



HISTORIC BRIGHTON

CELEBRATING OUR TOWN'S HISTORY AND
EDUCATING OUR COMMUNITY ABOUT BRIGHTON'S PAST

Volume 18

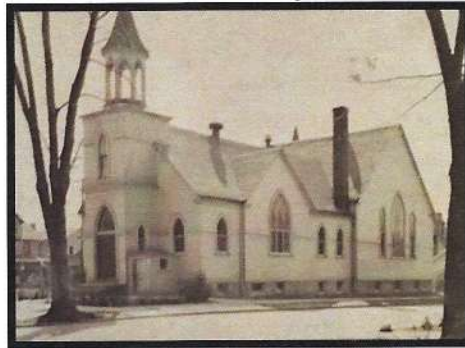
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Newsletter and Journal

The Dutch Influence in America How does our community fit into this story?

In the beginning, this project was simple: Tell the 125-year history story of Dutch immigrant-founded Brighton Reformed Church to our Historic Brighton community. We had possession of the commemorative books from their 45, 75 and 100-year anniversaries. We knew who the church leaders and founders were and details about their 1892 Claude Bragdon-designed church building. Their story is a compelling one and the early Dutch community was devoted to this Church's success as a way of maintaining connection to their beloved heritage. The Church no longer exists in its original form and the remaining members now attend Trinity Reformed Church on Landing Road North



in Brighton. The building on their original site at 805 Blossom Road at Arbordale is now the home of Grace Presbyterian Church.

The story seemed to be all within these booklets, but we soon learned that the reach this church and these people had in our community was far beyond the pages of these books. The Brighton "Hollanders" were part of a much larger picture; a pic-

ture that took in the earliest roots of our community and our nation and shaped what it was to become.

Who were these people? What caused them to leave their home country for an unknown land? Why did they choose to settle in Brighton and other nearby towns, such as Williamson, Pultneyville, Ontario? What were their contributions to our town, our state and our nation? Suddenly, additional information was coming from everywhere: there was a community of "Hollanders" located on land at the southwest edge of what is now Ellison Park; Rich's Dugway, Blossom and Klink Road were home to many Dutch families; there were Dutch-owned farms along Blossom Road. DeViss-

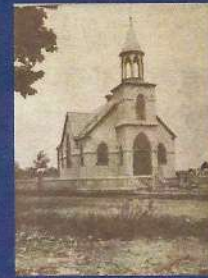
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Canal than Erie Canal?



The Lock at
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Maggie Strong's
Windmills

Brighton Reformed Church ~1891-2015

By Arlene Vanderlinde

The Reformed Church in America had its deep roots in the Reformation in Europe. Even before Martin Luther began his great work in Germany, the Reformation spirit had begun in the Netherlands. Out of the struggle between the Reformed Church and Philip II of Spain arose the Dutch Republic, which many believe became the model for the United States.

The Dutch soon lost control of the government to the British settlers, but the church remained loyal to the mother church in the Netherlands until 1772. That year the "Reformed Protestant Dutch Church" became independent from the home church. They continued to use that name until 1867. The First Reformed Protestant Church of Rochester, founded in 1852, was part of that church.

Immigrants from Europe came into Rochester in a steady stream from the middle of the 19th century. "It was economics that brought the Dutch to the US," as Historic Brighton member Jack Bloemendaal's great-grandfather, E.J.G. Bloemendaal, wrote in his 1911 book, *My America or Naar Amerika*. "He came to homestead in Iowa in 1870 because he liked butter on his bread," says Bloemendaal. This book served as a guide to prospective Dutch immigrants.

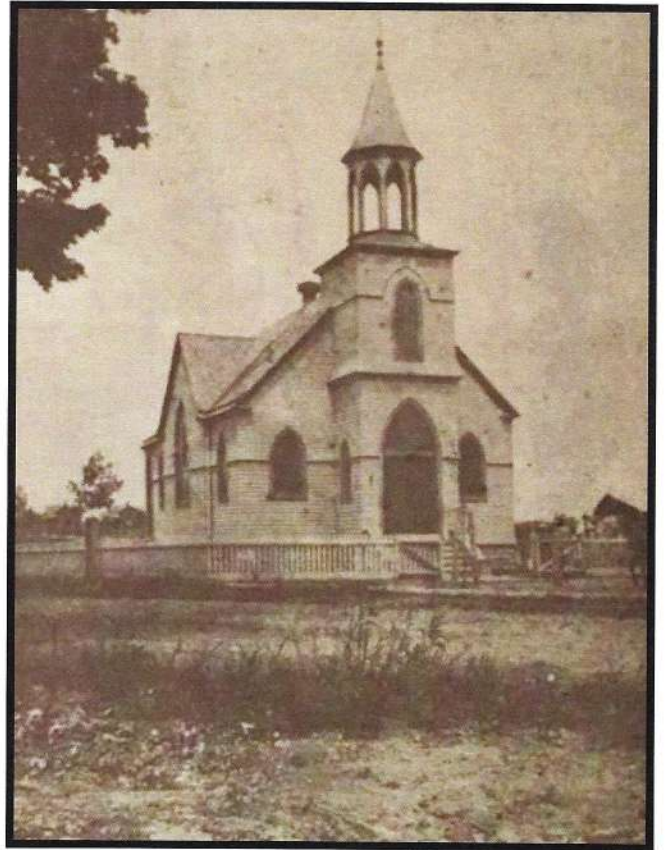
The Dutch people who settled in Western New York were part of several immigrations. Many traveled here by canal boat and decided to stay; others continued their journey west to set up communities in the Midwestern states. The early records of the First Reformed Church show many Dutch names that were to become familiar in Midwestern Reformed Churches.

The Reformed Churches served as the Dutch immigrants' tie to their native culture as they strove to become comfortable with their new American way of life. Many even modified the spelling of their names by dropping spaces and capital letters, mostly because they were often misspelled by others: John B. Pike changed his name from Piek to Pike; van der Linde became Vanderlinde. Services were spoken in Dutch until the late 1920s in the Brighton Reformed Church, when that became a source of discord.

The First Reformed Church in Rochester was started in 1852. The Christian Reformed Church denomination began in 1857. In 1877 the Rochester Christian Reformed Church (RCRC) was founded in the city, at the time one of 32 churches in the denomination. About 40 years ago, a fire destroyed the RCRC and it relocated to Brighton.

The plans to establish the Brighton Reformed Church, 805 Blossom Road, started in 1891 after 55 families elected to separate from the First Reformed, which was at Main and Alexander streets. They wanted a church closer to where they lived so they wouldn't have to walk or take horse and buggy to church. On May 3, 1892, the petition was heard by the Classis, convened in Palmyra, and granted. A committee was appointed and the organization of the new church body was completed by June 9, 1892. Fifty-five men and women became charter members. It is interesting to note that the first Dominie (minister) of the church was elected by women's suffrage, as women were allowed to vote in the church for the first time and they had the greater vote count.

A parishioner (name not found) donated the land for the new chapel on Blossom Road at Arbordale. John B. Pike headed the building committee. They hired the highly-regarded architect, Claude Bragdon, who agreed to design their church for a fee of \$50. Bragdon completed the design, which was reminiscent of the Bragdon-designed Church of the Evangel on Broad Street in Rochester. The new church was completed for \$3100.



Earliest photo of Bragdon-designed Brighton Reformed Church, 1892

Brighton Reformed Church – 1891-2015 (Continued from the previous page)



AN EARLY CONSISTORY

(Circa 1904)

Front Row, left to right: Adrian Hartzen, John B. Pike, Rev. A. Lawrence Betten, Rokus Hollings, William Rowerdink. Back Row: Paul DeBack, John DeHollander, Herman Willink, Isaac DeMallie (?)

Members of Early Consistory, BRC c. 1904



BRIGHTON'S FIFTY YEAR MEMBERS

Nearly Fifteen Hundred Years of Association

Front Row, left to right: Alice Dibble Zonneville, Jeannie Tiersen Minck, Elizabeth Jennejohn Ross, Isaac Van Meene, Maria Heyboer Van Meenen, Elizabeth Bodine Lash, Jacoba Van Riezen Keymel, Elizabeth Herman Buckley. Middle Row: Mamie Zonneville Smith, Nellie Tiersen Menne, Jennie Van Der Broeke DeHollander, Anna Anderson Baar, Isaac VanBortel, Maria Merson DeKoker, Mary Bodine DeWitte, Nettie Bodine Brandt. Back row: Peter Wottie, Cornelius Baart, Helen Hartzen Trost, Beatrice Bronson Baart, Sarah Cambier, Marie Vande Putt Blakley, Cora D.

BRC - 50-year members – Photo taken in 1991

By 1893, the church had 103 members. It continued to serve its members and the community for the next 125 years. In 2014-15, declining membership forced its closing and merger with the congregation of the Trinity Reformed Church.

Trinity Reformed Church – 1886-Present

Trinity Reformed Church has served the Rochester area since 1886, when the English-speaking children of Dutch immigrants formed the Second Reformed Church in downtown Rochester. Two years later the new congregation dedicated its new building on the corner of Scio and Lyndhurst Streets. After many members began migrating to the suburbs after WW II, the congregation purchased property on Landing Road North in Brighton, heralding the move to the former Indian Landing School, in 1953. Over the next 11 years, a \$180,000 building project added a new sanctuary and office wing, remodeled the old school house, and completed the parsonage next door. The new sanctuary was dedicated on Sunday, October 11, 1964. The Schantz pipe organ was completed in 1965. In 1967 the congregation voted to change its name to Trinity Reformed Church. In 1995, the congregation of First Reformed Church merged with Trinity, reuniting the two bodies as one church. In 2015, the congregation of Brighton Reformed Church merged with Trinity.

Sources for all church history articles and photos:

The 100 Year History of The Brighton Reformed Church



The Forty-Fifth Anniversary Book of The Brighton Reformed Church

Trinity Reformed Church website

Sharon Koopmans Bloemendaal

Mary Jo Lanphear

Arlene Vanderlinde

Needlepoint depicting 100-year anniversary of Trinity Reformed Church

John Graham Klinck and the Hollanders

By Mary Jo Lanphear

When the Hollanders came to Brighton in the late 1870s, they settled in the northwest part of the town not far from several successful nurseries. Charles Brown's operation was at the corner of Winton Road and Atlantic Avenue. Thomas Wilson, James LeClare, Stephen Corwin, and John Charlton all operated nurseries nearby. With their native experience in horticulture, the Dutch immigrants were welcomed into the area's booming industry.

A short time before this migration, another Brighton entrepreneur made plans for some acreage he bought in east Brighton.

The Rochester Union & Advertiser of October 23, 1873, reported that John G. Klinck purchased 400 acres of land in Brighton for a colony of Hollanders who were expected to settle there in February of 1874 but the same newspaper on the next day carried the denial by Klinck that he had done so. A December 1870 deed recorded his purchase of 100 acres of land in lots 69 and 4 on the east side of Brighton, an area that in 1902 was occupied by people with the surnames DeWolf, DeRoo, Vanderwall, DeMay, Schambry, Vandemehl, Rowerdink, Dahrens, and DeCook living on Landing Road, Rich's Dugway, and Klink Road.

Why he denied to the local press his plans to settle Dutch immigrants on his land we will never know. Six weeks after the newspaper denial, on December 5, 1873, Klinck, who lived on Monroe Avenue at the end of Culver Road, went next door to check on the progress of the demolition of a brick building. Dissatisfied with the work, he began removing the bricks himself, causing a wall to collapse on top of him. He died later that day. After his funeral at Brick Church he was buried at Mount Hope Cemetery.

John G. Klinck was born in 1820 in Smithfield, Madison County, New York. He moved to Rochester as a young man and in 1840 married Laura Bowen, daughter of Dr. Ebenezer Bowen, the Brighton town clerk. His post-Civil War career was in real estate development.

The Hagamans of Amsterdam, Brooklyn, Watervliet and Brighton

By Mary Jo Lanphear

John Hagaman, born in 1776, traveled here from Watervliet about 1815 with his wife, Clarinthia Wooster, their daughter and five sons. Clarinthia died in 1816 shortly after giving birth to their son, David. John then married Thirza, the widow of Daniel Hedges of Henrietta, before his purchase of lot #45 in Brighton in 1824. After several years in a log cabin on the northeast corner of Highland and Clinton Avenues, John built a large brick house across the street in the Dutch style, the house having two front doors that opened directly into the two principal rooms of the house. The door on the east was the entry into the more formal, visitors' parlor; the door on the west was the door to the family's room. Almost two hundred years after the Hagamans' migration from Amsterdam, Holland, to Brooklyn, New York, John Hagaman harkened back to his roots when choosing a design for his house.

The Hagamans and the Orringh Stone family are intertwined by the 1835 marriage of John's second son, Charles, to Harriet Stone, Orringh's daughter. In 1820, Orringh Stone took as his third wife, Lovina Wells Riley, whose son, Justin Riley, married John Hagaman's only daughter, Abigail, in the same year.

Charles Hagaman died when he was forty-two years old, leaving Harriet to care for their four daughters as well as Charles' brothers John and Abraham in the Highland Avenue house.

Why the Dutch Came to the Landing

By Mary Jo Lanphear



In 1721 William Burnett, English governor of New York, commissioned Peter Schuyler Jr. and eight other Dutch volunteers from Albany to establish a fort and trading post at the strategic Indian Landing.

In 1938, the WPA under President Roosevelt built what someone considered a replica of the original Fort Schuyler. According to A. Emerson Babcock the original trading post was "a long rectangular building." Photos courtesy of Ron Richardson



Brighton uses "Fort Schuyler" on logos

The presence of Captain Peter Schuyler at the Irondequoit Landing in 1721 was the direct result of the policies of the English governor of the Colony of New York, William Burnett.

Burnett was born in The Hague, leading city of the Dutch Republic, to English parents who held responsible positions in the court of William and Mary. His education brought him into contact with Isaac Newton and a young Benjamin Franklin. His first wife, Mary Stanhope, died in 1817. His second wife was Anna Maria Van Horne, a relative of Robert Livingston.

Burnett was appointed governor of New York in 1720. He was determined to strengthen the position of the colony on the frontier and expand its relation with the Iroquois who then controlled most of what is now upstate New York.

In 1701 the native people had made peace with the French in Canada, and as a result a lively trade was taking place between New York merchants in Albany and French merchants in Montreal. English goods were sold to French traders who bartered them for furs with the Iroquois. Burnett altered this pattern by directing the trade through Iroquois land instead of through Montreal, thus ending the Albany-Montreal trade.

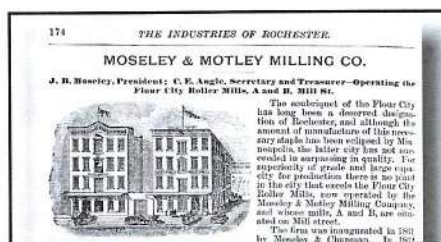
To ascertain how well this policy was working, in October of 1721 he sent Peter Schuyler and his band of Dutch New Yorkers to the Landing, a place well known by traders. They constructed a log shelter near the creek in order to be accessible to visitors and to observe the trade at the Landing. Assured that English-Iroquois commerce was succeeding, the group returned to Albany in September of 1722.

In the long run, however, Burnett's trade policy was unsuccessful and when political rivals became members of the Assembly, they were successful in getting the trade ban overturned in 1726.

Mary Jo Lanphear is the Town of Brighton Historian

Often the collectors of miniature windmills were of Dutch descent. Not so Margaret Woodbury Strong and her mother, Alice Motley Woodbury. Both the Motleys and the Woodburys were of English stock. But the Motleys were millers, indeed the most prominent millers in town when Rochester was the Flour City. Moseley and Motley owned the Frankfort Mills,

The Woodbury/Strong Affinity for Windmills



and Frankfort was at the Great Falls of the Genesee so the mill was probably powered by water rather than wind. Alice Motley Woodbury's sister Maude Motley (she was Margaret's aunt) was an historian who wrote "The Romance of Milling" article for the Historical Society series. All five Motley sisters were collectors of small objects and all probably had bookplates. As the only child of older parents Margaret traveled the world with a little bag in which to collect small souvenirs. Hence her collection of windmills began early and grew all of her life.

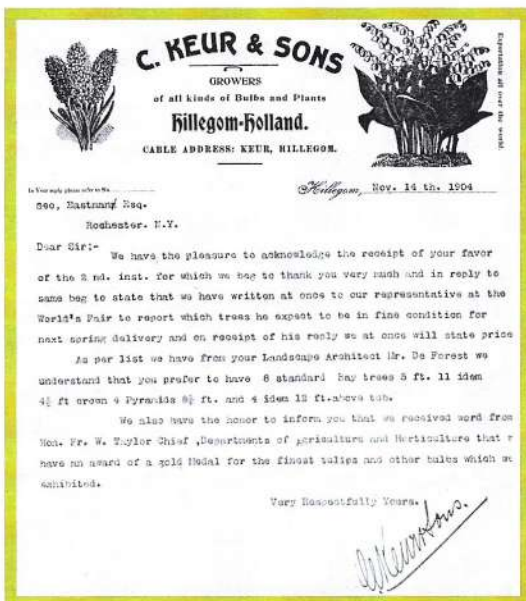
George Eastman and his Dutch Connection Through Art and Flowers

By Elizabeth Brayer



The only known picture of Eastman and his bike was taken in 1890 in the USA. His bicycle trips in Europe occurred later in the 1890s

In search of establishing Kodak as an international company during the 1890s, George Eastman cycled through the bulb fields of Holland, the northwest province of the Netherlands. On the same trips he visited European museums and became acquainted with the famous artists of the past, such as the Dutch Franz Hals and Rembrandt, the Flemish van Dyck, and the Italian Tintoretto. These were the artists nineteenth century American millionaires hung on their walls. Back home, Eastman, who would not become a millionaire until 1898 when he recapitalized Kodak in London, financial and photographic capital of the world, nevertheless collected reproductions of these artists. A decade later he would begin to buy and display the only Old Master collection of art ever to come to Rochester. At the same time he began an annual order for Dutch bulbs from the bulb fields he had biked through in 1895 and 1896.

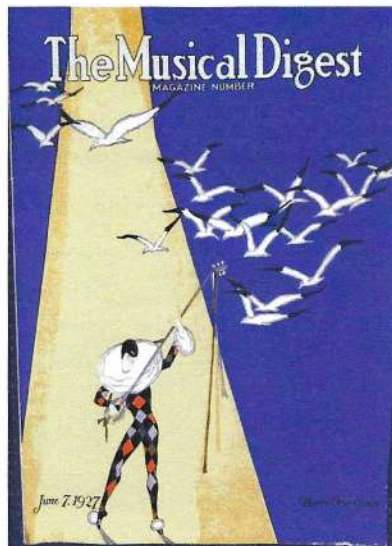


A typical Eastman order from a Dutch grower includes bay trees for his new house in 1904 as per landscape architect Alling de Forest and thousands of tulips and other bulbs.

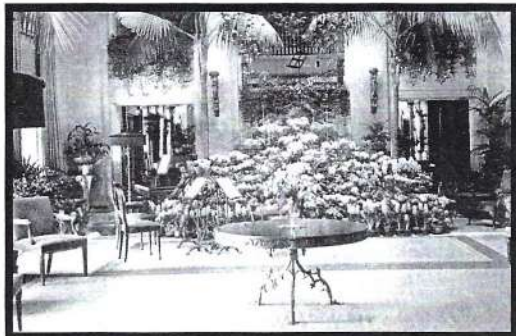


Charles Gruppe, Dutch Scene near Leyden,

In 1892, when Eastman and his mother lived in a rented house on Arnold Park, he traded a camera for this Dutch Scene near Leyden, 1892, a watercolor by the Rochester artist Charles Gruppe.



In 1927 Musical Digest published a series on the music rooms of "men of large affairs [statesmen, scientists, bankers, captains of industry, etc.] who are music devotees." Eastman's conservatory was always full of Dutch flowers.



In search of George Eastman and his Dutch Connection Ninety Years Later in 1985



Fietspaden (bike paths) and canals wind through the bulb fields as the biker/journalist rests.

In 1985 a quartet of bikers that included journalist and biographer Elizabeth Brayer biked through the same bulb fields that GE had visited ninety years earlier. Special fietspaden (bicycle paths) line the canals that go through the bulb fields. The 1985 photos are in black and white because newspapers then were black and white.



Left: Fellow travelers examine blooms



7 million bulbs bloom annually at Keukenhoff



1985 postcard of the bulb fields of Hillegom Holland: Hillegom is a town and municipality in the western Netherlands, in the province of South Holland. Eastman ordered his bulbs each year from Hillegom and other bulb fields in the Netherlands.



Amsterdam housing is tight: people live in 17th century town-houses or on house-boats or as squatters in tents.



1985 was the 40th anniversary of liberation from Nazi rule in Holland and Denmark. Queen Margrethe II and her consort celebrate at the cathedral for photographers.



George Eastman and the Dutch Connection through Old Master Art

By Elizabeth Brayer



Jacopo Tintoretto
(c.1518-1594)



Frans Hals (1582/83-1666)



Rembrandt van Rijn
(1606-1669)



Anthony van Dyck
(1599-1641)

With the building of Eastman House, 1902-1905, George Eastman switched from buying reproductions of famous paintings to originals, and this included contemporary Dutch landscapes, genre scenes, prints, old master character portraits, and a seascape from the golden age of Dutch and Flemish art. If there is a theme to the Eastman collection, it might be called the Heirs of Titian and Corot. The heirs of Titian, first represented by his most talented student, Tintoretto, account for one third of the paintings and are the most prominent.

Venetians Titian and Tintoretto anticipate the psychological penetration of the Flemish master van Dyck and the Baroque Dutch masters Hals and Rembrandt. Tintoretto's dramatic power, spiritual vision, and glowing Venetian colors—deep golds, reds and greens—are used to describe the stern grandeur of this senator. From Italy, the character portrait moved to 17th century Flanders and Holland, then to 18th century England where portraiture became a national industry.

By 1930 George Eastman had these heirs of Titian in chronological progression from the time the visitor entered the front hall where the Tintoretto hung, moved to the living room where he could see the Rembrandt, Hals, and van Dyck, then to the Billiard Room and side hall for the 18th century portraits. Remarkably, Memorial Art Gallery visitors can view Eastman's old masters today in the same progression of influences. Tintoretto is first in the Renaissance Room, then the Dutch and Flemish masters in the Baroque Room, and the British portraits in the 18th century gallery. It's Eastman's collection that makes 18th century British portraiture one of the major strengths of the MAG collection.

Moving from the pious Catholic Anthony van Dyck to Calvinist Holland, 17th century Dutch painting represented the secularization and humanization of art after four centuries. This new art, from which 1000 years of religious iconography has been purged, dovetails with Eastman's humanistic views and beliefs.

Frans Hals (1580-1666), one of the great realist painters of the western tradition, and 20 years van Dyck's senior, makes portraiture an art of acute psychological perception as well as a kind of comic genre. There is a new relaxed relationship between the portraitist and his subject and a new illusion of life. We take cues from the subject's expression as if we were face to face with him. He seems about to speak to us. Hals' genius lies in the capture of minute expressional movements. This kind of intimate confrontation had not been seen before in painting. Eastman's love of Hals may have something to do with the fact that Hals' dashing alla prima brushwork captured the instantaneous moment. Guess who captured the instantaneous moment in photography? Hals produced snapshots. People smile in snapshots. Before Hals, people didn't smile or laugh in paintings. Before Eastman, people didn't smile in photographs.

Josephine Dickman, Eastman's good friend and art advisor, encouraged Eastman's cultural instincts by accompanying him to see the Henry Clay Frick collection in New York and the Widener collection in Philadelphia.

The Hals was the second one that Eastman owned. He had purchased a small Hals portrait along with the van Dyck and Bronzino in 1913.

A daughter of Frank Babbott, Eastman's oldest friend and also an art advisor, initially spotted the present Hals. In 1916 she saw this larger Hals of a magistrate in a black gown and tall hat. "Mr. Eastman has to have that," Mattie Babbott said. So he bought it. The Babbott children actually had more influence with Eastman than their father did.

George Eastman's Dutch Landscapes, Frames, and Tulips

Seascape by van de Cappelle,
an Eastman favorite

Like George Eastman, Jan van de Cappelle (ca.1624-1679) was a self-taught artist and a self-invented merchant with a large and important art collection—200 paintings, 6000 drawings.

This meticulously constructed marine scene from the Golden Age of Dutch painting with its subtle color harmonies and sense of motionless quiet reflects the wealth and power engendered by Holland's naval superiority. A perfect painting for Eastman, acquired from Knoedler's in 1924 to replace the Turner seascape which he returned to the dealer.

Jan van de Cappelle was also notable as an industrialist and art collector. He is "now considered the outstanding marine painter of 17th century Holland."

From Wikipedia



Jan van de Cappelle, Off the Dutch Coast

Generally, Eastman preferred realism to impressionism because of its psychological proximity to photography. He regularly lectured visiting art dealers such as Rene de Gimpel about the values of realism. Eastman thought the waves in the Turner painting simply did not represent waves as recorded photographically. Gimpel, whose main value to us is his insight into Eastman's collecting habits, thought about this and recorded in his diary: "OH SHADE OF TURNER, DID YOU SHUDDER WHEN THE EMPEROR OF PHOTOGRAPHY SPOKE THUS?"

Turner replaced by Dutch
seascape



Rockets and Blue Lights

Ten years before he acquired the van de Cappelle, Eastman had purchased a proto-impressionist Joseph Mallard William Turner seascape: *Rockets and Blue Lights*. Shortly after the van de Cappelle entered the collection, Eastman dispatched *Rockets and Blue Lights* back to a dealer. Today you can see it at the The Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The Clarks loved it even if Eastman didn't.



The Franz Hals painting in the Eastman collection remains in the 19th century frame that Eastman had it in as it hangs in the Baroque room of the Memorial Art Gallery. The Rembrandt, however, has been reframed in a correct 17th century manner, perhaps after its theft and return in 1968.

Photos by Lisa Dossenbach Kleman



Next to the Hals at the MAG is another 17th-century Dutch portrait in the correct 17th-century frame. Photo by Elizabeth Brayer

The frames on all of Eastman's paintings were those typically used on late 19th and early 20th century paintings. This was true whether the painting was 17th century, 18th century, or 19th century. Matching a period frame to the century when a painting was made was not a priority for dealers, curators, scholars, or clients. Today, all pay more attention to the right frame for the right painting.



The Eastman House living room in 1912 had old masters on the fireplace wall and contemporary landscapes elsewhere



Tulips were grown in the West Garden of the George Eastman House during Eastman's lifetime but not beyond.



Tulips everywhere in the gardens of the George Eastman House when Katharine and Barbara Whipple visited in the 1920s.



Beaumont Newhall and Mayor Thomas Ryan examine the stolen Rembrandt after the FBI returned it in 1968

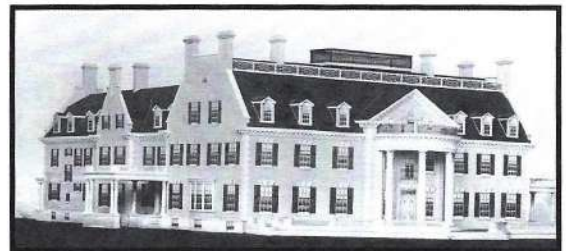
George Eastman and the Dutch Connection through Contemporary Dutch Landscape Paintings



Arnold Park where the prints hung



Soule house where the Eastmans lived 1895-1905 with mostly contemporary art, some reproductions, flowers in boxes and the earliest Dutch bulb orders.



Model for George Eastman House constructed at Camera Works. Old Masters collected and hung here.



Jacob Maris, City by the River



Anton Mauve, Sheep in Winter Landscape,



Anton Mauve, Winter in Holland



Jacob Maris, Close of Day



Pieter Stortenbeker, Dutch, 1828-1898, Cows in a landscape



Jacob Maris, At Dordrecht



Josef Israels, Old Woman and Dog

Many museums once were filled with 19th century outdoor paintings, but when that school and period went out of fashion, these museums got rid of them. Now that they are back in fashion, these same museums are paying big bucks to refurbish their 19th century rooms while Rochester can just bring out its Eastman collection.

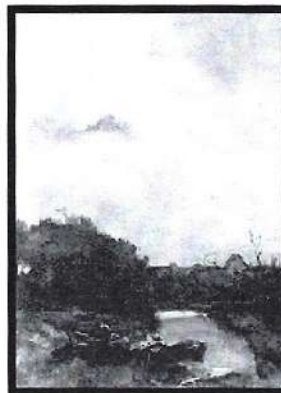
In 1949, when the George Eastman House was transferred from a UR president's residence to a museum, the art collection spent the year at the MAG



Albert Neuhuys, Dutch, 1844-1914, Bread and Butter, 1906,



Bernardus-Johannes Blommers, Dutch, 1845-1914, The Butterfly,



Above: Jacob Maris, Suburbs of the Hague, Right: Josef Israels, 1824-1911, Sewing at the Window



Dutch Presence in America through Art

By Arlene Vanderlinde

Nineteenth century art historians theorized that 17th century Golden Age Dutch art represented democracy and republican ideals, putting it on a par with art of the Italian Renaissance, which had held supremacy with collectors until that time. There was a clear demonstration of the principles of liberty and equality at work in the old Dutch republic. The Dutch had freed themselves from the tyranny of Spanish rule and embraced freedom of religion and self-government. Dutch artists were painting the broad realm of human endeavor and environment where historic, mythological and religious subjects had been the norm in the rest of Europe. These same principles also suited the American ideals and political concerns of the time.

The success of the old Dutch masters stemmed from their inspiration of art for and by the people: Rembrandt, the greatest of the Dutch masters, was the son of a miller and painted the common people, Jan Steen's father was a brewer, Hals' father was a merchant. Their paintings reflected the values of an affluent middle class, and many 19th-century Americans identified with their work.

The second half of the 19th Century brought about a renewed interest in the 17th Century Golden Age of Dutch art. During this time, a group of painters based in The Hague set out to restore Dutch art to its former glory. Like the old masters, they painted the common Dutch people and the landscape around them. Claude Monet was known to paint in Holland from about 1870. In the 1880s he was still producing paintings of typical Dutch scenes that graced the walls of homes and galleries throughout Europe and America. John Singer Sargent traveled to the Netherlands in 1880 and produced several paintings. Many other artists became famous throughout Europe, but it was British and American collectors who gave them the greatest exposure and financial support. They understood that these contemporary works revealed the same virtues as the earlier masters. Several artists from Rochester, such as Gruppé and Emma Lampert, lived and worked in the Netherlands and studied painting alongside the modern Dutch masters.

Between 1897 and 1913, Rochester artist, Charles P. Gruppé lived in the Netherlands, where he painted with The Hague School of art and acted as a dealer for Dutch painters in the US. He, his wife Helen and their children returned permanently to America in 1913 ahead of World War I. Charles Gruppé spent several summers in Laren painting landscapes, animals, domestic themes and villages. Gruppé brought back paintings from his fellow artists to exhibit in his studio and have published in the Rochester newspaper. The Queen of the Netherlands was a patron of his work.



Above: Charles Paul Gruppé (American, 1860-1940) Painting, title, source, and date unknown;



Portrait of Charles Gruppé by Thomas Eakins



Photo of Emma Lampert Cooper in her Paris studio



Emma Lampert Cooper, "The Breadwinner", received an award at the Columbian Exposition of 1893. It is part of the George Eastman Collection of the University of Rochester

Emma Lampert, a founder of the Rochester Art Club, was also drawn to Laren, along with many other female artists of the time, because this community provided a nurturing environment for these women painters. While there, she painted and collected the art of her colleagues. She also brought classes of art students to the Netherlands to study the old masters and learn to paint Dutch pictures on sight. In 1890, she brought back the works of many Hague artists for an exhibition to be held in Rochester. Both Lampert and Gruppé did much to promote the work of the contemporary artists painting in the Dutch mode. Residents of Rochester had plenty of opportunity to see the work of these artists. Rochester artist George Herdle brought many students to the Netherlands and conducted painting classes there.

George Herdle was a Rochester artist who loved to paint the Erie Canal as it wended its way through Brighton.

His working method was to sketch a scene on the spot, then do a finished painting in the studio.

Herdle was for years the president of the Rochester Art Club, a group founded in 1875 that engaged in outdoor sketching and painting excursions.

From 1915 until his untimely death in 1922, Herdle was the founding director of the Memorial Art Gallery.

The elliptical logo Historic Brighton uses for its newsletter, stationery, and website is a detail of one of Herdle's canal paintings and is used with the

permission of the Memorial Art Gallery. The Canal Boat was painted ca. 1915 and is believed to represent a scene along the Erie Canal. In 1899 Herdle, fellow Rochester artist Charles Gruppe, and their families, left for two years in Europe. Herdle studied in Paris, Amsterdam, and Düsseldorf, and painted in the fishing village of Katwijk aan Zee. In Holland, Herdle painted cows to exchange with farmers for milk for his daughter Gertrude, born in 1896. Gertrude would become the gallery's second director, 1922 to 1962..



George Eastman was an avid collector of both the early Dutch masters and the contemporary Dutch work. Through agents in New York City, Eastman purchased paintings by Rembrandt, Hals, Steen and others. Today, the originals are stored in the Memorial Art Gallery and copies grace the walls of the George Eastman Museum. The majority of his art collection was Dutch scenes from the contemporary Dutch, French and American artists. Charles Gruppé once tried to give Eastman a watercolor painting, but his gift was refused! Later, Eastman purchased several of his works and those of Emma Lampert. Enjoy Elizabeth Brayer's article in this publication about his vast collection.

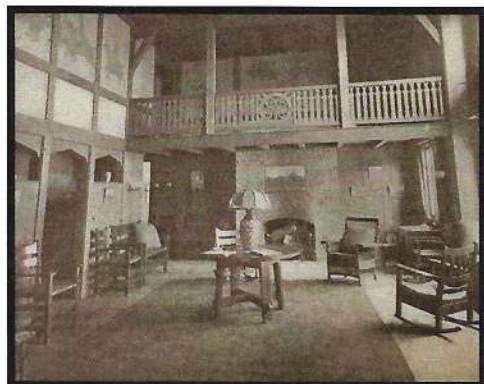
According to Annette Stott, author of *Holland Mania*, the excellent American market for Dutch pictures attracted many artists for purely economic reasons. For example, the Reverend James Hogarth Dennis, a Rochester based Episcopal priest, allegedly could not make a living in the church and began making long sojourns to the Netherlands where he produced small paintings to sell when he returned to Rochester. Rev. Dennis was one of hundreds of Americans and Europeans who traveled to the Netherlands and joined artist colonies in towns like Volendam and Laren, both located in North Holland, and Katwijk and Rijsoord in South Holland. They produced pictures using typical and quaint Dutch themes and brought them to the American market and European markets. No examples of Rev. Dennis' paintings were available for this article.

George Eastman was just one of many collectors of Dutch paintings in Rochester during this time. Rochester had a large affluent middle class and they were ready to fill their homes with the works of Gruppé, Lampert, Poggenbeek, Basert, Blommers, and others. The Rundel and Powers Galleries held frequent exhibits that resulted in huge sales for these artists. The Memorial Art Gallery held exhibits using contemporary Dutch paintings from local collections, such as Eastman and Mrs. Charles Du Puy. Margaret Woodbury Strong collected anything and everything with a windmill on it. The Strong Museum of Play has archived her vast collection and has begun deaccessioning it because it no longer is part of their mission.

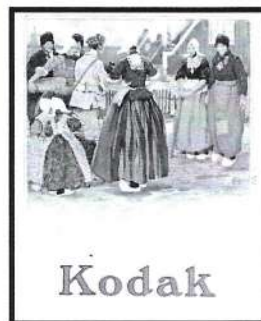
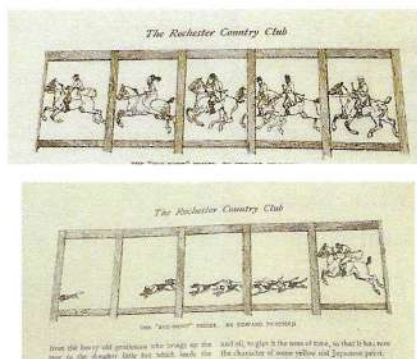
The World's Columbian Exposition of 1893 also greatly enhanced the reputation of the contemporary Dutch masters. 332 works of art, housed in the Dutch House Pavilion, were seen by the millions of fairgoers. Emma Lampert's "The Breadwinner" received honors at this event.

Artist-illustrator, Edward Penfield (1866-1925), a Brooklyn native, spent a great deal of time painting in Volendam. Penfield was considered the finest and most successful illustrator of his time, lending his art to the covers of *Harper's Bazaar*, *Harper's Weekly*, *Colliers* magazine, and countless advertisements, posters and picture books. His technique of using flat local color and clear concise composition was unique to Volendam. Of local

interest is the Edward Penfield mural of a hunt scene located in the Country Club of Rochester. In 1902, architect Claude Bragdon designed the clubhouse and commissioned the wildly popular artist to paint a whimsical hunt scene. The Bragdon-designed clubhouse was torn down in 1970, but a recreated version of this charming painting remains in the current clubhouse.



*Assembly Hall of 1902 Rochester Country Club
Edward Penfield Hunt Club drawings*



Edward Penfield Kodak ads



The "Holland Mania" movement died a quiet death in the 1920s. Paintings, prints, and photographs of the Netherlands were taken off the walls of homes and museums and relegated to attics, basements, and storage. Costumes and souvenirs were no longer valued by their owners and history reverted to the theory dominated by England. But this brief period in which the United States saw itself through a Dutch lens can provide insight into Americans' continuing efforts to re-establish the Dutch presence in history and to construct a national image based on ethnic heritage.

The New Netherland Institute, based in Albany, has been working hard to bring the vast history of the Dutch-American experience to the public once again. Scholars have been working on translating early papers to reconstruct this important history of a people who had such a profound influence. Visit their website www.newnetherlandinstitute.org to learn more about their important work.



Gruppe painting, A Quiet October Afternoon, ca. 1900



This Gruppen painting, Dutch Harbor Scene, hangs in Cutler Union

The Dutch Influence in America (Continued from the first page)

er's Nursery and Van Bortle's Market served the community, as did many other Dutch-owned businesses; Dutch traders came to the Indian Landing area before the French and English. We had to ask why this important part of our local history has been left out of the school curriculum, even at Indian Landing School with its close proximity to this rich Dutch story.

The journey continued with a phone call to the New Netherland Institute in Albany in March for information. NNI houses the New Netherland Research Center, which for more than 40 years, under the guidance of Dr. Charles Gehring, has been translating the more than 12,000 historical Dutch documents that had been damaged in the 1911 fire in the State Capitol building. Because NNI's Board was thinking about bringing their summer symposium out of the Capital District for the first time, and because Historic Brighton was in the process of bringing its own Dutch history to light, they selected Rochester for the two-day event. "Digging for Our Dutch Roots" was successfully presented June 24-25. Russell Shorto, best-selling author of *THE ISLAND AT THE CENTER OF THE WORLD* and *AMSTERDAM*, was the keynote speaker. Several scholars from NNI brought fascinating information and rich images to the audience. Peter Evans, Wayne County Historian, and Liz Albright, Town of Ontario Historian, brought a delightful story of a three-generation Dutch family from their region. Historic Brighton was proud to be the local host of this amazing event.

The story of the Dutch people is unique, but certainly related to all other nationalities who emigrated to America to seek a better life. All immigrants bring a strong pride for their homelands, their traditions, and beliefs with them. This issue of the Historic Brighton News and Journal will explore the history and the experience of the Dutch people locally, in New York State, and beyond. Of course, it is not possible to tell the whole story and we are hoping that this issue will open up more conversation about the people and their contributions. If you have information you would like to share, please contact us at info@historicbrighton.com.

Then there's the phenomenon known as Holland Mania. We found that there was a tremendous interest in all things Dutch in America from 1880-1920. Rochester was a leader in bringing the art and history of the Netherlands to light during this period. Rochester artist George Herdle painted the canal scene that Historic Brighton uses as its logo. We believed this painting de-



George Herdle painting in private collection

picted one of Brighton's Erie Canal locks. Now we must question whether it was actually painted in the Netherlands because he spent a great deal of time there painting the countryside of Holland and other provinces in the Netherlands.

It is important to define Holland, the Netherlands, and Dutch. In Old English Dutch simply meant "people or nation." (This also explains why Germany is called Deutschland in German.) Over time, English-speaking people used the word Dutch to describe people from both the Netherlands and Germany.

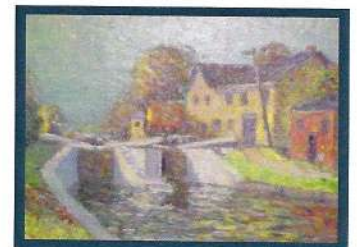
In the nineteenth and early twentieth centuries, people from the Netherlands referred to themselves as "Hollanders." Persons born in the Netherlands are of Dutch nationality and are referred to as Dutch. Holland actually refers to two provinces within the Netherlands; North Holland and South Holland. The largest cities in these two provinces are Amsterdam, the capitol of the Dutch Republic, and Rotterdam.

Rochester's Reformed Churches were still performing services in the Dutch language until the second decade of the 20th century. There were over 5000 "Hollanders" living in the Rochester area in 1900 and 1500 in the town of Brighton.

The "real" Lock at Brighton

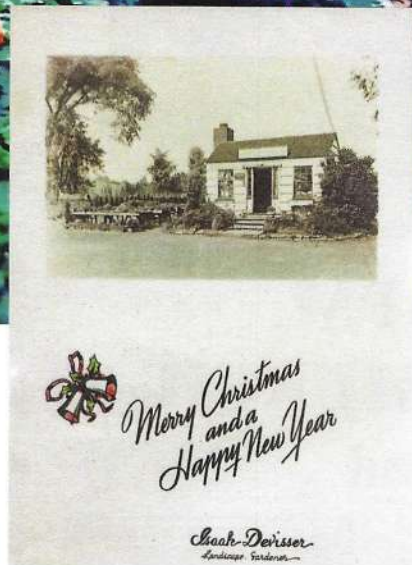
Isabel Herdle remembers her father George rushing home one day, but instead of staying for lunch, he grabbed his paints and went off with the words:

"I've just heard they are going to tear down the picturesque buildings by *The Lock at Brighton* on the canal. I have to paint them first!" And so he did.





The DeVisser family founded its Nurseries on Landing Rd. North in 1940. Seen upper left is Isaak DeVisser in his greenhouse that came to him from the grounds of Eastman's house at 1050 East Ave. Upper right: a Faasen's Black Norway Maple he planted on Schoolhouse Lane in 1964 and lower right, a Faasen's Black Maple tree in summer. Lower left is Isaak Devisser's Christmas card.



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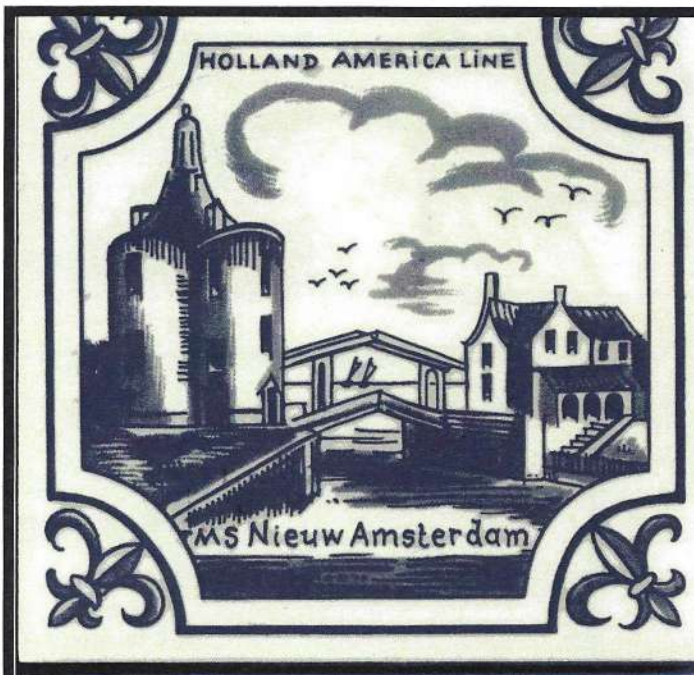
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A souvenir of Holland mania

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THE FORGOTTEN LEGACY OF A PEOPLE AND THEIR
CONTRIBUTIONS TO OUR LOCAL CULTURE



Presented by Arlene Vanderlinde

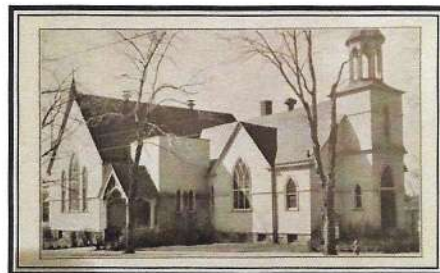
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For underwriting the publication of this issue of

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We thank Grinnell's Restaurant for their continued membership and support.

Dutch Immigration and Settlements West of New Netherland

Timeline

- 1667 Dutch traders begin venturing further west into the wilderness. (A journal of Albany fur trader Wentworth Greenlaigh described the location of the village of Totiakton which was near the present Rochester Junction in the township of Mendon.)
- 1720 The Dutch Reformed Church begins to grow steadily and quietly in America, but is controlled by the Classis of Amsterdam in the Netherlands. All pastors must be educated and ordained in Holland. All services were delivered in the Dutch language.
- 1721 A contingent of Dutch New Yorkers, led by Captain Peter Schuyler, spend a year at the Indian Landing at the behest of the English Governor of the Colony of New York, William Burnett.
- 1747 Formation of the Coetus (see-tus) – an association of American churches of the Dutch Reformed faith.
- 1764 Introduction of many Reformed churches conducting their services in English.
- 1772 Church now known as The Reformed Church of America.
- 1775 American Revolution begins and many battles are fought in New York and New Jersey. Church Buildings are taken over or destroyed by the invading British army. Church life is suspended During this time.
- 1775 The westward migration of Dutch settlers begins during the Revolutionary War years.
- 1792 Leisje Mabee Stone (1766-1814), daughter of Dutch-born pioneer Jacobus Mabee (Mabie or Maybee), marries Orringh Stone (1766-1839). Their home on what is now East Avenue is the oldest still extant structure in Monroe County. Today it is the Stone-Tolan House Museum of The Landmark Society of Western New York. There are traces of Dutch influence in the architectural details on the 1805 Federal style addition.
- 1797 John Tryon, a judge from Columbia County, NY buys land north of the Indian Landing for Development. This first settlement becomes known as The City of Tryon. By 1833 the city was gone.
- 1802 The village of Batavia, New York is founded by Joseph Ellicott, agent of the Holland Land Company. Batavia is named for the short-lived Batavian Republic (1795-1806). The Netherlands was known as the Batavian Republic during the French rule of Napoleon.
- 1816 Second Reformed Church of America is formed.
- 1823 The Erie Canal is completed through Rochester and included the Brighton Village, signaling a great period of rapid growth.
- 1827 Dutch names appear in the 1827 Rochester Directory: Viele Kierulff, grocer, Carroll Street; John Rynhart and Samuel Van Slyck, carpenters, Buffalo Street; Joseph and Samuel Van Schuyler, coopers, Washington Street; George Van Ness, wheelwright, Clinton Street; John Van Order, laborer, Market Street.
- 1838 Jan Cappon settles in Pultneyville. He writes to his friends in his hometown of Kadzant Holland and encourages them to come to “this promising place.”
- 1840 Kadzant, Holland immigration of 1840-1845 brings more than 150 “Hollanders” to the rich farmlands of the East Williamson area and along the Ridge Road. The travel by ship to America, up the Hudson River to Albany and then come to Lyons and Rochester on the Erie Canal.
- 1872 The “Second Dutch Immigration” largely establishes itself in Michigan and Iowa.

- 1873** *The Union & Advertiser* of October 23, 1873 carries a small news item of an “expensive sale of real estate.” J. G. Klinck, acting as an agent for a colony of Hollanders, purchases acreage along the historic Landing Road, near the lost city of Tryon. For the price of \$30,000 the farms of Aurelia Crittenden, T. A. Crittenden, Philip Myers, Samuel Pike, and Warren White, are acquired for “some immigrants.”
- “How many persons comprise this colony of Hollanders we have not learned, but they are evidently provided with the shining dollars” The article went on to say that the first group of Hollanders was expected in 1874.
- 1890** The Dutch population in Brighton reaches 1511.
Total Rochester area Dutch population exceeds 5000.
- 1890** Rev. Peter DeBruyn, pastor of the First Reformed Church of Rochester begins the process to build a church in Brighton.
Church Elders, John B. Pike (builder), A.W. Hopeman (builder), J. Van Houten and a Mr. Pacaud select the lot which has been offered by two generous land speculators named Doyle and Hirshberger.
- 1891** The new architectural firm of Gordon, Bragdon & Orchard (1891-1895) is selected by the building committee consisting of Hopeman, Pike, Edw. De Jong, and J. Van Doorn.
(Claude Bragdon had recently designed the Church of the Evangel on Broad Street in Rochester [still extant] The new church is to be almost identical to that design.)
- July 4, 1891** the cornerstone is laid for the new church.
- November 15, 1891** the First Reformed Dutch Church of Brighton (or Brighton Reformed Church) dedicates its new chapel located at 219 Arbordale Avenue at Blossom Road built at a cost of \$3131.34, which included \$9 for coal and a \$50 architectural fee!
- 1892** Reverend John Van Westenburg of Pultneyville, a graduate of Hope College, is appointed minister by the local Classis. He serves until 1896. (A Classis is a group of churches within a geological area.)
- There are 55 charter members, including some names that are familiar today; Van Bortel, Zonneville, De Mallie, Vanderlinde, De Roo, De Cook, to name a few. Most of these charter members transfer from the First Reformed Church.
- Services continue to be presented in the Dutch language.
- 1895** Eastman Kodak founder George Eastman travels to the Netherlands and bikes throughout the countryside. Following this trip, he begins placing annual orders for thousands of Dutch bulbs. He also begins collecting the work of the old Dutch Masters, including Rembrandt, Van Dyke, and Hals (It was the only Old Masters collection in Rochester. These paintings are currently housed at the Memorial Art Gallery while copies hang in the George Eastman Museum.)
- 1896** Large new brick section is added to the Brighton Reformed Church to serve its growing congregation.
- 1927** After 17 years of debate and indecision, the Brighton Reformed church begins having their services delivered in English.
- The Dutch and other Europeans immigrants had to deal with the very difficult adjustment to “American ways.” They loved their old ways and traditions and wanted to hang on to them. On the other hand, they wanted to become part of their new community.
- 1953** Trinity Reformed Church congregation moved to the Old Indian Landing School building on North Landing Road.
- 1964** Trinity Reformed Church dedicated their new church located next door at 909 North Landing Rd.
- 2014** Remaining members of the Brighton Reformed Church vote to merge with the Trinity Reformed Church, ending its 123-year history.
- 2016** Historic Brighton hosts a two-day symposium on Dutch history in New York State by the New Netherland Institute.