

NEW HACKENSACK REFORMED DUTCH CHURCH
State Route 376, 0.4 mile north of the intersection
with New Hackensack Road
Wappinger
Dutchess County
New York

HABS No. NY-6332

HABS
NY
14-WAPP
2-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
Northeast Region
U.S. Custom House
200 Chestnut Street
Philadelphia, PA 19106

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Location: State Route 376
0.4 mile north of the intersection where New Hackensack Road
separates from State Route 376
Wappinger
Dutchess County
New York

USGS Poughkeepsie quadrangle
Universal Transverse Mercator coordinates: 18 - 593580 - 4609110

Present Owner: County of Dutchess

Present Occupant: None

Present Use: None

Significance: The New Hackensack Reformed Dutch Church is significant historically and architecturally. Its long history in an important area of Dutch settlement and culture in lower Dutchess County identifies it as a landmark in the diverse and complex cultural geography of the Hudson Valley. In addition to illustrating the dispersion of Dutch communities in the region, the church is also noteworthy as a part of the network of Reformed Dutch churches that developed in the county and the colony. When the congregation abandoned its small, frame eighteenth century church for the monumental brick edifice (NY-6332) in 1834, they graphically registered the distance the American society had covered in a brief century of existence; they also revealed their involvement and commitment in the new societies of the democratic age. Architecturally, the church exhibits both the exuberance of progress and the restraint of tradition in true ethnic, rural fashion. The building is a significant example of Federal period rural church design and regional taste. Finely crafted and appointed, it displays the work of an adept architect and skilled builders. The church changed little over the 160 years of its history, leaving it as a rare and instructive example of early American architecture.

PART I HISTORICAL INFORMATION

A. PHYSICAL HISTORY

1. Date of erection: 1834
Consistory records in the archival collection of the New Hackensack Reformed Dutch Church note that on February 10, 1834 a resolution was made "that the Elders go through their Several beats of the Congregation and Know the minds of the pew holders and Congregation Respecting the Erection of a new and more Commodious House of Worship and Report accordingly." Although planning for the new church (NY-6332) was begun in 1834, the consistory minutes indicate that construction bills were still being paid in 1836. No other documentation relating to the date of construction has been located.
2. Architect: Not known
3. Original and subsequent owners: On November 18, 1765, Joris Brinckerhoff and his wife, Ida Montfort, presented the Reformed Dutch congregation of New Hackensack with land for a church and burial ground (Christiansen, p. 7). Church records for October 31, 1765 note: "The church shall be built here in New Hackensack in the place where the schoolhouse now stands, near the house of Joris Brinckerhoff..." (Carpenter, p. 1). The congregation continued to own the property until 1992, when it was transferred to Dutchess County as part of a Federal Aviation Administration funded obstruction removal project for the Dutchess County Airport for the expansion of the neighboring airport.
4. Builder, contractor, suppliers: Consistory records do not mention names of builders or contractors. On June 9, 1836, it was resolved to pay Matthew Luyster and Jacob Dolson for "wood &c brought for the Church" (Carpenter, p. 218). It is not clear whether the wood was for construction or heating.
5. Original plans and construction: No surviving plans or construction records have been located. No verbal accounts or illustrations have surfaced, nor any sense of cost. Other than a mid-nineteenth century re-decoration of the sanctuary -- the most significant alteration being the infill of two windows on the pulpit wall -- the edifice exists essentially as built in 1834. A pair of exterior engaged brick buttresses was added to each of three facades in the mid or late nineteenth century.
6. Alterations and additions: Nineteenth century renovations consisted of several projects although the essential form of the main space was not modified.

The original painted pine box pews on the main level were replaced with hardwood (walnut) Victorian pews. The raking of the main floor may date from this renovation as well, although the framing appears to be original. Except for some modest choir accommodation measures the original pews survived in the three-sided balcony until about 1990 when 80% of them were removed.

The original plaster over vertical plank wainscot wall surfaces were painted in a faux, polychrome, Gothic Revival scheme, also possibly in conjunction with the above pew replacement. Fragments of the deeper hues of decorative paint elements show through in peeling portions of sanctuary paint.

It appears that the total of six (6) brick stepped and engaged buttresses were constructed sometime before the end of the nineteenth century. The brick and stonework appear to be very compatible with and yet distinguishable from the original facade materials.

Other modifications appear to have been incorporated at approximately the turn of the twentieth century or early in that century.

The Gothic Revival four-sash double-hung sanctuary windows were reglazed in polychrome-translucent glass.

The sanctuary walls were decorated in plaster relief in a Victorian Gothic expression. The two-story blank arch behind the pulpit with its two-tone elements in relief is the largest wall pattern from this redecoration. An enormous ceiling eclipse with corner decorations and rosettes at the two main light fixture chain mounts complement the main ceiling. Intricate repeat patterns at the sanctuary cove cornice and swags high on the walls complete the design. Ghosts of Gothic forms over the doorways on either side of the pulpit suggest the possibility that windows or design elements adorned the east wall as well during early periods. The nineteenth century wall-to-wall carpeting was replaced at an unknown date.

The spireless steeple and tower base, with its Classical Revival framing of Gothic Revival piercings, is essentially consistent with the architectural express of the church's main facades. The balustrade on the balcony roof appears to be somewhat inconsistent though. Its corner newels are Gothic Revival and its infill (balusters) are in a Classical Revival style, a reversal of the design features of the rest of the building. The Gothic newels may have been created in conjunction with one of the interior renovations.

The major mid-twentieth century change to the exterior of the New Hackensack Reformed Dutch Church came in the form of the Ellesdie Chapel being relocated (second move) from the main edifice's runway side. This is alleged to have occurred during World War II. Later, in 1958 the Cooper Memorial Hall was built contiguous with the east facades of the brick church and the frame chapel. This multi-use meeting hall, a nearly 5,000 square foot concrete masonry unit and steel bar-joist flat roofed for building built on a concrete slab, connects the church with the chapel and effectively screens out the eastern half of the adjacent cemetery. Architect for 1958 addition was David Jones, a member of the church who was on IBM planning & engineering staff. Another member, George J. Heymach, who worked for the NYC Board of Education, developed a set of plans in 1955 which evidently served as the basis for Jones's work.

Each of the primary windows consists of frames for three very large triple-hung wooden sash with a Gothic-arched sash above to make a fourth sash in each opening. When the New Hackensack Reformed Dutch Church organization relocated to build a new edifice one-half mile to the south in the late 1980s, the rectangular sash were removed for re-use. Since that time, the arched-headed upper sash have also been removed, with plywood and plexiglass substituted for enclosure, including the two smaller, second floor windows in the front elevation. There is one interior window, a 12-over-12 pane double-hung in the north wall of the second floor tower room.

The original sheet metal wall-mounted candle sconces have been removed. Also the early (probably whale oil fueled) crystal chandeliers which were wired for electricity early in the twentieth century have been relocated to the congregation's current church. Recessed and suspended cylindrical electric fixtures survive, and yet other, earlier electric wall sconces have also been removed.

The Victorian hardwood pews have all been removed from the building, leaving their shadow at the wainscoting in the north and south side walls. A multiple section of the original box pews survives in the south gallery toward the east wall. These pews have been partially dismantled.

B. HISTORICAL CONTEXT

When it was built in 1834, the New Hackensack Reformed Dutch Church was both a symbol of the growth and development of its congregation in the modern age of the American republic and a monument to the enduring presence of Dutchess County's ethnic past. The Dutch families that had settled at New Hackensack nearly a century before were still prominent there and resolute in their traditions; however, the radical economic, political and social changes they experienced as the nineteenth century opened had irrevocably altered their view of the world and their community. And the appearance of architecture is always responsive to such shifts in thinking and perception. The massive and imposing brick edifice replaced the original, antique church building, a much smaller, plainer frame structure built in 1766. Much as is the case today, the first church had become obsolete because of the changing needs and aspirations of its congregation. Also, the humbler, wooden building was surely showing signs of its advancing age in the wear-and-tear of structural materials and interior fittings.

New Hackensack was settled as early as 1714, but like most of Dutchess County, its population did not amount to much until the 1740's (J. Smith, p. 104; Reynolds, in Carpenter, pp. xi-xiii). As a result, it is not likely that a community took shape there until shortly before the church was organized in 1758. Dutchess County had no Euro-American population to speak of prior to this date. A census taken in 1714 identified only 67 families, mostly newcomers (J. Smith, p. 60). The county's land had remained unallocated until the 1690's. Its landscape was largely in an aboriginal state and there was little contact with its numerous Indian tribes save for fur traders and a few hardy souls squatting on borrowed lands. By this time, the outlying areas around the trading centers of New York, Kingston and Albany were surveyed and patented. The Indian threat to expanding settlement had been neutralized and "civilization" had pressed deliberately outward. Under the Dutch, progress was slow and unsystematic. Situated on the opposite

(east) side of the Hudson River from Kingston, divided by the barrier of the Hudson Highlands from New York to the south and buffered by Robert Livingston's enormous manor from Albany to the north, Dutchess County was effectively isolated from the valley's population centers and their nascent settlement networks. When the English gained control of the colony at the end of the seventeenth century, they set a priority for dispersing land and fostering settlement. It was at this time that the principal land divisions for settlement were made in Dutchess County.

The first patent within the present boundaries of the county was granted to Francis Rombout and Gulian Ver Planck of New York City in 1685. This 85,000 acre parcel occupied the southwest corner of the county embracing what are now the towns of Fishkill, East Fishkill, Wappinger and parts of LaGrange and Poughkeepsie. Known as the Rombout Patent, it was mountainous in its southern half but quite fertile farther north where the topography evened out and the Fishkill and Wappinger Creeks formed rich alluvial basins.

Since the patent holders were from New York City, they sought buyers for new farms in that place, advertising in the local papers. Many of the familiar names in the neighborhood, Van Wyck, Adriaance, Van Voorhes, Storm, Brinckerhoff, Swartwout, for example, are descended from Dutch families with farms in established settlements in Westchester, Flatbush, Brooklyn and northern New Jersey. In the early eighteenth century, the simple multiplication of generations in existing families created a strain on the limited land of the established towns and their immediate environs. The opening of Dutchess County coincided with the resulting land rush. Dozens of families from the Hudson basin migrated 75 miles north into the arable areas of the Rombout Patent. And with them, they brought their material culture: transplanting the building forms, farm organization and occupational patterns from their native towns to their new habitat. It was not a great distance, but the migration across the barrier of the Highlands into a pocket up against other lands filling up with Germans moving south and New Englanders east is indisputably evident simply in the distinctive "southern" appearance of the architecture and the sound of names and places, like New Hackensack.

New Hackensack, along with the rest of the Rombout Patent, was settled with people we can safely call Dutch. Although most of these people were third, fourth and even fifth generation Americans and some had intermarried with other ethnic groups, they relocated from communities on western Long Island and New Jersey that spoke Dutch, followed Dutch leaders, worshipped in the Dutch church and considered themselves Dutch in the context of the rapidly shifting composition of the society in and around New York City. In travelers' accounts from even later in the eighteenth century, northern New Jersey was reported as thoroughly (and quaintly) Dutch in an Old World way and the Dutch cultural stronghold in Brooklyn and Flatbush was legendary even at the time of the Revolution.* Although not as renowned in historical or travel literature, the Dutch cultural hold on the Rombout Patent was equally substantial.

*See, for example, Mrs. Anne Grant, Memoirs of an American Lady with Sketches of Manners and Scenes in America (1808); Peter Kalm, Travels in North America (1772); or James Thatcher, Military Journal of the American Revolution, n.d.

Focusing in on New Hackensack, one of the principal settlements in the patent, this hamlet provides heightened definition to the settlement era. Its name alone related the community to its source in the Hudson basin and New Jersey. Enough people were recruited from this town to motivate the retention of its name. Yet, this was not nostalgia, rather it represents a sense of continuity in everyday life and associations. This homogeneous group brought their entire way of life with them including their architecture and their religion. Strategically sited along the Wappinger Creek, New Hackensack was established as a milling and service community for the new farms filling up the countryside. As an economic center, New Hackensack grew into a social focal point as well, and when the community achieved sufficient size and stability, it was only practical that a church be established there to save the trip to Fishkill or Poughkeepsie and to demonstrate the pride of place.

The New Hackensack Reformed Dutch Church is a significant landmark in the religious history of not only its own congregation, but in the region as a whole. It represents an important nexus in the network of Dutch churches, but it is also distinguishable as an entity in the entire matrix of diverse churches and religions in the county, a matrix that gives further definition and meaning to the region's multi-faceted cultural system. The Dutch church was both a spiritual and a social leader. When the Dutch political control over the colony collapsed in the late 1600's, the church took over as their organizing force in the remaining Dutch society. The English recognized the inevitability of this bi-culturalism, at least in the beginning, and condoned this subsidiary form of community control. Hence, the Dutch church assumed a role and a longevity that might not otherwise have occurred, and this is one significant reason for the persistence of Dutch culture in the region under scores of years of English governance.

The New Hackensack Reformed Dutch Church was one of a network of churches that had their source in the Dutch church in Kingston. During its early years, Dutchess County was governed by representatives of the Colonial Assembly serving Ulster County in Kingston. It would not be until the 1740's that the county had sufficient population to be granted its own representation, but even then its principal landholder and voice in the assembly was Henry Beekman, who came from Kingston in the first place. Thus, it would not have been unusual for the Dutch church in Kingston to have been the mother church of congregations organizing in Poughkeepsie and Fishkill in 1716, even through the vast majority of their populations were from the southern part of the valley and affiliated with Dutch churches in New York City and New Jersey.

Initially, worshippers living around New Hackensack would have had to travel to either Fishkill or Poughkeepsie for church services. By 1756, this had become impractical for enough people that the church was petitioned to form a new congregation. Pressures were also being felt elsewhere in the patent and in that year new congregations were formed in New Hackensack and nearby Hopewell. Services were held in private houses until a church could be planned, and the four churches (Poughkeepsie, Fishkill, Hopewell and New Hackensack) were served by a single, overburdened minister. After ten years, a church was erected in 1766. (Hopewell had built theirs in 1762.)

In 1834, the congregation of the New Hackensack Reformed Dutch Church decided that it required a new house of worship. We can surmise that the old wood structure was in poor repair, but equally important was that the colonial church no longer represented the taste and aspirations of a new generation of members. Many of them shared the names of the church founders and were instilled with pride of their history and traditions; however, a change was

necessary to register the progress made by the members individually and collectively. When the new sanctuary was completed in 1834, the venerable old building was demolished and nary a vestige nor image of it survives today, only its site.

Although built in 1834, when the Greek revival style was gaining popularity in the design of public and ecclesiastical buildings in New York, the design of the New Hackensack Reformed Dutch Church was modeled after Neo-classical sources. This was consistent with the persistence of this taste in house design in the rural areas of the Hudson Valley. Whether it was because of gaps in technology or philosophy, the subtlety and restraint of Neo-classical decoration appeared to be held favor over the Greek Revival ostentatiousness in the more pious country households. So, while seemingly retardataire in the ebb and flow of change on the cusp of two major style periods, the design of the church aptly captures the prevailing aesthetic of the rural context.

As it was taking form, the new church must have posed a startling contrast with the old settlement church that occupied a space just south of the building site. Its monumental scale and classical proportions would have dwarfed its humble predecessor and made it seem crude by comparison. There is a story associated with St. Peter's Lutheran Church (The Old Stone Church) in Rhinebeck when its present building was built in 1786 with the account that the new building was constructed around the primitive log church it replaced, which was dismantled when the new church was finished and removed log by log. Apocryphal as it sounds, it gives a sense of the awesome difference between the sizes of colonial and post-Revolutionary churches and the Bunyanesque ambitions of their communicants. This was an exchange that was taking place throughout the Hudson Valley (and beyond) announcing the arrival of a new generation, new self-conceptions and a new world order.

Clearly, the new world order played a significant role in church architecture in the nineteenth century; the 1834 New Hackensack Reformed Dutch Church related to a community much broader than its own architecturally. It boldly projected itself in association with an Enlightenment theology and a world where the individual was in control of his environment. (While in one sense, the old settlers' church seemed meek and rude; in another, it was in unity with its surroundings and eschewed any vain thoughts of power or control.) The new building was sculptural, imitated the stone temples of the ancients, emphasized man-made materials, human technology and unnatural, balanced proportions. It sought a perfection not attainable in nature, but only by abstract means and intellectual reasoning. It followed rules made up for architecture and aesthetics contrived solely within man's midst. The church was like hundreds of other buildings erected at the time in declaring its emancipation from the physical impediments of the New World and the philosophical restrictions of the Old. In New Hackensack, it marked the deliverance of its congregation into a new age.

The design of the church indicates that its designer/builder was familiar with church architecture and its development over the preceding 20 years. Its overall Neo-classical form, massing and proportions is accurate and shows an adept familiarity with handling the geometric formulas on a grand scale. For the decorative vocabulary used in the details: capitals, entablatures, Doric friezes, etc. the builder must have relied on pattern books and catalogs plus supply sources outside the county. The eclectic arrangement and selective distortion of these antique elements (combining and elaborating orders in the small belfry while attenuating and abstracting the features on the monumental portico, for example) are convincing displays of a competent

understanding of Neo-classical aesthetics. So, too, the eclectic use of Gothic arches for the windows, the central entrance door and belfry vents further emphasizes the individuality of the design and the individualism of the designer while maintaining a proper and respectful historicist philosophy.

In its day, the sanctuary must have been perceived as quite modern. Its cubic proportions (well concealed in the standard rectangular country church box exterior) create an unexpectedly dramatic space. Lit by large lancet windows (there would have been two more flanking the pulpit judging from physical evidence) and barely obstructed by the narrowest of galleries, the space is voluminous. Walls were unadorned plaster, trim was kept to a minimum and Maple-grained along with the simple box pews, and the only object with a conspicuous degree of decoration was the focal point of the room: the pulpit, replete with a Greek meander, anthemion and palmette, and rosette patera. The span of the ceiling, interrupted only by a shallow square recess in the center, would have been as surprising then as it is now (although it probably posed a design flaw) and the emptiness of the room equally compelling. Of course this abstract atmosphere was not tolerated for long as the next generation was compelled to apply plaster rocaille over the walls and ceilings introducing the texture of shadow and embellishment to the stunning plainness.

Such conscious and consistent design represents the work of some rural master builder and supremely embodies the taste and ideals of an old ethnic agrarian community in the Hudson Valley in the early nineteenth century. In 1834, the elders of this church were well-established men who were in social and economic control of their communities and well connected with the political leadership of the county and state. Their Dutch roots, academy education and positions of authority combined to create a rural aristocracy that aspired to Jeffersonian ideals and struggled to maintain the rural supremacy in the region. They were pious, they were individualists and they were anti-city. They were traditionalists in the sense that they did not want change at their expense. They glorified country life and its organic simplicity. They elevated their economic and political struggle with the city to a moral and ideological conflict. They identified ostentation and richness with the city and developed a reduced and abstracted aesthetic to counter-distinguish themselves. They adopted the reference of "plainness" from theology (first probably from Puritan and Quaker texts) and applied it to all aspects of their behavior and expression. The 1834 New Hackensack Reformed Dutch Church in all its bold Neo-classical splendor was an exercise in "plainness" and a testimony to the glory of rural life as well as to God.

PART II ARCHITECTURAL INFORMATION

A. GENERAL STATEMENT

1. Architectural Character

The New Hackensack Reformed Dutch Church is a full-size second quarter of the nineteenth century Classical Revival edifice. Except for the removal in recent years of the Gothic Revival windows and the majority of pews, the building is impressively complete. The use of Gothic Revival openings in a Classical Revival format is not uncommon in the Hudson Valley for the period, but the combination of architectural

styles becomes more distinct in the tower, where classically derived elements are mixed with Gothic Revival louvers and framing at the belfry and the roof balustrade.

2. Condition of Fabric

The building has, in general, been well maintained by the New Hackensack Reformed Dutch Church organization until a few years ago when it was vacated and all repair operations ceased. Since that time deterioration of the wooden tower and cornices, and of the brick and mortar facades, has increased exponentially. Before the date of abandonment the building remained in impressively intact condition which complemented its architectural integrity. A thick layer of bat droppings in the main attic conceal much of the ceiling structure, and yet the timber trusses remain in good condition. The tower and portions of the roof adjacent have had major intervention. The timber corner posts of the tower have been literally doubled with the installation of a second set of corner posts and falling braces. The original frame remains in place but is nearly rotted all the way through in several areas. Condensation and moisture-related deterioration is currently defacing the interior of the building as the paint coatings peel and fall away.

B. DESCRIPTION OF EXTERIOR

1. Overall Dimensions

The plan is a rectangle, 54'-2" by 76'-0" with a 9'-8" deep colonnade incised into the front of that volume. That elevation is three bays wide and consists of two stories of brick surmounted by a large wooden Classical Revival tympanum, a plain clapboarded tower base which straddles the main gable, and a richly detailed belfry. The belfry combines Classical Revival (ionic order) elements with large Gothic Revival louvered openings. The church building has a crawlspace beneath the raking main floor, and a three-sided wrap-around gallery in the nave. The gallery is reached through the narthex which has a staircase at each extremity.

2. Foundations

The foundation walls are loosely-coursed rubble stone and mortar, some 24" thick. These relatively low walls enclose an earthen-floored crawlspace and are topped by a finely tooled ashlar watercourse.

3. Walls

The running bond brick side facades are visually broken up by a pair stepped, engaged brick buttresses at each facade. The pattern at the buttresses is running bond and these appear to have been added after original construction, along with transverse tie rods to avert outward displacement of the brick side walls of the nave. All facades are covered with multiple coats of white paint.

4. Structural Systems, Framing

The building is of brick bearing-wall construction, including the front columns. The gable roof is framed in hewn, heavy timber and the transverse roof bents consist of five king trusses with dove-tailed king posts. The tower frame also consists of hewn timber and is typical of the period of construction except that its secondary frame is a later intervention. This is at variance with many church towers of the nineteenth century, which had a second structure inset within and/or supported on the first to carry an octagonal cupola or a pointed steeple roof. This building (NY-6332) apparently had neither a cupola nor a steeple spire. The second frame was installed because of deterioration in the original frame. The main floor framing is sawn heavy timber with hewn sills.

5. Porches, Stoops, Balconies, Bulkheads

The front colonnade consists of four brick columns, covered with smooth, painted stucco. The colonnade floor has brick (laid flat) paving in a herringbone pattern. The steps are finely dressed sandstone ashlar of random lengths. A sheet metal twentieth-century bulkhead at the south facade leads to the crawlspace.

6. Chimneys

A brick stove chimney survives in the northeast corner of the tower. It appears to start at and bear on the second floor framing, running up through the tower and the belfry where it is sealed off immediately beneath the roof.

7. Openings

a. Doorways and Doors:

The front of the church building has three Federal style doors, set into Gothic Revival openings. The primary center door is a pair of leafs set into a colonnetted recess with an arch-headed Gothic transom above. The side bay doors are single leaf Federal-paneled type, with a Gothic Revival label above the masonry opening. The hardware consists of cast iron hinges and forged (Norfolk) thumb latches.

b. Windows and Shutters:

The large, multi-pane, colored glass Gothic arch-headed window sash have all been removed since the church organization vacated. The sash were triple-hung. The openings are not enclosed with plywood panels. There is no evidence that the building ever had shutters.

8. Roof

a. Shape, Covering:

Gable main roof, three-tab shingles. Tower: hipped, low pitch roof, with flat seam soldered terne-metal covering.

b. Cornice, Eaves:

The main cornice is an extensively-detailed Classical Revival series of elements, including a large crown molding and drill-pierced modillion blocks.

c. Dormers, Cupolas, Towers:

The tower and belfry is a combination of Classical Revival and Gothic elements.

C. DESCRIPTION OF INTERIOR

1. Floor Plans

The layout is typical of full-sized churches of the early and mid-nineteenth century. The plan is processional, being symmetrical about the east-west axis which bisects the front door and continues through to the altar. The generous sized main space is given a sense of scale by a columned gallery which wraps around three sides so as to provide additional seating space facing the pulpit which is located at the east wall.

2. Stairways

The two scissor-type stairways are located at the ends of the narthex, leading from the first floor to the second and the gallery mentioned above.

3. Flooring

Main Floor: hardwood plank over original softwood, carpeted.
Balcony: carpeted.

4. Wall and Ceiling Finishes

Paint over decorative plaster in relief, which makes large scale patterns on the walls and the main ceiling. The main ceiling cornice and an inset secondary cornice both consist of molded plaster. The main floor wainscotting is vertical plank, original.

5. Openings

Doorways and Doors: Typical doors are painted eight-panel, Federal style, with a double-tiered lock rail with small horizontal panels in between. The casings are richly molded in a Classical Revival style and are complemented by plain, bordered corner

blocks at the head casings and relatively plain plinth blocks at the baseboard intersections.

6. Decorative Features and Trim

The most striking built-in features consist of the panelled and molded solid balcony balustrade which stylistically matches the doors and the central pulpit. The latter is a relatively massive parapet walled platform whose floor elevation has been raised along with the stairs on either side. The wing walls to the stairs terminate at the floor level of the pulpit with a Greek key boarder. The parapet wall which is higher and has a cap rail which miters into the east wall wainscot rail, carries the Greek anthemion, scroll and rosette patterns in relief which show in the photographs.

7. Hardware

The doors retain their original cast iron hinges and forged Norfolk latches.

8. Mechanical Equipment

a. Heating, air conditioning, ventilation:

The original locations of heating stoves are not known. The most recent heating plant is a large, natural gas-fired boiler in the adjacent Cooper Memorial Hall with wall cabinet and baseboard convertors.

b. Plumbing:

N/A.

9. Original Furnishings

a. A pair of curved hand railings, possibly original to the church and its first pulpit are stored in the basement of the Ellesdie Chapel.

b. Extensive areas of red, patterned Victorian (or later) wall-to-wall carpet cover the raking main floor. A multi-colored earlier carpet is extant in much of the second floor of the narthex.

D. SITE

1. General

Building faces generally west on almost level terrain. In the front yard ancient locust trees line the highway. Immediately to the south is a side yard with the Ellesdie Chapel a short distance away, and the adjoining construction to the east is the 1958 Cooper Memorial Hall. The north is an open area which is the approach to runway 24 of the Dutchess County Airport. The runway Protection Zone lies directly in front of the

church building as the latter is situated within the spatial plane of the (one in thirty slope) approach zone.

Old Church Site: The site of the first church building is located just south of the 1834 church, close to the side of New Hackensack Road. It can be placed today in the cemetery where a pair of cedars stand with an obelisk that was erected in 1845 to commemorate the ministry of the church's first pastor (he is said to have been buried under the church in 1790). It was demolished shortly after the completion of the new church, and cemetery lots were laid out there, according to a resolution of the consistory on April 15, 1839, "15 feet square & offered for sale at auction....[with the] proceeds....appropriated towards a new or more commodious Parsonage..." (Carpenter, p. 220). Following a review of the consistory minutes for the period between the resolution to build it in 1765 and that to distribute its site for grave plots in 1839, a fair image of the early church can be created.

2. Historic Landscape Design

a. New Hackensack Cemetery

- 1) The cemetery at New Hackensack is one of the oldest and most intact community burying grounds in the county. Initiated when the church was established on the site in 1766, the resource contains burials spanning over two centuries. It represents a record of habitation with which few other kinds of records can compete. It started small and was expanded at various times by purchases of land. The most recent expansion took place when the site of the wagon sheds east of the church were incorporated into the cemetery in the early twentieth century.
- 2) Churches were required to divest themselves of cemeteries and the income they represented in the mid-nineteenth century. Most were transferred to rural cemetery associations. New Hackensack was no exception, and the ground continues to be owned and administered by the New Hackensack Cemetery Association.
- 3) The cemetery contains a complete catalog of grave stone design from the brown sandstone "angel's head" markers of the eighteenth century to the simple polished granite markers of the twentieth century. In between are an array of elegant white marble stones of the early nineteenth century, with their flat carvings and stylized lettering; bold obelisks announcing wealth and position; the melancholy markers of dead children with their lambs or broken flower iconography; Gothic headed stones introducing the form and style of the Romantic era; ornate High Victorian monuments with their muted memorials and poetic inscriptions; and the plain, solemn reminders of soldiers' graves. They range from the tiny markers denoting a child's grave to stolid mausolea of prominent citizens. There are fences around plots and mature plantings that further distinguish the place. And, there is an endless history of fences around the ground itself referred to constantly in the repair orders of the church consistory.

3. Outbuildings

a. New Hackensack Reformed Dutch Church Parsonage Site

- 1) When the young congregation of the New Hackensack Reformed Dutch Church were laying plans to build a church in 1766, they were also "obliged to build a parsonage" (Carpenter, p. 151). Since they shared a minister with three other churches (Poughkeepsie, Fishkill and Hopewell), that building was not located in New Hackensack but elsewhere in Fishkill more centrally located within the network of the associated congregations. Soon the church in Poughkeepsie split off (one dominie for four churches was spread far too thinly) and in 1805 Fishkill became independent from the group, leaving Hopewell and New Hackensack alone in association, which lasted until 1826. The consistories of the two churches met jointly periodically to address common concerns, primarily those about the minister, his salary and the parsonage. The house was located in Swartoutville, between the two churches.
- 2) Following the separation of the two churches, the consistory of the New Hackensack Reformed Dutch Church voted on May 4, 1826, "that we endeavor to purchase the house barn and lot on west side of the road opesit the Church and six Acres of Land East of the burying Ground" from Stephen Thorn, their neighbor to the north (Carpenter, p. 205). The separation had necessitated a call for a new minister, so the elders seemed intent on securing the property quickly. Later in the month, they resolved to repair the house and lot "as soon as convenient" and dedicated funds from the Van Bunschoten legacy to cover the costs. Soon after the new preacher moved, joining the congregation in December 1827, the consistory was still working on the new parsonage. In June 1828, they were directing that the parsonage barn be painted and that a fence and gate be made in front of it. (This was also the same resolution in which they moved to paint the pews and add more ornament to the pulpit in the church, so the combined events of independence and a new minister motivated a flurry of improvements.) Work dragged on because in September 1829, the consistory resolved to paint the "personage house repair fiences &c" and had to again on February 23, 1830, "to finish painting the personage house fiences &c which was not finished last fall." A wood house was built for the parsonage in 1831 (Carpenter, pp. 210-214).
- 3) Although it is not described, the parsonage must have proven inadequate to the needs of the church and/or its minister, particularly once the new church was built in 1834. In April of 1839, the site of the old church was divided into burial plots that were sold at auction to contribute "towards a new or more commodious Parsonage;" later that year, on September 17th, it was resolved by a vote in the congregation to build a new "parsonage House" (Carpenter, pp. 220-221).

- 4) The new parsonage was completed in 1840. It was similar to the farmhouses of the period; a large boxy two story frame building with a gable roof, piazzas front and rear and a center hall plan. It was not built on the site of the former one because records indicate the church had planned to sell the old house when the new one was ready to be occupied. Whether or not this was accomplished or how or where it was removed is not recorded. On October 31, 1840, the consistory directed that " a new fence be made in front of the Parsonage House" (Carpenter, p. 222). This is the last mention of the house in the records until April 12, 1856 when it was stated "by the pastor that if a room could be added to the Parsonage to be used as a Kitchen it would greatly promote his comfort convenience." Later in the minutes it was unanimously resolved: "that it is expedient to build a room in the rear of the Parsonage dwelling about fifteen feet square including part of the Piazza." The following year, the minister got new wall paper (Carpenter, p. 238).
- 5) From here the published historic records of the church cease to refer to the building. The house served as the parsonage for over a century, until the minister took up residence in the old brick Seward House about a half mile south of the church in the 1960's. It then became the sexton's house (that building having previously become decrepit and taken down) until 1977 when it was demolished as an obstruction in the runway of the expanding Dutchess County airport.
- 6) Parsonage Barn: A barn is continuously referred to in work related to the parsonage. Its size and function is not defined nor whether it was an agricultural building or simply a multi-purpose hamlet structure containing space for stabling a horse and a milk cow, keeping their feed, storing a wagon and/or carriage and housing chickens or pigs and other things for house hold support. It was located north of the parsonage and was demolished in the 1940's as a runway obstruction along with a freestanding garage that was built there at an undetermined time.

b. New Hackensack Reformed Dutch Church Sexton's House Site

- 1) By one current account, the old sexton's house that was once situated on the west side of New Hackensack Road south of the parsonage and opposite the site of the first church was little better than a shack assembled from rooms and wings added together (Link). But the building has a place in the records of the church and the material history of New Hackensack.

The history of the house begins on January 25, 1820:

"The Consistory Resolved to proceed to make preparations for the building of a small house adjacent to the Church for the use of a person to take charge of the Church and for the Accommodation of the Consistory it was Resolved that the dementions of the house be ten feet post with a box entry & a bed room house to be 25 feet by

18 and Notice be given to Carpenters to send in their preposals for the carpenter work to Mr. Wm. Suard (Carpenter, p. 200)."

- 2) This resolution documents not only the appearance of the house, but also the nature of its construction. With the house dimensions given in terms of post spacing, the document provides evidence that traditional Dutch methods of house construction were still in practice in the area during the 1820's. Also, it would appear that in 1820, bed rooms were still new enough as distinct spaces in Dutch houses to require specification. A "box entry" may refer to an enclosed porch or interior vestibule as differentiated from direct entrance into a room or rooms. As a traditional post and beam Dutch house, it was probably one and one-half stories tall with two rooms on the first floor and a bedroom partitioned off in the center of the half story above. The consistory either reserved one room for its use, leaving the sexton with two, or periodically co-opted his best room for their meetings.
- 3) Considering the site plan of the church property in 1820, the sexton's house would have probably been erected north of the old church. This would have been towards the "rear" of the church and out of the public's perspective; the least conspicuous location for a support building. This supposition is confirmed by the fact that the sexton's house was clearly in the "wrong" place after the new church was built. At a March 17, 1835 meeting of the consistory, it resolved "that the sexton's house be removed and placed in front of the Old Church," where it remained until its demise in the 1960's (Carpenter, p. 217).

c. New Hackensack Reformed Dutch Church Wagon Shed Sites

- 1) A complex of wagon sheds are remembered to have existed in the rear or to the east of the 1834 church. Whether or not these buildings existed prior to the construction of the new church is not documented in the published records surviving from the eighteenth and nineteenth centuries. One would suspect that some kind of barn or wagon sheds were in use prior to 1834, either in the same or another location, but without evidence such a conclusion remains conjecture. Churches generally tried to supply some form of shelter for the horses and, as they became fancier, the carriages of their members. Sometimes conventional looking barns would have been raised to give shelter to the animals in inclement weather, but by the mid-nineteenth century long open sheds were in common use. They were more economical to build and more efficient to use. Based on examples, one can also picture what wagon sheds would have looked like: long, shallow post-supported structures enclosed on three sides with one long side open and covered by a shallow pitched, single slope roof with its greatest height above the opening to allow shelter for horses and wagons during church services and events. Depending on the size of the congregation, these could be large and numerous.
- 2) One potential reference to a barn variant of these buildings occurs on April 11, 1838 when the consistory voted that "We Repair the Barn and put an addition on the South End of it twelve feet Wide with new sideing and New Shingles on the

Whole..." (Carpenter, p. 219). They also resolved to circulate a subscription in the congregation to defray the expenses of this work. Although the function of the "Barn" is vague here, the "parsonage barn" was usually referred to specifically as such in the minutes and the intended expansion could make sense for a church barn. Also the use of subscription rather than the church's building fund suggests it was more congregation related. But, in 1849, individuals from the congregation approached the consistory asking permission to "erect sheds for their own accommodation on the east side of the Church yard" (Carpenter, p. 230). In the absence of other corroboration, this is the earliest direct reference to the existence of the sheds. Ten years later, the need for more sheds came up, again from members of the congregation. A building committee was appointed to supervise their construction including that "the doors be made to open on the inside of the Sheds" (Carpenter, p. 238).

Once these buildings ceased to be used in the twentieth century, they decayed and collapsed. Their sites were incorporated into the cemetery.

d. New Hackensack Reformed Dutch Church Privy Site(s)

The old Church would have had a privy, although no documentation has been found that refers to it or its location other than a resolution made by the consistory on August 27, 1832 to "build a Privy to be paid out of the Interest [of the Van Bunschoten fund]" (Carpenter, p. 215). When the new church is built, no discussion of a privy is recorded in minutes.

PART III SOURCES OF INFORMATION

A. Architectural drawings:

No original or historic architectural drawings were located for the building. One informant (Rod Link) recalled seeing a drawing of an early seating plan in early church records. Drawings for recent additions are in the church archives.

B. Historic Views:

Very few historic views were located. No nineteenth century photographs or illustrations were discovered. An early twentieth century post card view and a 1932 photograph included as the frontispiece to Carpenter's Records of the New Hackensack Reformed Dutch Church were the only historic views located. Most existing photographs were taken in the last twenty-five years.

C. Interviews:

Briggs, Fred. Personal interview. 25 May 1993. (Mr. Briggs is a collector of post cards and local ephemera from Red Hook, NY.)
Gasero, Russell. Personal Interview. 27 May 1993. (Mr. Gasero is the archivist for the Archives of the Reformed Church of America in New Brunswick, NJ.)
Link, Rod. Personal interviews. 15 Jan. 1991; 5 May 1993. (Mr. Link is a former church member who has researched in the church historical collections.)
Smith, Constance. Personal interview. 5 May 1993. (Ms. Smith is a former Town of Wappinger Historian.)

D. Bibliography:

PRIMARY AND UNPUBLISHED SOURCES

New Hackensack, New York. New Hackensack Reformed Dutch Church. Church records. Includes Consistory minutes, Bible Society minutes, annual meeting minutes, Real Estate Committee minutes and album of newspaper clippings.
Poughkeepsie, New York. Adriance Memorial Library. Local History Collection. Research files related to the Town of Wappinger and New Hackensack.
_____. Dutchess County Department of Planning and Transportation. County-wide cultural resource survey. Form #307 in Town of Wappingers binder.
_____. Dutchess County Historical Society. Files relating to the New Hackensack Reformed Dutch Church and genealogical files relating to parishoner families.
_____. Dutchess County Landmarks Association. File relating to New Hackensack Reformed Dutch Church.
Wappinger Falls, New York. Town of Wappinger Municipal Office. Town Historian's files. Pamphlets, programs, news clippings and other materials relating to the New Hackensack Reformed Dutch Church.

SECONDARY AND PUBLISHED SOURCES

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- DeJong, Gerald. The Dutch Reformed Church in the American Colonies. Grand Rapids, MI: Erdmans, 1978.
- Jeanneney, John and Mary L. Jenneney. Dutchess County, A Pictorial History. Norfolk, VA: The Donning Co., 1983.
- Kipp, Francis M., D.D. A Discourse on the 150th Anniversary of the Fishkill Dutch Reformed Church. New York: Wynkoop Press, 1866. (Copy located at Blodgett Library, Fishkill, NY)
- Landmarks of Dutchess County, 1683-1867; Architecture Worth Saving. New York: New York State Council on the Arts, 1969. (Out of print, copies located in local libraries and at Dutchess County Historical Society)
- Poucher, J. Wilson and Helen Wilkinson Reynolds. Old Gravestones of Dutchess County. Collections of the Dutchess County Historical Society, Vol. 2. Poughkeepsie, NY: Dutchess County Historical Society, 1924. (Copy located at Dutchess County Historical Society)
- Reynolds, Helen Wilkinson. Dutch Houses in the Hudson Valley Before 1776. 1929. rpt. New York: Dover Books, 1965.
- Satterthwaite, Thomas Edward. Biographical and Historical Sketches of the Sheafe, Wentworth, Fisher, Bache, Satterthwaite and Rutgers Families of America. Privately published, 1923. (Copy located in NYS Library, Albany, NY)
- Smith, James H. History of Dutchess County, New York.... 1882. rpt. Interlaken, NY: Heart of the Lakes Publishing, 1980.
- Smith, Philip H. General History of Dutchess County from 1609 to 1876 Inclusive. New York: 1877. (Copies located in local libraries and historical societies.)

E. Likely sources not yet investigated

- Albany, New York. New York State Archives. Manuscript materials related to ministers or congregation members of the church
- Fishkill, New York. Blodgett Library. Uncatalogued manuscript collections for local families, such as Rappelye and Cothiel, which were active in the Fishkill Reformed Dutch Church at the time the New Hackensack congregation split away from the mother church.
- Hyde Park, New York. Franklin Delano Roosevelt Library. Materials related to issues surrounding the church and the airport during FDR's presidency.

- New Brunswick, New Jersey. Archives of the Reformed Church of America. Classis Minutes and annual reports relating to the New Hackensack church.
- New Hackensack, New York. Reformed Church Records. More detailed examination of these records may reveal more information on and images of the church building (presently the church leadership is uncooperative).
- New York, New York. New York Historical Society. Materials related to church in uncatalogued family and regional manuscript collections and visual media; also materials of New York families involved in Ellessdie Chapel.
- New York, New York. New York Public Library. Manuscript material related to the church in family and regional collections; also materials related to families involved in the Ellessdie Chapel, particularly James Lenox.
- Poughkeepsie, New York. Adriance Memorial Library. Local History Collection. Photograph and post card collections, notably the photographs of Margaret DeM. Brown (photographer for Bailey's and Reynold's house books and Carpenter's compilation of New Hackensack church records) and the manuscript material for Reynold's Dutch Houses in the Hudson Valley Before 1776.
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- _____. Dutchess County Historical Society. Uncatalogued manuscript, genealogical and photograph collections.

PART IV PROJECT INFORMATION

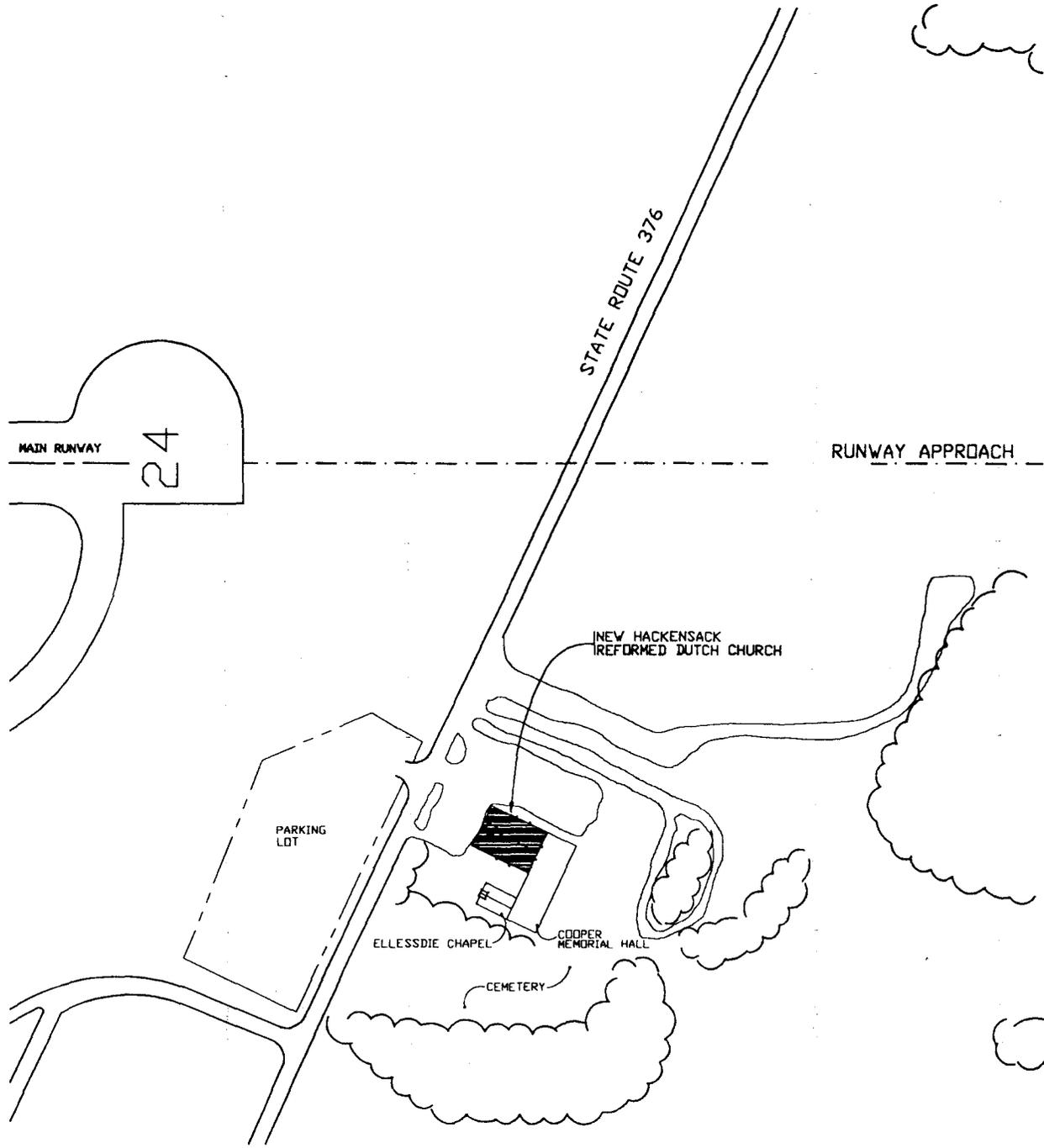
The project consists of "Obstruction Removal & Lighting" at the Dutchess County Airport. The lead agency is the County of Dutchess, Department of Aviation, and the Federal Agency involved is the Federal Aviation Administration. The attached records were prepared between July 1993 and January 1994.

It is not known (in 1994) whether the building (NY-6332) will be relocated or demolished.

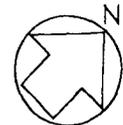
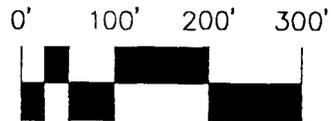
Prepared By: Carl D. Stearns
Title: Architect
Affiliation: Crawford & Stearns, Architects
Date: January 1994

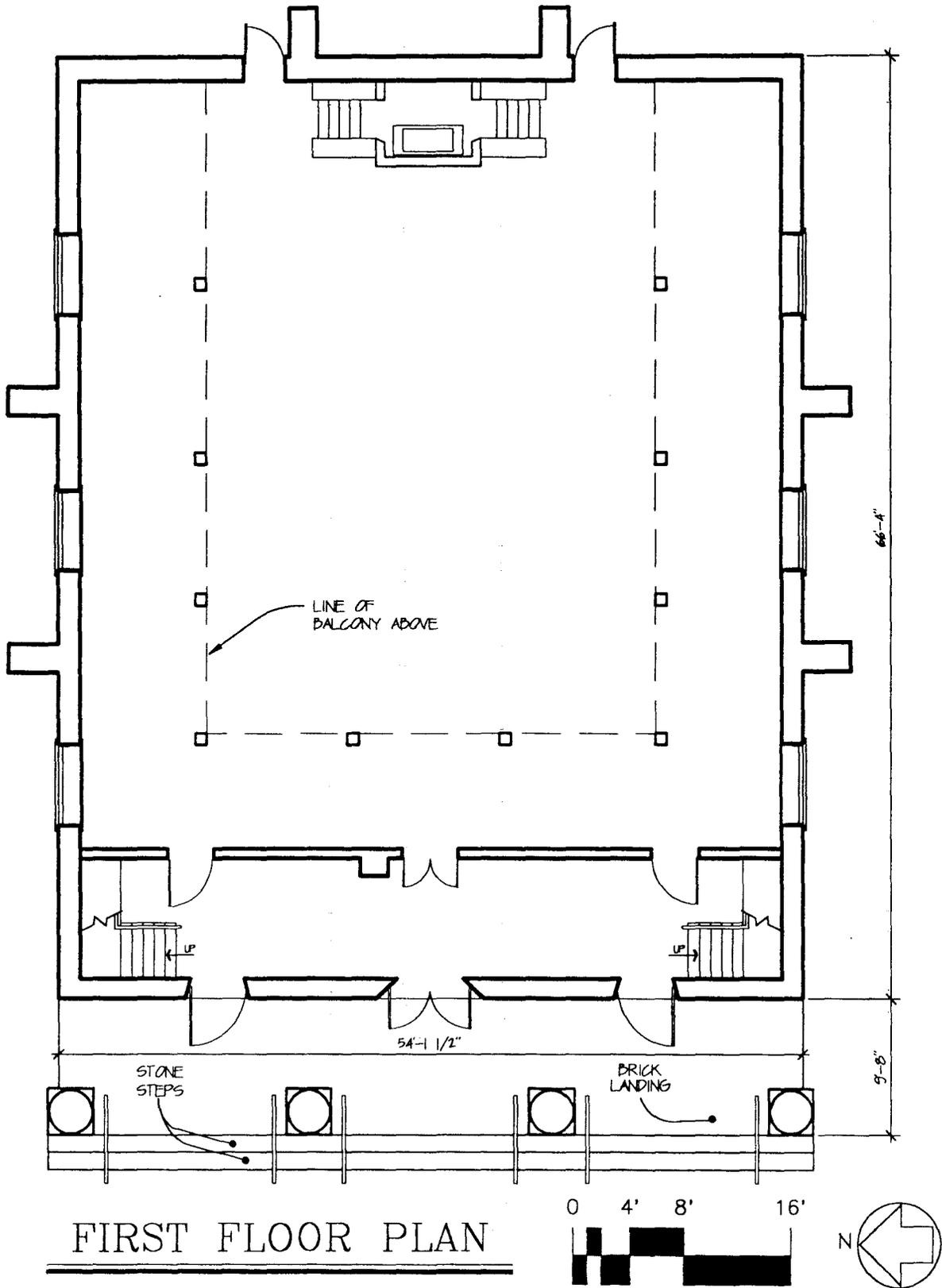
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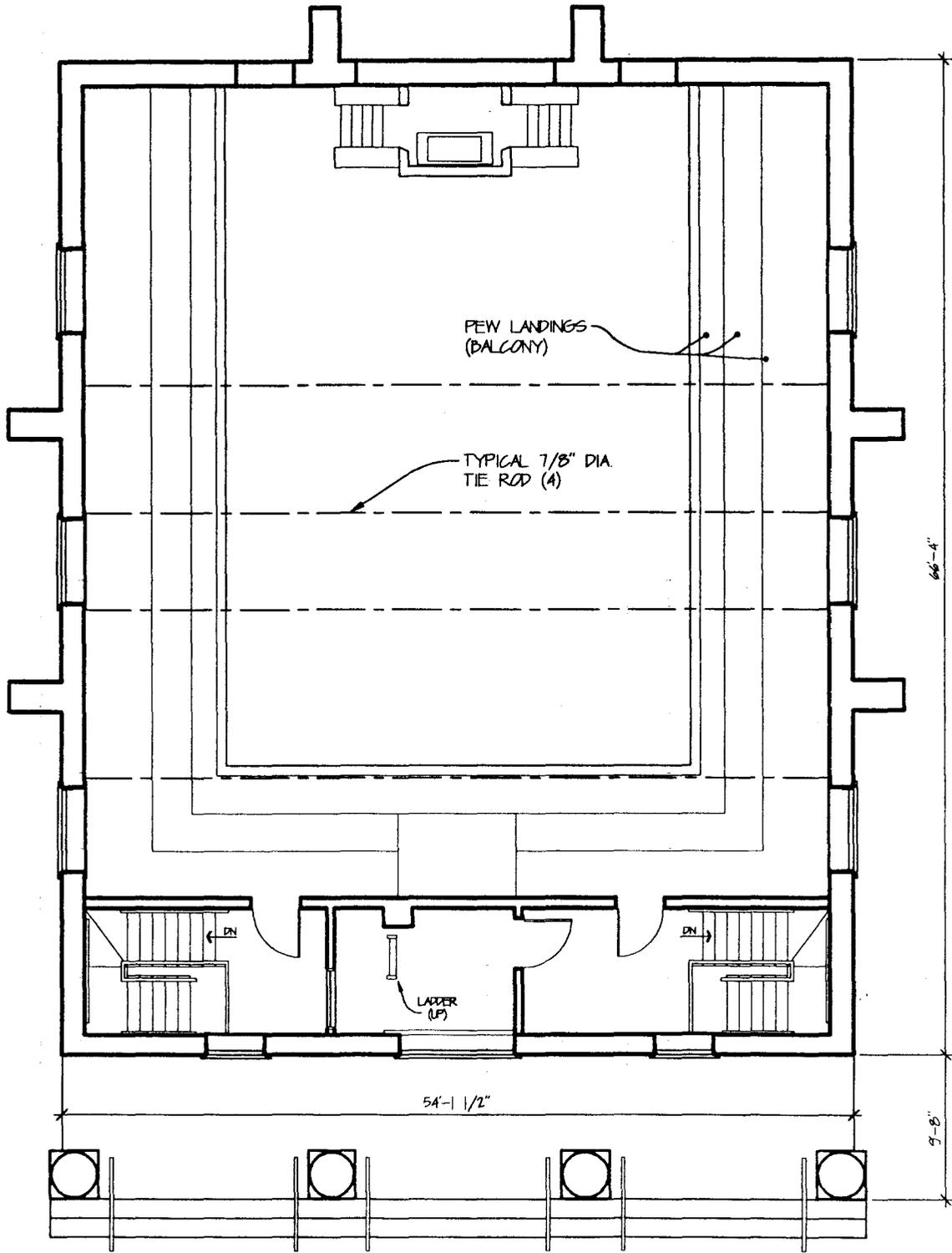
Prepared By: Neil Larson
Title: Consultant to Crawford & Stearns
Affiliation: Historic Architecture Field Services
Date: September 1993



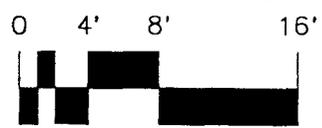
SITE PLAN

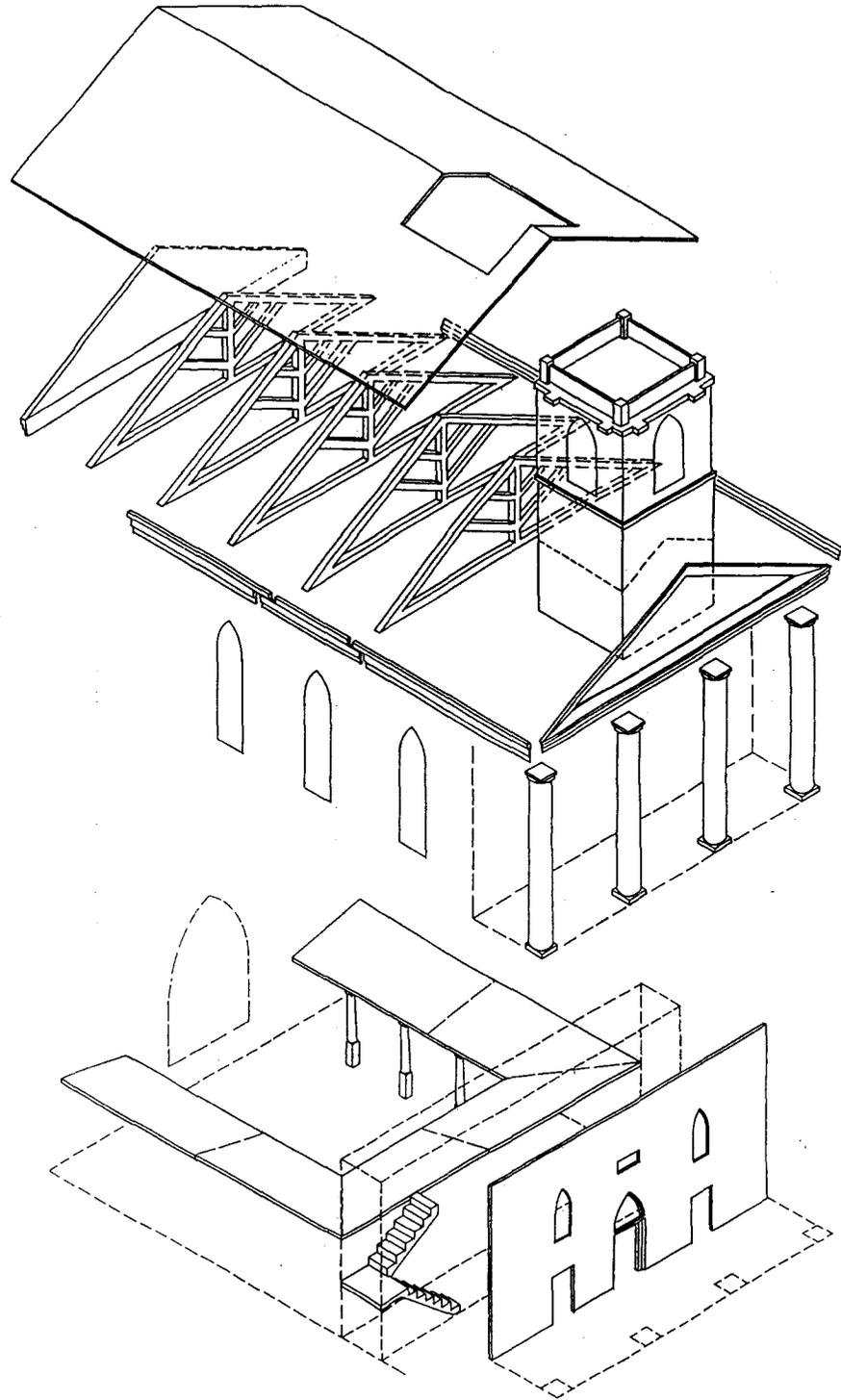






SECOND FLOOR PLAN





AXONOMETRIC VIEW