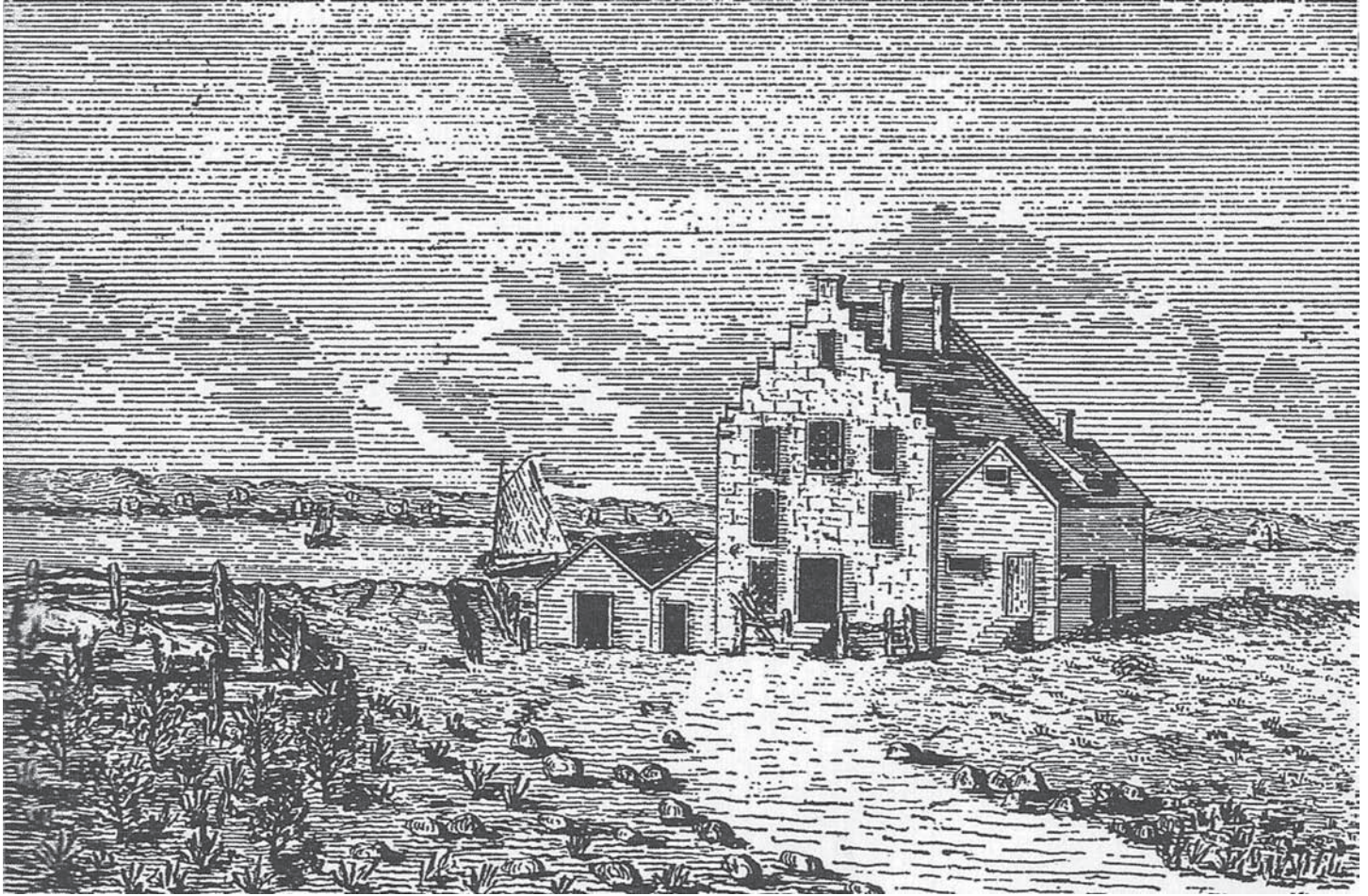


Fig. 1 – Ferry house on the East River. This and other Figures from H.J. Zantkuyl, “Het Jan Martense Schenckhuis te Brooklyn,” *Bulletin van de Koninklijke Nederlandsche Oudheidkundige Bond*, 6th series, 17th year (1964), 58-79.

now located adjacent to the Nicholas Schenck house, built by a grandson of Jan Martense Schenck c. 1770.

In 1964, the Brooklyn Museum published a monograph on the Schenck house written by Marvin D. Schwartz, Curator of Decorative Arts at the museum. Its frontispiece is a drawing of the house as it might have looked when built, by Ian Smith (Pl. 10). In 1990, the museum in association with Phaidon Universe Press published *Dutch by Design, Tradition and Change in Two Historic Brooklyn Houses*, by Kevin L. Stayton the then Curator of Decorative Arts. This profusely illustrated book discusses both the Jan Martense Schenck and Nicholas Schenck houses that are in the museum. My book, *Dutch Vernacular Architecture in North America, 1640-1830*, published by HVVA, has drawings of the Jan Martense Schenck house: Pl. 17 shows a hypothetical reconstruction of the house as envisioned by Henk Zantkuyl; Pl. 41 shows the surviving original framing members of the house based on the field notes of Ian Smith.

The Jan Martense Schenck House at Brooklyn

by Henk J. Zantkuyl

Of the houses built by the Dutch colonists after the founding of the New Netherland colony by the Company of New Netherland in 1614, and also after the surrender of this colony to England in 1664, a few hundred are still left, which are however spread over a large area. The main concentrations of these old houses are in the following areas.

1. In the north east of New Jersey
2. Along the Hudson River between New York and Albany
3. To the west, along the Mohawk River (20 - 30 miles)
4. In the western part of Long Island, at least 30 - 40 miles dating from before 1750, mainly in Brooklyn (on the map of Johannes van

Keulen named “Lange Eyland” with well known names of towns such as Amersfoort, Heemstede, etc.)¹

5. Only a few on Staten Island. In Manhattan itself, nothing has survived of the houses dating from the 17th and 18th centuries²

Of all these houses which were rebuilt and altered in the 18th and 19th centuries, little is known about the original inside plan. We will try to give a general impression of these houses, with the help of some pictures which show the existing or earlier stages. Pl. 1 shows a brick house from 1737, the van Alen house.³ The similarities with the 18th century houses in our country are pretty clear: the gable with boeren- vlechtingen [plaiting, tumbling], the typical bricklaying above the window and door frames and the cross-bond coursing of the brick work. Pl. 2 shows a similar house, the Vechte-Cortelyou house from 1699. A special feature is the use of numeral beam anchors giving the date, on one gable. This house has two stories and a roof with tiles.⁴ It has been reconstructed in a city park in Brooklyn.⁵ The ferry house on the East River [in Brooklyn], Fig. 1, is also built of brick, has two stories and the gable end has a stepped gable.⁶ Figs. 5 and 6 show similar types (1657 and 1698) built with *breuksteen*.⁷ Of special interest in Pl. 3 is the roof with tiles.⁸ The Wyckoff house (Pl. 4) is in wood, while the Demarest house from 1678 (Pl. 5) and the Lent homestead (Pl. 7) show the use of masonry with wooden gables.⁹ This Dutch type of building may have influenced the development of the American [Dutch] house; a type of house, used very nicely in the 18th and 19th centuries, is called “Dutch Colonial.”¹⁰

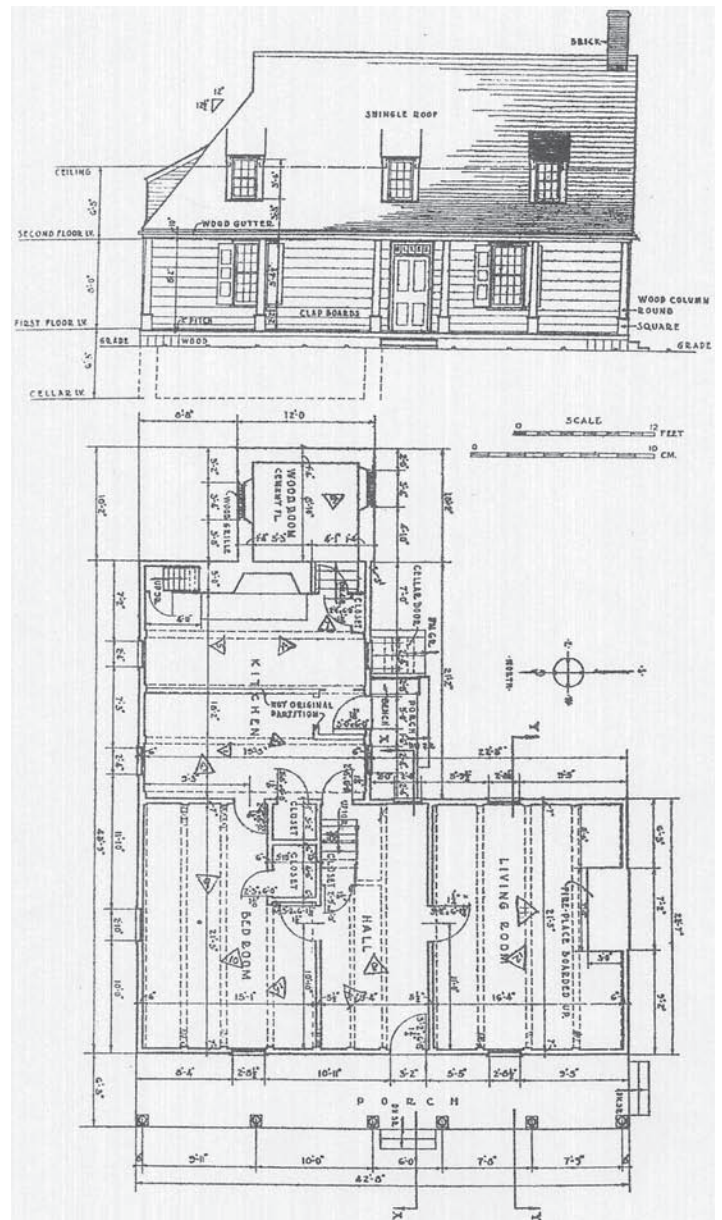
The Jan Martense Schenck House

The writing of this article is the result of a meeting with Marvin Schwartz, Curator of the Brooklyn Museum, and architect Daniel Hopping, both of whom were in charge of the reconstruction of a Dutch house inside the Brooklyn Museum. In this case it was the Jan Martense Schenck house that had been situated on 63rd Street in Brooklyn. In 1934 it had been measured [by HABS] and dismantled.¹¹ It had to be removed to make place for a new school. Fig. 2 shows the measured drawings of the floor plan and the west elevation [from HABS]. The house, which dated from the third quarter of the 17th century had been largely altered and enlarged in the 18th century. Only the western part was still original. With the help

of portions of the house, a reconstruction on paper was possible.

It was soon obvious that there was a strong resemblance with a 17th century Zaan house type, which will be discussed in this article and will be denoted as the “one aisled double house”. This name was probably derived from the related three-aisled type. The relation of the Schenck house to this type is not so strange, because many of the New Netherland colonists came from Amsterdam, the Waterland, and the Zaan area.

Fig. 2 – West elevation and first floor plan. Schenck-Crooke House, 21-23 E. 63rd St., Brooklyn, NY, Historic American Building Survey, HABS NY, 24-BROK, 9-, Sheets 1 & 10. <http://www.loc.gov/pictures/search/?q=Schenck+Brooklyn&sp=4&co=hh>



Description of the still existing 17th century portions of the Schenck house

Fig. 3 shows the still existing framing elements of the 17th century Schenck house, with all details as to the joints of the trimmers and joists, which could be deduced from the original tenons and mortises. Originally the structure was a rectangle of 7 by 13 meters (22'-6"X43'-9"), built entirely of wood, with a roof angle of 50 degrees and a rather low story height: 2 ½ meters (8'-5") from the first floor to the top of the attic floor.

The construction consists of a skeleton structure of ten interior bents (see section A-A, Fig. 3) and two end bents which divided the structure into eleven bays. The bents each consist of two posts which extend above the attic floor and into which the tie beam ["ankerbalk": anchor beam] is fastened by a mortise and tenon joint. These tie beams (18.5 X 33 cm. [7 1/4"X13"]) and posts (16.5 X 20.5 cm. [6 1/2"X8 1/8"]) are connected by simple knee braces. The posts are mortised at the top through a wall plate (15.5 X 19 cm. [6 1/8"X7 1/2"]), and to ensure the squareness of the house, they are also connected with straight braces [between the posts and the plates].

The posts and their positions on the plate are numbered with straight chiseled marks. The middle three beam parts are discontinued by large connecting crossbeams [trimmers] (see horizontal section, Fig. 3). The posts VI and VII on the west side are constructed as half-posts [?] and do not have braces. We find a somewhat similar situation at the east side, with the difference however that there is no post [that corresponds with post VII in the west wall]. The [trimmer] beams are supported on a cross beam [wall girt] between the posts. The mortise and tenon construction of the following posts show that these are a later reconstruction. Also, the numbering on the east side framing members is different from the marking on the west side. There is an obvious difference between the original mortises and the ones made at a later date. The latter are bored, while the originals are cut with a chisel.

Post VIII (west side numbering) is numbered VII at the east side. Because of the missing post there is a big opening in the east side wall. The plate is interrupted here, and at the south side of the opening has a tenon. The north wall is still the original construction [but the gable is missing]. The south wall has the

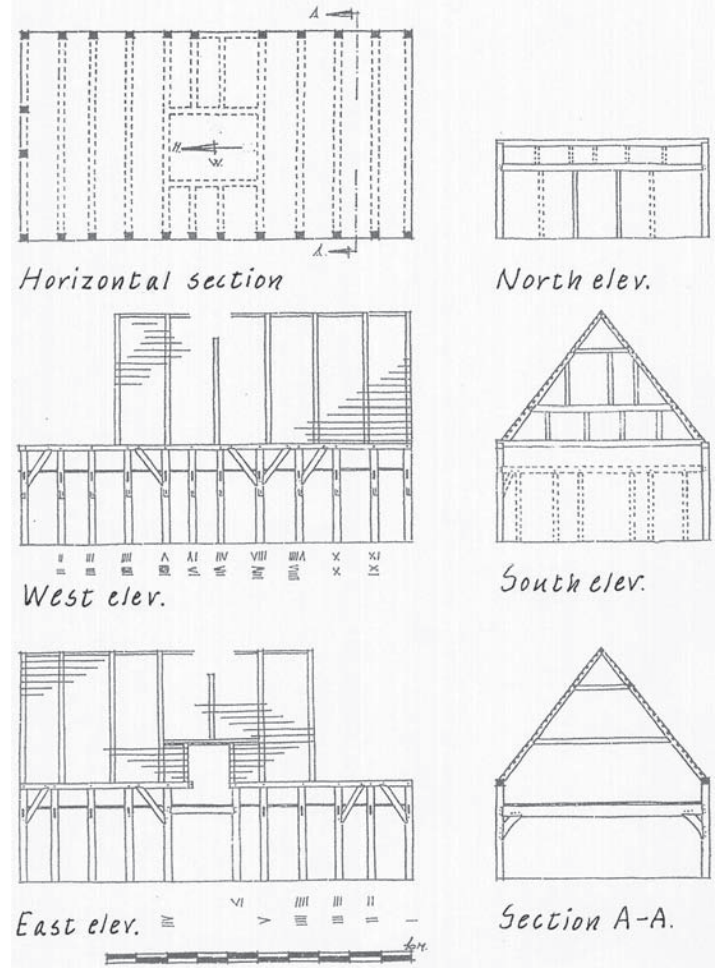


Fig. 3 – Jan Martense Schenck house, 17th century framing. Drawing by H. J. Zantkuyl.

original gable construction, but the lower part has been completely changed.

On the posts were faintly visible signs of clapboard [weatherboards?]. The spaces between the posts were filled with brick [a single thickness of brick]. [On the west wall] at a distance of 1.6 meters (5'-4 1/2") [below the top of the wall plate?] there are mortises with bored holes in the posts which possibly served to support a roof, added at a later time, for sheltering tools and/or cattle.¹²

The roof is formed of seven pairs of rafters [of nine originally] which stand on the wall plates at a distance from one another of 1.3 meters (4'-5"), completely independent of the spacing of the posts [except at the ends].¹³ The rafters are of simple construction. Pairs of rafters (13.5 X 16.5 cm. [5 1/4"X6 1/2"]) are reduced in section towards the ridge (11.5 X 13 cm. [4 1/2"X5 1/8"]) and are connected by two collar beams.

The middle pair of rafters is different. Neither extends all the way to the ridge, while that on the east side is not standing on the plate, but is carried on a trimmer (Fig. 3, east side).¹⁴ In the south rafter pair, at a distance of every 27 cm. (10 5/8"), there are trenches to hold small beams (3.5 X 7.5 cm. [1 3/8" X 3"]) attached with wooden pins [thatch poles or shingle lath?]. These trenches are numbered with marks I - XX.

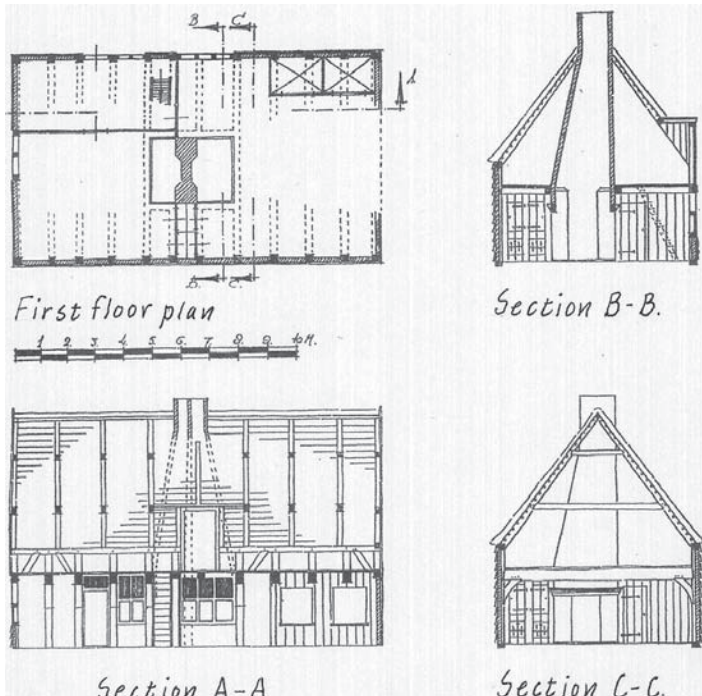


Fig. 4A – Jan Martense Schenck house, reconstruction. Drawing by H. J. Zantkuyl.

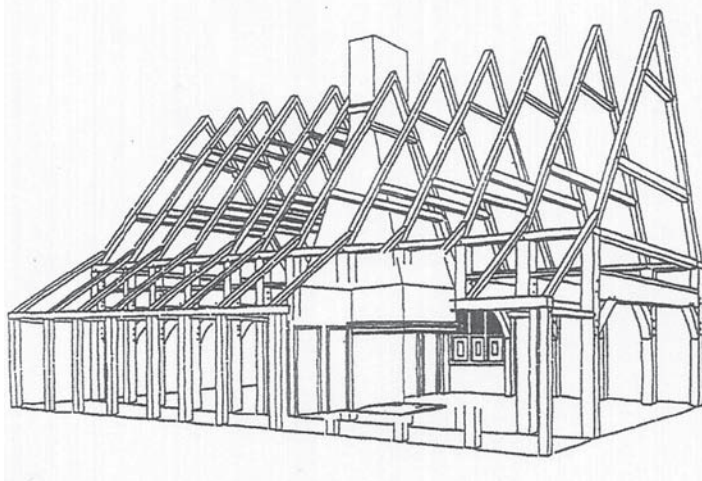


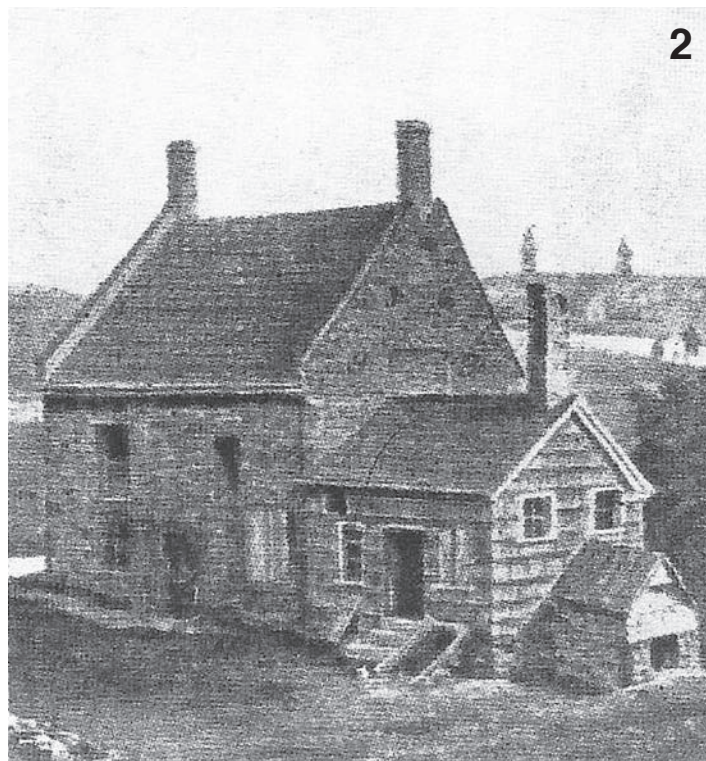
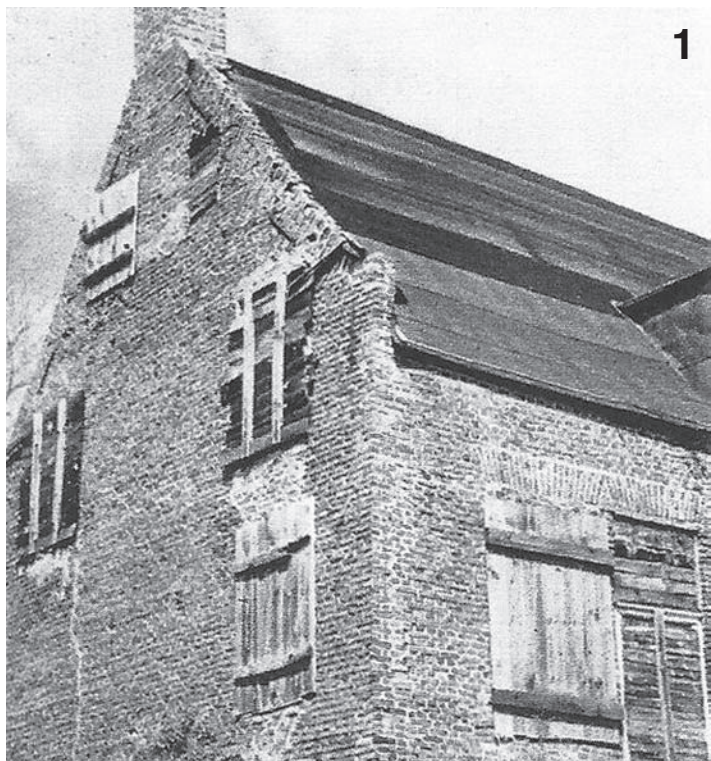
Fig. 4B – Reconstructed perspective of the Jan Martense Schenck House, 1675, Drawing by H. J. Zantkuyl. From Henk J. Zantkuyl, "The Netherlands Town House: How and Why it Works," in Roderic H. Blackburn & Nancy Kelley, eds., *New World Dutch Studies: Dutch Arts and Culture in Colonial America, 1609-1776* (Albany NY: Albany Institute of History and Art, 1987), 157.

Reconstruction (Figs. 4A-4B)

It appears from the timber frame that in the center of the house there had been two fireplaces situated back-to-back, and this also points to the location of the interior wall that divided the house in two. Signs were found that the north part was divided into a hall with front door and staircase ["fore" house], and a side room with a fireplace and a window in the north wall, while the west wall was originally completely without openings. The rooms on the south side, the real living area where people cooked and slept, was not divided and had to be accessed through the "fore" house. The fireplace in the south room is larger than that in the north room as it had to serve for cooking and heating. In the big opening in the east wall a large window provided light for the fireplace. There is not enough information about the placement [or existence] of the "bed closets." The only possible location is along the east wall [the fireplaces, which were located off center towards the west side of the house, would have been centered in relation to the partition that formed the fronts of the bed boxes].

At the west side of the fireplace, [a storage place for] firewood was located in the dividing wall [as also in the room on north side of the wall]. At the interruption in the wall plate, above the big window in the east wall, a dormer was located, the door of which extended down to the attic floor. It probably served as a granary door with a hoisting beam above it. No clear indication was found for the location of the stair to the attic. In most houses in the Netherlands at the time, they were probably located in the "fore" house. The most likely location for a stair is the fifth beam space [from the north end], as this is smaller than the others. The fact that the hoist opening in the attic was close to the stair makes this position acceptable.

The walls of the rooms were finished with white plaster over brick. The wooden clapboards [weatherboards] were probably tarred originally, just as in the Zaanstreek area. To determine what the original roof covering was, in this case is to make a choice between roof tiles and thatch [and wood shingles]. The ridge construction, which is not used in the Netherlands, does not give a direct answer. The distance between the roof battens (27 cm. [10 5/8"]) makes the use of roof tiles possible. Pls. 2 and 3 show that indeed roof tiles were used.¹⁵ Some of these are still to be found in the Brooklyn Museum.¹⁶ As far as is known, thatched roofs were no longer used in that area. In the middle of the 17th century thatch was



Pl. 1 – Van Alen house, Kinderhook, New York, built in 1737. The house was found in this decayed condition. This and other Plates from H.J. Zantkuyl, "Het Jan Martense Schenckhuis te Brooklyn," Bulletin van de Koninklijke Nederlandsche Oudheidkundige Bond, 6th series, 17th year (1964), 58-79.

Pl. 2 – Vechte-Cortelyou house, 1699; reconstructed in a city park in Brooklyn, New York.

Pl. 3 – Nicasius de Sille, New Utrecht, Long Island 1657, demolished in 1850.





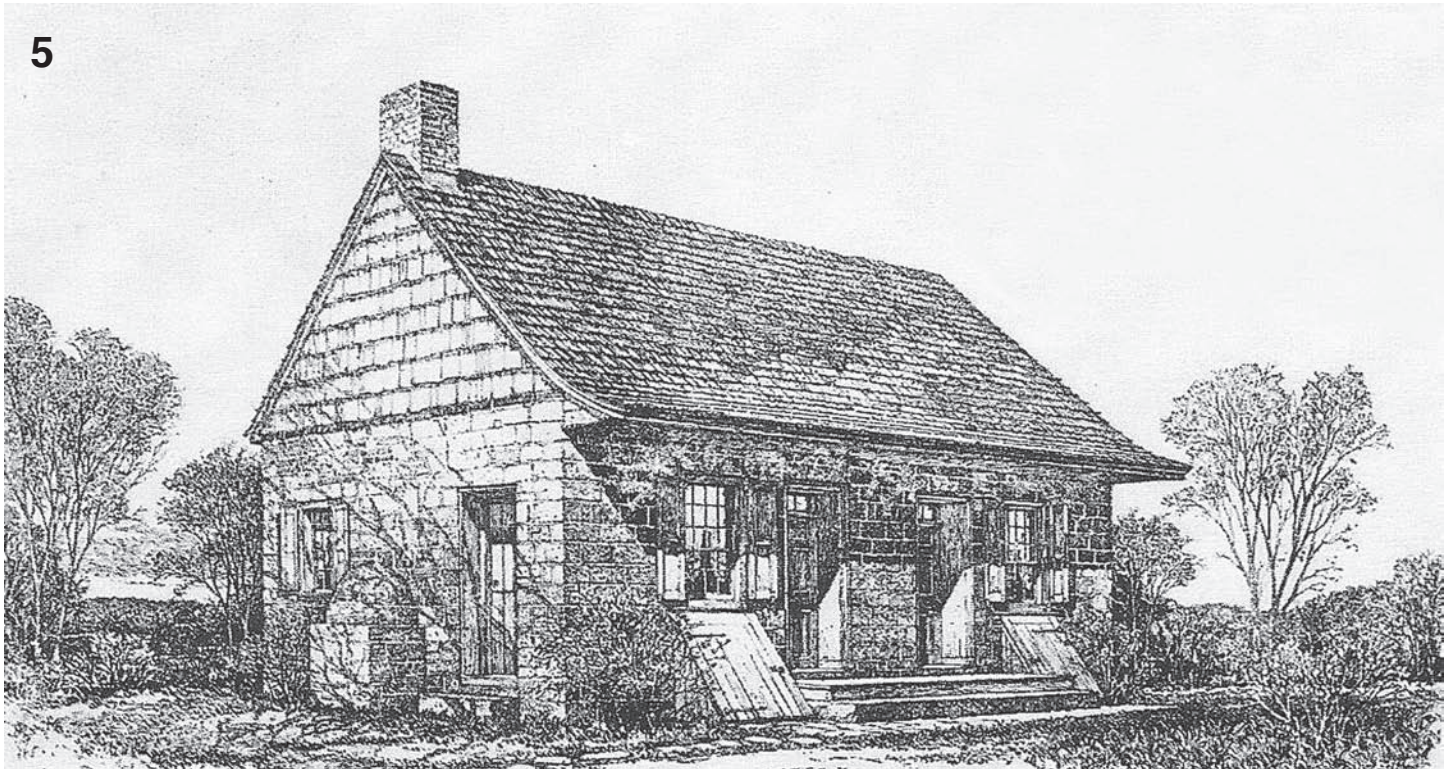
4

Pl. 4 – Wyckoff house, Brooklyn, New York.

Pl. 5 – Demarest house, New Jersey, 1678.

Pl. 6 – Abraham Hasbrouck house, New Paltz, New York; left part from 1698; right part from 1712. [Left part actually from 1720s and right part from 1740s.]

Pl. 7 – Lent Homestead, Queens, Long Island; 17th century.



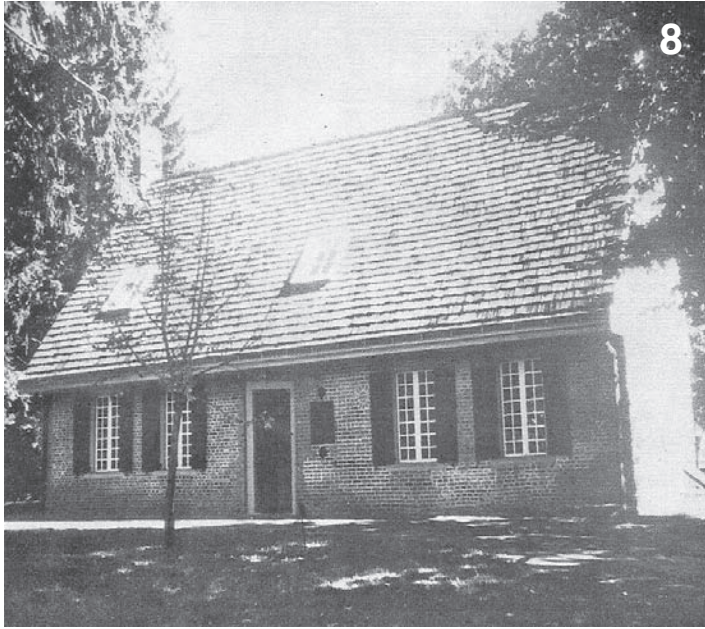
5



6



7



Pl. 8 – De Windt house, Tappan, New York, 1700.

Pl. 9 – Detail of a Rembrandt etching of a landscape, house with a square tower [haystack]. Rembrandthuis, Amsterdam.

Pl. 10 – Reconstruction of the Jan Martense Schenck house. Drawing by Ian Smith (Courtesy of the Brooklyn Museum).



sometimes used a roof covering as mention of it appears in fire safety regulations. Herewith are quoted three of these regulations:¹⁷

28/29 January 1649: “As the houses here in New Amsterdam are for the most part built of wood and thatched with Reed, besides which the chimneys of some of the houses are of wood...” it is ordered that “henceforth no chimneys, shall be built of wood or (wood and) plaster in any houses between the Fort and the Fresh water.”

18 January 1656: “From now henceforth no houses shall be covered with straw or reed, nor any more chimneys be constructed of clapboard or wood.”

15 December 1657: “All thatched roofs and wooden chimneys, hayricks and hay-stacks within the city are to be broken up and removed, within four months of the publication of this ordinance.”

Because the Schenck house was located in the country, where thatched roofs were still permitted, in distinction from New Amsterdam [New York] where, just as in towns in the Netherlands, thatched roofs by ordinance could not be used, and because of the peculiar ridge construction- in the case of the Schenck house, I chose a thatched roof in its reconstruction. Only a thorough examination of other still existing roofs could clear up this question.¹⁸

Comparable houses in the Netherlands.

The Schenck house is very much comparable with the house formerly at Jagerspad 1 in Zaandam (first quarter of the 17th century), which has been moved to the “Zaanse Schans” where it has been completely restored to its original form. The reconstruction (Fig. 5) has been prepared according to the documentation of Mr. G. M. G. Bakker, the architect under whose supervision the investigation of the house and its restoration were carried out. There were some difficulties in determining [the location of] the dividing wall of the “fore” house, that was two beam interspaces wide. Examination of the floor suggested that the dividing wall was added at a later date. Marks on the beams themselves indicated that a light wooden wall had been placed there. In comparing both reconstructions (Figs. 4 and 5) we see that the main idea was the same, i.e. a long rectangular house, divided into two almost equal parts by a dividing wall. In these dividing walls are two back-to-back fireplaces, which construction had the advantage that only one open-

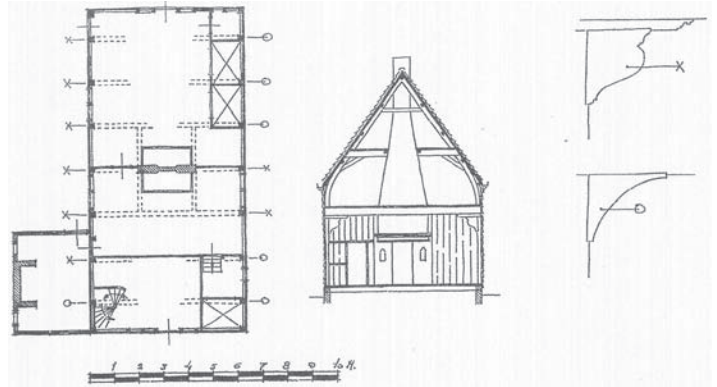
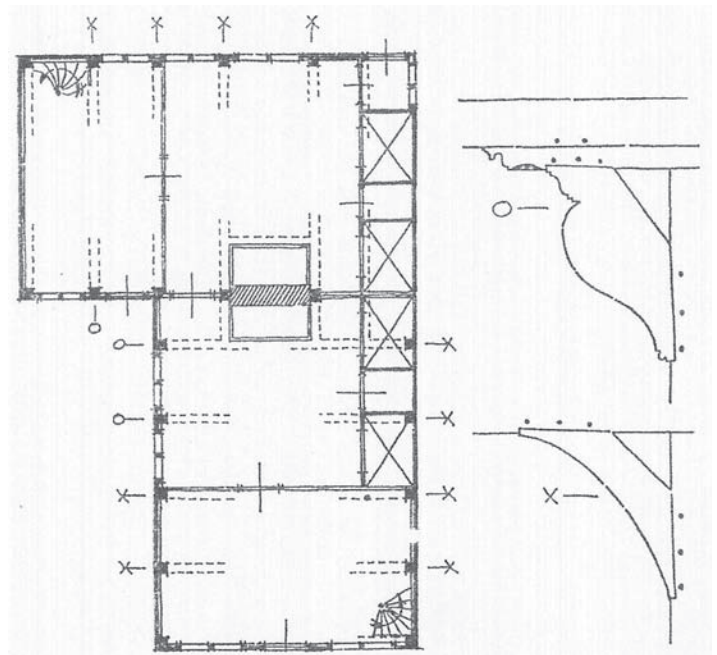


Fig. 5 – Reconstruction of house at Jagerspad I, in Zaandam. Drawing by H. J. Zantkuyl.

Fig. 6 – Reconstruction of house at Westzijde 185, Zaandam. Drawing by H. J. Zantkuyl.



ing was necessary in the roof. There also, one room has been divided [by a board wall] into a small “fore” house which contained the entrance door, the stair to the attic, and a living room which in the Jagerspad house is the same as in the Schenck house.

A second comparison is the house at Westzijde 185, in Zaandam (Fig. 6). This house consists of two more or less independent house parts, which are placed at a right angle to one another. Each has its own timber frame. The fireplaces here are also placed back-to-back. At the second beam there is a partition to make a “fore” house, with the entrance and a stair to the attic. Simple braces are used here without key pieces.¹⁹ In the living room towards the right, where the simple type of brace is used, they are within “bed closets”.

At the left wall, braces with richly molded braces and key pieces are used. Chamfers at the side of these key pieces are of a late Gothic style.

The position of the fireplace, asymmetrical with regard to the entire floor plan, but symmetrical if the wall with the “bed closets” or recessed beds, is seen as the wall of the room (compare the reconstruction of the Schenck house, Fig. 4). The big back room also had a “bed closet” at the right side, where a little “foyer” was made for an outside door. The timber frame of this rear part with the simple braces is at a 90 degree angle with the fireplace. The two left beam interspaces form the “fore” house, in which the entrance door and the stair to the attic is located. Only at the front side are knee braces used. This house was probably built in the last quarter of the 16th or the first quarter of the 17th century.

A third example is the house at Hogedijk 62, also in Zaandam, which is completely built of bricks. In the main, it is similar to the two houses described above. This house is in almost completely original condition (see reconstruction, Fig. 7). There is also the “fore” house, of the width of two beam interspaces. In this are the entrance door, the stair to the attic, and a “bed closet”, above which another “bed closet” or tiny little room is made, which is reached by steps from the winding stair. In the living room, at the right hand side, a wall is found with “bed closets” built on part of it. Also in this house, the fireplace is asymmetrical with regard to the whole width of the house, but almost symmetrical to the rest of the room. The back room is just like the front room. Alongside the whole right wall are “bed closets” with at the end, a stairs to the cellar and to the attic. The back room is less richly detailed than the front room. The front and back rooms each have three cross beams. On the left, “swan” knee braces with key pieces are used, while at the right, in the bed closets, simple braces without key pieces are found. The other beams are constructed in the brick walls. The attic floor of this house is divided in the same way as the main floor. The chimneys here are purely decorative and cannot be used.

Forerunners of the Schenck house.

As we have seen, the Schenck house belongs in the house types used at the same time in the Zaan area, i.e., the “unaisled double house.” This type may have been derived from the medieval hall type, as in North Holland: Peperstraat 36 in Purmerend for example,

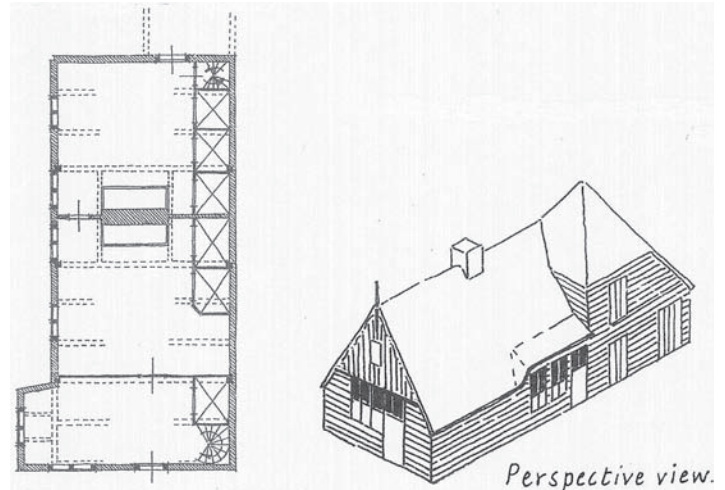
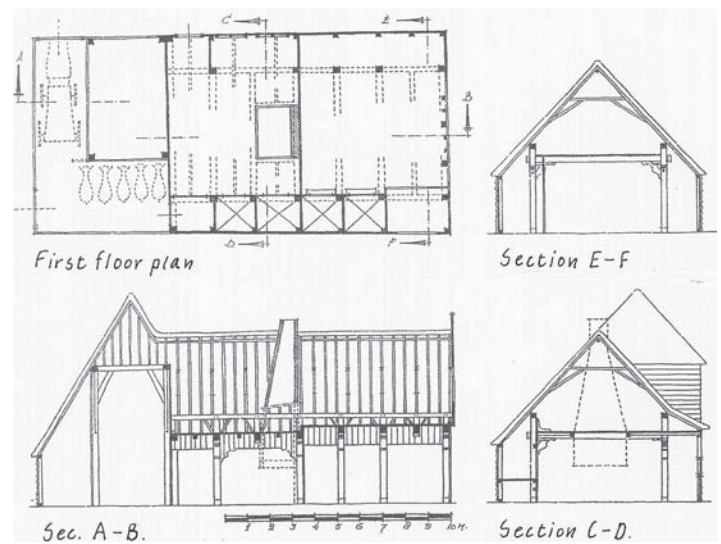


Fig. 7 – Reconstruction, Hogedijk 62, Zaandam. Drawing by H. J. Zantkuyl.

Fig. 8 – Reconstruction of house at Dorpstraat 53, in Landsmeer. Drawing by H. J. Zantkuyl.



but it is also possible that it is derived from the frequently found three-aisled house.

The Schenck house is particularly important for showing the development of this type of house because it has three characteristic elements that are closely related to the three-aisled type. Before we summarize these, we would like to go over them carefully. In the east wall there is framing allowance for a large window opening which makes it possible to have good light by the fireplace. This opening is made by omitting one of the posts of the timber frame, and is headed by a cross beam [wall girt]. This construction originated in the so-called “light aisle”, which is used in the three-aisled house for better lighting. Whenever the end wall of a three-aisled house does not admit light, for instance because a haystack has been

built on the house, then light can be provided for the fireplace only by the partial heightening of an aisle, in which windows can be placed. To add this heightened side aisle (“light aisle”) to the living area, the post at the required space is omitted from the timber frame. A cross beam [girt] is placed to support the end of a floor beam. This three-aisled type with “light aisle” and attached haystack with a stable was often found in the 18th century in the vicinity of Amsterdam. Several etchings by Rembrandt show this type (Pl. 9). Until recently, no remaining example was known to me.

The restoration of Dorpstraat 53, in Landsmeer, which is dated late 16th century – early 17th century exhibits a perfect example of the type.²⁰ In spite of later alterations, i.e., having been used as an orphanage and a smithy, so many original clues survived that a complete reconstruction of its original state is possible (Fig. 8). The front part has probably been used as a more-or-less general area. The first beam interspace is wider and has an intermediate beam, hung from short posts which are connected to the purlin plate. The left side aisle was separated from the big room. Possibly the front part was used as an office. The wall of this part did not match the side aisle, so that the key piece of the cross beam had to be lengthened. The other part on the left side had “bed closets” along it. Traces of chamfers on the posts showed that the beds were so high that two steps were required to get into them. Underneath the floor, traces were found of a small cellar. The right side aisle was completely open into the big front room. The back room partition that was found here did not run higher than the underside of the “swan” knee braces. Because no traces were found otherwise, we presume that the side aisles were not separated from the middle area. This front room did not have a fireplace. Behind this room was the living room, in the left side aisle of which two “bed closets” were made, together with a little hall for the entrance to the stable. The first beam parts showed notches in the posts for the “bed closet” wall connections. The openings of the “bed closets” were here at a normal height. In the hall, the partition, which still existed, was constructed of oak boards [eiken schotwerk] decorated with half-round notches. At the right side, the side aisle was added to the area by the heightening of the side aisle, to omit the post from the timber frame, and to support the end of the floor beam on a cross beam [girt] (see sections C & D, Fig. 8). Because of the haystack against the back wall, light for the room and the fireplace could only be obtained from this “light aisle.” The cross beam

for this “light aisle” was connected to the posts on each side with small knee braces and key pieces. The posts of the haystack were still there. It was impossible to find traces of the original stable and carriage house. Therefore in this reconstruction, the places for these functions are presumed.

The Schenck house as link between the Unaisled Double house and the Three-aisled type.

With regard to the above, the reconstruction of the Schenck house shows a close relationship with the three-aisled type of house.

1. The tie beam (ankerbalk or anchorbeam) construction, which originated in the three-aisled house.
2. The large window in the east wall; the interruption of the timber frame for this window, and the visual extension of the side wall, show a close relationship with the three-aisled type.
3. The location of the fireplace: asymmetrical with regard to the entire ground plan, but symmetrical if the wall with the recessed beds is seen as the wall of the room. This has its origin in the three-aisled type, where recesses in the aisles provided sleeping accommodations and were consequently set back from the big central room.

The findings above show that the Schenck house may be an important link in the evolution of the unaisled double house that is found in the Zaan area.

Some questions remain. What was the development of this type of house in the United States, and to what extent did it run parallel to the development of house types in the Netherlands? Have other types been used since the beginning of colonization in America, and are there comparable types to be found in the Netherlands? An investigation and documentation of this group of houses would be of value not only with regard to the development of the American house, but also with regard to that of similar types of domestic architecture in the Netherlands.

Notes

¹ As of January 1, 2006 there were thirteen 'Dutch' houses left in Brooklyn. The fourteenth was demolished in 2003.

² There is a Dutch farmhouse, the Dyckman house, built c.1785, located at 4881 Broadway, at the northern tip of Manhattan Island.

³ The Luykas van Alen house is timber-framed with brick end walls and the front and rear walls filled and veneered with brick (see *Dutch Vernacular Architecture in North America, 1640-1830*, henceforth DVA/NA, Pl. 23, 59).

⁴ The Vechte-Cortelyou house, built of stone with brick gables had a shingled roof when photographed c.1870 (see DVA/NA, Figs. 9, 10).

⁵ This re-creation, built in the 1930's is located in J. J. Byrne Park in Brooklyn, and is a poor representation of the original building.

⁶ Based on the Burgis view of c.1717, *A South [actually east] Prospect of the Flourishing City New York...* The view from Brooklyn shows the Ferry house, built c.1704, in the foreground at the extreme right side of the engraving. It might be presumed to have been built of brick, but the engraving is not all that clear on this.

⁷ The house at Jagerspad 1, formerly in Zaandam and now at the open-air museum at Zaanse Schans is dated elsewhere in the text as "first quarter of the 17th century". It is timber-framed with a cladding of weatherboards (see DVA/NA, Pl. 8). The term "breuksteen" appears to be a reference to the stone construction of the two examples.

⁸ The Nicasius de Sille house is shown with a pantile roof in a 19th century wood engraving (see DVA/NA, Pl. 67C). A number of pantiles from this house, preserved after it was demolished c.1850, are preserved by the Brooklyn Historical Society. This stone house was built c.1675.

⁹ The original cladding of the earliest part of the Pieter Claesen Wyckoff house, built possibly in the third quarter of the 17th century, is not determinable. Loring McMillen and myself meticulously examined the front wall after removing the existing shingles in 1972 but could not reach a conclusion as to the nature of the original cladding. In the mid-18th century, after the construction of an addition to the house, the front wall was clad with round-butt shingles having an exposure of 15 inches (see DVA/NA, Pl. 14, 43, 44).

¹⁰ Most typologies of historic American architecture have a category for Dutch Colonial houses using a variety of examples from the Hudson Valley, Long Island and New Jersey. In the 20th century, the "Dutch Colonial Style" came to represent a standard gambrel roof type that was a distillation of design elements of "Federal" period houses in the Dutch areas of northern New Jersey, adjacent Rockland County in New York, and western Long Island, particularly Kings County (Brooklyn). Its early proponent was Aymar Embury II who dealt with it in an article in the "White Pine Series" of monographs of early American buildings, and in his book, *The Dutch Colonial House* which was published in New York in 1913.

¹¹ Dismantled by the E. W. Howell Co. in 1952. This firm was involved in the reconstruction of the house in the Brooklyn Museum, 1962-1964. It also did much of the building reconstruction at Old Bethpage Village, including the Minne Schenck house.

¹² The implication from the way the mortises were cut, which according to Mr. Zantkuyl is different from the original work on the house, is that this aisle was added, making it a two-aisled double house. The width of the aisle, the type of floor it had, even if it could be accessed from within the house, is unknowable.

¹³ The south end of the roof was converted to a hip when an "ell" was added to the house in the later 18th century, resulting in the loss, in whole or part, of two pairs of rafters.

¹⁴ The gap at the ridge corresponds with the location of a chimney. The trimmer on the east side created a void in the framing for a dormer.

¹⁵ Batten/lath spacing of 27 cm. is equivalent to 10 5/8th inches, which would accommodate pantiles of 14 inch overall length (see Note 8). The shingle lath on the contemporary John Bowne house is spaced 16 inches on centers (see *The John Bowne House...A Preliminary Architectural Analysis Report*, by J. R. Stevens, published by HVVA, 2003).

¹⁶ It is possible that the Brooklyn Museum possesses examples of pantiles, but the Brooklyn Historical Society is more likely intended? (See Note 8).

¹⁷ From I. N. Phelps Stokes, *The Iconography of the Island of Manhattan* (New York: 1915-1928), reprinted 1967.

¹⁸ What other contemporary roofs exist to be examined? The John Bowne house in Flushing is perhaps the closest parallel. Like the Jan Martense Shenck house, its rafters are trenched for battens/lath. As far as I am aware, the trenching of tile battens or thatch poles is not used in either a British or a Dutch context. Since part of the battens survive on the Bowne house roof, an effort was made by William McMillen and myself to determine if this roof had originally been thatched. The battens had been covered with roof boarding from the time the house was enlarged, before the end of the 17th century and this boarding has largely survived. Thus we assumed that the battens have remained in their original condition. Broken nails were found in the accessible section of batten that was examined and the conclusion was that the roof had been shingled. A barn built for John Bowne about the same time is specified to have a thatched roof.

¹⁹ The "key pieces" (Dutch "sleutelstuk") mentioned are secondary elements placed under the beam ends. They are morticed through a post, and the upper tenon of an anchor beam brace ("kerbeel"; "gebintbalkshoor") extends through them, being pinned to both the "key piece" and the beam itself (see Fig. 5, 6). They have not been found in any American example: nor have elaborately profiled anchor beam braces.

²⁰ For a perspective view of the framing of this house, see DVA/NA, Pl. 40B.

Membership info

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

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

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



- Yes, I would like to renew my membership in the amount of \$
- Yes, I would like to make a tax deductible contribution to help the effort of preserving the Hudson Valley's Architectural Heritage. Enclosed please find my donation in the amount of \$

Name

Address

.....

City

State Zip

Phone

E-mail

Please mail checks to:
HVVA
P.O. Box 202, West Hurley, NY 12491

Preservation Pie

This recipe comes from a cookbook compiled by the ladies of the North Haven – Sag Harbor Auxiliary which raises funds for the Southampton Hospital on Long Island. It is entitled *Put in a Pinch of British Soldiers* – harking back to colonial days and a century old poem.

- 1 cup all-purpose flour
- ½ teaspoon salt
- 1 tablespoon sugar
- 6 tablespoons butter
- 1 egg yolk
- 1 tablespoon water
- 1½ teaspoons lemon juice



Sift the flour before measuring. Then resift with the salt and sugar. Work in the butter with a pastry blender. Beat, then work in with your fingers the egg yolk, tablespoon of water and the lemon juice.

Chill these ingredients thoroughly. Roll them or pat them until the dough is 1/8 inch thick. Place it in the bottom of a 9 X 12 inch pan. Chill the dough thoroughly. Cover it with about 3 cups of sugared fruit.

Bake the galette* in a hot oven 425 degrees for about 25 minutes. For a round 8 inch pie pan or ovenproof dish, use half the amounts given.

In season, try with local strawberries, topped with ice cream or whipped cream.

In the winter, when no fresh fruit is available, it is delicious to use a can of bing cherries, prepared as pie filling.

* Galette is a French term used to designate various types of flat, round or free-form crusty cakes.

2014 Calendar of Upcoming HVVA Events

July 12	Jim Decker	Hurley S.H.D. + HVVA picnic
August 16	Rob Sweeney	Bus trip to Hancock Shaker Village, Pittsfield, MA.
September 20	Ken Walton	Putnam Co.
November 15	John Ham	Upper Red Hook, Dutchess Co.
December 13	Rob Sweeney	Holiday Luncheon

For more information, please check www.HVVA.org