

**500 YEARS AT OUDE DELFT 229/231  
AN EVOLUTION OF TIME AND SPACE UNTANGLED**



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**ABSTRACT**

This thesis investigates the architectural and social evolution of two interconnected canal houses—Oude Delft 229 and 231—in Delft’s historic city centre. Drawing from archival research, building analysis, and existing literature, the study reconstructs five centuries of transformation, revealing how changes in ownership, use, and urban policy left visible and spatial traces. What began as a personal curiosity developed into a broader inquiry into how canal houses reflect the layered socio-economic history of the city. The research situates the case study within Delft’s urban development, from the 1536 city fire and the Dutch Golden Age to 19th-century industrialization and the rise of TU Delft. Using a reverse chronological method, the thesis uncovers how successive residents—merchants, Catholic elites, industrial entrepreneurs, and students—shaped and reshaped the building. Ultimately, the project demonstrates how a single house can function as a living archive, offering insight into the interplay between space, memory, and social change over time.

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## INTRODUCTION

### 1.1. Objects of study

For almost four years, I have lived at Oude Delft 229/231, a spacious yet ramshackle student house overlooking the city's oldest canal. With its ten large rooms connected by crooked staircases, mismatched doorframes, and oddly shifting floor heights, the house can feel like a patchwork of centuries. As a resident, I've often found myself wondering: what did this building once look like? Who lived here before us, and how have their lives left marks—visible or hidden—on the walls that now surround me?

What many current residents do not realize is that this house was once not one but three separate buildings: two facing the canal and a third tucked away along the Bagijnesteeg. Over time, they were gradually joined, reconfigured, and repurposed. Even today, subtle details still hint at this layered history: a height difference in the floor where two foundations meet, windows of different styles and sizes, or a façade whose cornice quietly betrays an 18th-century renovation. The building bears the traces of those who have shaped it—merchants, regents, Catholic families, students—each leaving behind physical and social imprints.

This curiosity became the starting point for a deeper investigation. What began as a personal fascination with my own home evolved into a broader historical inquiry. Online sources had dated the building to the early 19th century, but archival research quickly revealed a far older history—one that reaches back to at least 1543. Using a combination of building analysis, archival documents, and literature, I set out to reconstruct how Oude Delft 229 and 231 developed over time, and how this reflects broader shifts in the city of Delft itself.

The aim of this thesis is therefore twofold: to reconstruct the architectural and social evolution of these two canal houses, and to use their histories as a lens through which to view five centuries of urban change. In

doing so, the research engages with broader themes: how buildings act as records of social hierarchy, religious identity, and economic transition; how ownership and use do not always align; and how layers of adaptation speak to both personal needs and wider policy changes.

This introduction leads into a historical and architectural overview of Delft, situating the houses within the city's larger developmental trajectory. From the city fire of 1536 and the prosperity of the Dutch Golden Age to 19th-century industrialization and the rise of the Technical University, each era reshaped the urban fabric—and left its mark on houses like these.

What follows is not just the story of two buildings, but of the people who inhabited them and the city that enveloped them. By examining both structural remnants and written records, this thesis explores how a building can serve as both witness and participant in the evolving story of a city—and how, even today, we live among those histories

### 1.2. Literature review

To trace the evolution of Oude Delft 229 and 231, I relied not only on archival sources and material traces but also on a body of existing literature that offers a rich context for interpreting the data I encountered. Rather than beginning from scratch, I chose to situate my research within an established, interdisciplinary framework—drawing on studies that span urban history, socio-economic development, architectural analysis, and building archaeology. These works do not offer direct answers about my case study, but they provide the conceptual and methodological tools needed to make sense of the layered evidence at hand.

One of the most valuable sources for understanding Delft's architectural development is *Huizen in Delft in de Zestiende en Zeventiende Eeuw* by Wim Weve (2013), which examines how building typologies evolved in response



to fires, economic cycles, and urban regulation. His work helped me place the structural peculiarities of Oude Delft 229 and 231 within the broader rhythm of Delft's post-medieval reconstruction. Ett's *Delfts grachtenboek* (1975) complements this by offering a historical overview of the houses along Delft's main canals, allowing me to position my case study in relation to neighbouring dwellings.

To understand the architectural transformation of canal houses more broadly, I turned to Zantkuijl (1991), who charts the stylistic evolution of urban domestic architecture in Amsterdam—insights that proved useful when comparing facade elements or understanding typological shifts such as the move from stepped gables to cornice facades. Stenvert et al. (2004) further enriched this context by connecting architectural form to socio-economic change, providing historical background on class structure, professional roles, and demographic shifts in Delft.

Crucially, I also investigated historical building practices and materials. The encyclopaedic work of Lintsen et al. (1993) on technological developments around the industrial revolution clarified when and why certain materials—such as pinewood—became standard, or how shifts in construction techniques coincided with changes in social function. Tussenbroek's *Inleiding in de Bouwhistorie* (2007) provided a foundational introduction to the interpretation of architectural traces, helping me read elements like floor levels, timber joints, and ceiling structures as historical indicators rather than merely quirks of old age.

To translate this broader context into a grounded building analysis, I relied on more practice-based resources. Hendriks and Van der Hoeve's *Uitvoeringsrichtlijnen Bouwhistorisch Onderzoek* (2024) served as a methodological guide for valuing architectural elements, while Osinga-Dubbelboer's *bouwhistorische opname of Oude Delft 50* (2015) offered a helpful local comparison and example of how similar traces can be documented and interpreted.

Together, this body of literature did not prescribe the outcome of my research but enabled it. By embedding the specific case of Oude Delft 229/231 in this wider field, I was able to build an interpretive framework that made the house's transformations legible—not just as isolated incidents, but as part of Delft's ongoing urban and social evolution.

#### 1.4. Methodology

To reconstruct the history and spatial transformation of Oude Delft 229 and 231, I combined literature review with extensive archival research, gradually weaving together the architectural, social, and material layers of the house's past. While the literature offered a conceptual framework—outlining the broader developments in Delft's urban and architectural history—it was the archival material that enabled me to zoom in on the site-specific narrative of these two canal houses.

With guidance from building historian Kees van der Wiel (interview in the appendix), I explored the Delft city archive and other local repositories to gather a wide variety of historical documents: property registers, building permits, land records, newspaper articles, and historical photographs. These sources formed the puzzle pieces of a timeline, helping me understand not only how the buildings looked in different periods, but also how they were used, by whom, and why they changed.

My approach followed a reversed chronological method common in architectural history: starting with the most recent, well-documented information and gradually working backward through more fragmented or uncertain records. This backward layering helped reduce the risk of misinterpretation, especially when dealing with older sources where data is often scarce or inconsistent.

For the period after 1880, Delft's annually published address books provided accessible and reliable information about registered occupants. These listings, when cross-referenced

with newspaper notices or municipal documents, helped clarify who lived in the houses and how they were used. To analyse changes in the physical layout of the buildings, I turned to the cadastral archives—specifically the property maps and ownership records that became available from 1832 onwards. These records allowed me to trace spatial subdivisions and plot mergers, as well as shifts in property function over time.

Earlier records, from 1585 to 1811, required a different approach. For this period, I worked primarily with the *huizenprotocol*, a series of property registries now digitised through the Historical Geographical Information System (HisGis). These protocols link names of owners to supporting documents such as sales deeds, tax registers (*verpondingen*), and notarial acts. While interpreting these entries often meant navigating archaic Dutch and shifting terminology, they provided a surprisingly detailed map of ownership over three centuries. Unfortunately, records from before 1536 are largely absent due to the devastating city fire that destroyed much of Delft's medieval archive.

An important aspect of the archival research was understanding how the identification of houses changed over time. The current house numbers, 229 and 231, have not always existed in this form. In the 19th and early 20th centuries, properties were listed using district numbers combined with house numbers — in the case of this house, district 6, houses 50 and 51. Before the introduction of the cadastral registration in 1832, properties were often referred to by house names or described more generally by their location — for instance, “on the west side of the Oude Delft, on the corner of the Bagijnesteeg” — and by listing the names of neighbouring property owners. Learning to recognize these earlier naming conventions proved crucial during the archival research.

Crucially, my aim was not to simply assemble a list of owners. Through supplementary records—such as marriage and death

certificates, wills, inheritance documents, wealth assessments, and professional directories—I attempted to reconstruct the lives that intersected with these houses. In doing so, the names on the deeds came into sharper focus: merchants, widows, clerks, painters, Catholic families, students. Their lives left spatial imprints—staircases added, doorways closed, wings expanded—that shaped the buildings as we know them today.

In tracing five centuries of change, this research demonstrates how a building can serve not only as a physical structure, but as an archive in its own right—holding within its walls the marks of generations past.

## 1.5. Thesis structure - reader's handbook

This thesis is structured to take the reader on a journey from the broad historical development of Delft to the specific, layered story of two canal houses: Oude Delft 229 and 231.

The first chapter, **(Building) History of Delft**, outlines the city's architectural and socio-economic evolution since 1500, offering essential context for the case study.

The second chapter, **Case Study: Oude Delft 229 and 231**, reconstructs the physical and social transformations of the two houses in reverse chronological order, drawing on archival records and architectural traces to show how each generation shaped the buildings.

The **Discussion and Conclusion** reflect on the broader relevance of the research, emphasizing the value of small-scale architectural history for understanding urban change and informing heritage practices.

Each chapter stands on its own, yet together they form an integrated narrative about how architecture, memory, and social dynamics intertwine in the story of a single house.

**(BUILDING) HISTORY**  
**OF DELFT**

Understanding the layered history of a single canal house begins with understanding the city it inhabits. Delft's urban fabric, shaped by centuries of change, provides the broader context for the transformation of individual buildings. From the devastation of the 1536 city fire to the economic boom of the Dutch Golden Age, and from 19th-century industrialization to the rise of TU Delft, each period brought new demands — and left physical marks on the city's architecture.

∞ This chapter begins with a brief overview of Delft's socio-economic development from 1500 to the present, highlighting how shifts in trade, religion, class, and infrastructure reshaped the city. It then turns to the architectural evolution of its canal houses: once practical live-work spaces, these homes evolved into elegant residences and later into subdivided housing for students and workers. These shifts, often subtle, are reflected in changes to facades, floorplans, and construction materials — telling traces of lives lived within.

Taken together, this background sets the stage for the following case study of Oude Delft 229 and 231. By placing these houses within their urban and architectural context, we begin to see them not as isolated monuments, but as rich and dynamic witnesses to Delft's ongoing story.



## 2.1. Brief history of Delft, 1500-today

Delft's architectural evolution from 1500 to the present is inseparably tied to its socio-economic transformations. The city's built environment reflects cycles of destruction, recovery, prosperity, and decline — each phase leaving a lasting mark on its structures.

The devastating city fire of 1536 marked the first markable turning point in Delft's history, consuming much of the medieval centre — including Oude Delft 231, the town hall, and the municipal archives (Weve, 2013). The fire destroyed three-quarters of the city, leaving multiple thousands of buildings in ruins and wiping out essential records. The scale of destruction was immense, leaving the cityscape gutted and its community displaced.

Despite this widespread devastation, many parts of the original buildings endured. Vaulted cellars, sections of structural walls, and brick facades — which were more resilient to fire — remained standing (Weve, 2013;

Stenvert et al., 2004). These surviving elements provided a physical foundation for the city's recovery, anchoring Delft's medieval past to its rebuilding efforts.

Builders repurposed these remains, incorporating salvaged materials into new construction. Rather than clearing plots entirely, they layered fresh structures atop the old, merging past and present. Standing side walls were especially valuable, and in many cases, homeowners built directly against their neighbours' surviving walls — a difference from pre-fire Delft, where narrow alleys had separated houses to prevent the spread of flames.

The reconstructed Delft maintained much of its original streetscape. Property boundaries and parcel layouts stayed intact, preserving the city's familiar urban framework (Weve, 2013). Building techniques remained largely consistent, with brick continuing as the dominant material. However, the loss of the

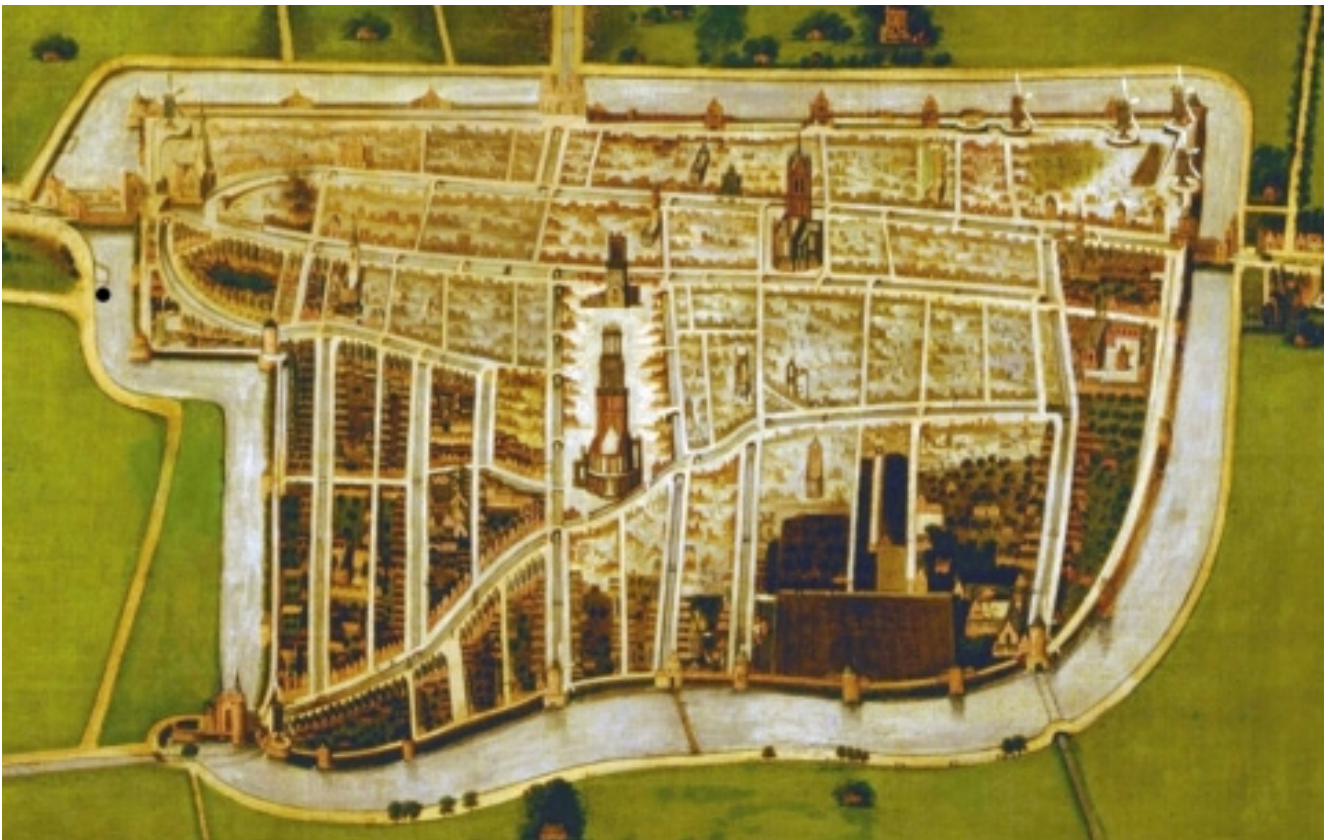


FIGURE 1. MAP OF DELFT SHOWING THE IMPACT OF THE CITY FIRE. (WIKIPEDIA)

alleys between houses — now replaced by shared walls — created a denser, more interconnected cityscape, altering the spatial relationship between buildings. This approach to reconstruction, rooted in reusing the physical remnants of medieval Delft, ensured that the city's canal houses still echoed their pre-fire origins.

Unlike the rapid urban expansion seen in Leiden and Amsterdam during the 17th century, Delft's growth leaned more on densification than outward sprawl (Weve, 2013; Wijzenbeek-Olthuis, 1987). This period, marked by the Dutch Golden Age, saw wealthy merchants, trading families, and artisans living side by side in multifunctional canal houses. These grand residences served as both elegant homes and centres of commerce, reflecting the social stratification of the era.

By the 18th century, economic decline altered Delft's trajectory. As cities like Rotterdam and Leiden flourished through shifting global trade routes, Delft's prosperity waned. The city became less attractive for new residents, deepening divisions between social classes. Wealthy families increasingly dominated the Oude Delft area, expanding their homes with back houses or merging adjacent properties. These alterations, combined with the introduction of the 'hallway' layout, reshaped the internal organization of canal houses and led to the demolition of smaller, poorly maintained buildings in the city centre (Wijzenbeek-Olthuis, 1987; Weve, 2013).

The arrival of industrialization in the 19th century marked another transformation. The railway's completion in 1847 connected Delft to larger urban networks, stimulating economic growth. Factories emerged on the city's outskirts, and agriculture — particularly dairy farming — expanded, driving the construction of working-class neighbourhoods outside the historic centre (Weve, 2013). Some grand canal houses were subdivided to accommodate the growing working-class population, altering their once-stately character.

A final major shift came with the establishment of the Royal Academy (now TU Delft) in 1842. As the university grew, Delft evolved into an academic hub, attracting students and academics. This influx of students led to a new wave of housing transformation, with many former private homes converted into student residences, often vacated by their original owners. Today, Oude Delft 229/231 stands as a microcosm of this broader socio-economic evolution — a layered structure shaped by centuries of resilience, adaptation, and innovation.

## 2.2. The architectural evolution of Delfts canal houses

Standing in front of the facade of Oude Delft 229/231, it's easy to overlook the silent stories embedded in its structure. To uncover the traces, I explored the architectural evolution of Delft's canal houses over the past 500 years. What initially seems ordinary — a door, a window, a beam — can transform into a trace of the lives lived within the walls, once seen through the lens of history.

In the Middle Ages, canal houses in Delft typically followed a practical layout: a front house and a back house. The front portion, positioned along the street, often served as a workspace — a shop, office, or workshop. The entrance door, centred in the facade, opened directly into this front room. A partition door led to the rear living area, where a hearth provided warmth and a place to cook. Larger homes with an upper floor might even feature an additional stove in the front room for extra heat (Weve, 2013; Stenvert et al., 2004).

After the devastating city fire, Delft's reconstruction relied heavily on salvaged materials. Despite the destruction, the essential structure of houses remained unchanged. Throughout the 16th and 17th centuries, the practical division of front and rear rooms persisted, with new facades continuing to feature a central entrance. However, advancements in glassmaking brought a visible shift.

Larger windowpanes replaced traditional cross-windows, eliminating the need for older, load-bearing arch supports (Weve, 2013).

The 18th century ushered in a bold transformation — the introduction of the hallway (Weve, 2013). This was a novel feature for residential buildings, reshaping the entire layout. The hallway ran from the entrance to the back of the house, placing rooms on either side. This innovation led to the replacement of old stepped gables with sleeker cornice facades, often moving the front door to one side. As styles evolved, so did proportions: doorways grew taller, and original elements became increasingly rare (Zantkuijl, 1991; Osinga-Dubbelboer, 2015).

Beyond the facade, remnants of earlier centuries still linger. Ground floors once featured natural stone tiles, while exposed wooden beams supported the ceiling. The aftermath of the fire made timber scarce, resulting in irregular, composite beams (Weve, 2013; Hendriks & Van der Hoeve, 2024). By the 1630s, pinewood became the standard, creating simpler, single-layer beams. In the late 18th century, ornate plaster ceilings became fashionable, hiding the once-visible timber structure (Tussenbroek, 2007).

Last, venturing deeper into the house, one would find a staircase tucked along the dividing wall, often a wooden spiral design. Encased for insulation, it wound upward in a tight spiral to conserve space and warmth. Over time, these staircases wore down from daily use, leaving few original ones intact. If any remain, they are more likely found on the upper floors (Weve, 2013).

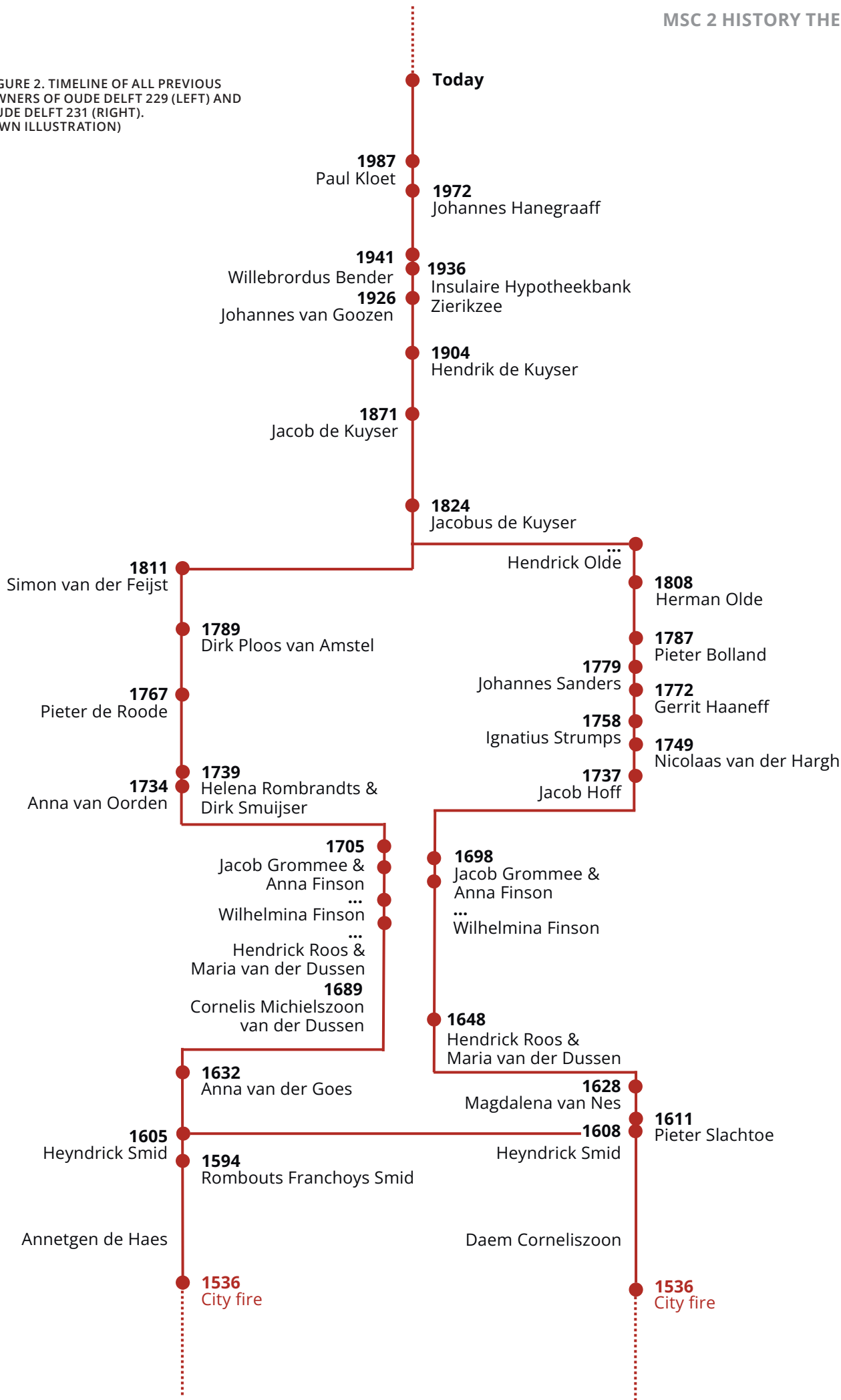
In the chapters that follow, these general architectural patterns and historical shifts will be examined through the lens of two specific canal houses—Oude Delft 229 and 231—whose transformations over time reflect the layered development of the city itself.

**THE STORY BEHIND**  
**PREVIOUS OWNERS**  
**OF OUDE DELFT 231**

The story of Oude Delft 229 and 231 reveals how a pair of canal houses can encapsulate centuries of urban life, social change, and architectural transformation. Located along one of Delft's most prominent canals, these buildings have housed merchants, regents, Catholic families, and students, each leaving behind traces of their time. What began as commercial premises in the sixteenth century evolved into elegant 18th-century residences, later adapted into a merchant's warehouse complex, and eventually transformed to meet the needs of a growing student population in the 20th century.

This chapter explores that long history in reverse, starting with the present-day building and moving back through time. Drawing from archival records, notarial deeds, and building permits, the narrative follows how the houses were shaped by the people who lived and worked there—and how the changing needs of Delft left their mark on the structure itself. The result is a layered portrait of two houses that have continually adapted while quietly preserving the memory of those who passed through them.

FIGURE 2. TIMELINE OF ALL PREVIOUS OWNERS OF OUDE DELFT 229 (LEFT) AND OUDE DELFT 231 (RIGHT). (OWN ILLUSTRATION)





### 3.1. 20th century – student housing

In the mid-20th century, Delft's historic city centre began to adapt to changing residential needs. As the city expanded and the Technical University attracted a growing student population, many older canal houses—once private residences or business premises—were gradually repurposed. Buildings were subdivided, renovated, and transformed to accommodate shared living. Oude Delft 231 exemplifies this broader urban shift. Over the course of several decades, successive owners altered the building in response to changing economic, social, and spatial demands, guiding its evolution from a merchant's complex to student housing.

The current owner, architect Paul Kloet, purchased the property in 1987, returning to a house he had lived in as a student during the 1970s. His professional background and personal connection to the site influenced his approach to stewardship. Despite the limitations imposed by the building's national monument status—granted in 1967—Kloet successfully adapted the ground floor into an architectural office, which was later converted into archive rooms. The house is now entered through a modest door in the 18th-century façade, opening into a hallway that leads past archive rooms, service spaces, and a kitchen. At the rear, a staircase provides access to the upper floors, flanked by a garden and a small courtyard. The first floor contains the communal kitchen and several student rooms, while the attic levels serve as additional living spaces.

Before Kloet, the house was owned by electrician Johannes Hanegraaff from 1972 to 1987.<sup>1</sup> Although he lived on the Oosteinde, Hanegraaff invested in the building's restoration, responding to years of neglect. A 1974 municipal photograph shows visible improvements: the façade had been repainted and the window frames repaired.

1. APPENDIX  
16: PROPERTIES  
JOHANNES  
HAANEGRAAFF



FIGURE 3. OUDE DELFT 229/231 BEFORE AND AFTER RENOVATION, 1974. (GEMEENTE DELFT)

In 1941, the property was acquired by merchant Willebrordus Bender, who used it as a rental investment while residing at Oude Delft 140.<sup>2</sup> He inherited a building already subdivided by its previous owner, the Insulaire Hypotheekbank Zierikzee, which had purchased it in 1936.<sup>3</sup> Likely motivated by economic pressures of the Depression era and the anticipated growth of TU Delft, the bank aimed to create rental units in large canal houses.

That transformation had begun under Johannes van Goozen, who owned and inhabited the house from 1926 to 1936.<sup>4</sup> A member of the Kuysen family's shipping firm, Van Goozen acquired a complex that still reflected its commercial function: Oude Delft 229 served as a warehouse, while 231 functioned as a residence. The property also included Oude Delft 227 and two storage buildings on the Bagijnhof, which Van Goozen separated from the main parcel shortly after acquisition.<sup>5</sup> He then began the gradual conversion of Oude Delft 229 into living space. The canal-facing entrance of 229 was removed and replaced by a window, consolidating all access through 231.<sup>6</sup> This required significant interior restructuring: circulation routes were altered, passageways opened between floors, and the attic levels likely connected via a dormer. The internal staircase of 229 was removed, and the resulting space used to enlarge rooms and create new storage areas. An opening was made in the structural wall dividing the two buildings, allowing them to function as one. On the upper floors, several generous rooms were introduced, many with kitchenettes—suggesting that the layout was already tailored for two-person occupancy.<sup>7</sup> These spatial adaptations, initiated by Van Goozen and formalised by the Hypotheekbank, reflect early efforts to accommodate multi-resident living and laid the foundation for the building's ongoing use as shared student housing.

2. APPENDIX 15:  
PROPERTIES WILLE-  
BRORDUS BENDER

3. APPENDIX 14:  
PROPERTIES INSU-  
LAIRE HYPOTHEEK-  
BANK ZIERIKZEE

4. APPENDIX  
13: PROPERTIES  
JOHANNES VAN  
GOOZEN

5. APPENDIX 13.A:  
PERMIT FOR SUBDI-  
VISION JOHANNES  
VAN GOOZEN

6. KADASTER  
DELFT: REVISED  
PLOT SHOWING  
MERGED ACCESS  
AND REMOVAL OF  
OD229'S ENTRANCE.

7. DELFTSE COU-  
RANT: NEWSPAPER  
ADS PLACED BY  
THE INSULAIRE  
HYPOTHEKBANK  
AND LATER BY  
BENDER FOR ROOM  
RENTALS AT OUDE  
DELFT 231. SEVERAL  
EXPLICITLY MEN-  
TION "GESCHIKT  
VOOR ECHTPAREN"  
(SUITABLE FOR  
COUPLES).



FIGURE 4. NEWS PAPER ANNOUNCEMENT ABOUT THE BIRTH OF JOHANNES VAN GOOZEN'S DAUGHTER AT OUDE DELFT 231, 6 OCT. 1929. (DELFTSE COURANT)

### 3.2. 19th century – international trading hub

The transformation that Van Goozen undertook built upon nearly a century of commercial use under the de Kuyser family. From 1904 to 1926, the property had been owned by Hendrik de Kuyser, who inherited it after the death of Jacob de Kuyser.<sup>8</sup> Although not Jacob's biological son—archival records indicate that Jacob's only child died in infancy at Oude Delft 231—Hendrik was likely a relative or a trusted figure within the family business.<sup>9</sup> He continued operating the firm Kuyser & Zoonen, a shipping and logistics enterprise that had emerged in the late 19th century from the family's earlier activities in trade. During Hendrik's tenure, the building likely retained its dual function as both residence and business premises. Administrative operations and storage were conducted in the surrounding spaces, while the main house remained a domestic centre. However, by the early 20th century, changes in maritime infrastructure and the rise of large-scale port operations were putting pressure on smaller firms like Kuyser & Zoonen. The eventual sale of the property in 1926 marked a turning point, signalling the company's decline and the beginning of a new chapter for the building.

8. APPENDIX 12:  
DEED OF SALE HEN-  
DRIK DE KUYSER

9. APPENDIX 12.A:  
DEATH CERTIFICATE  
JACOB DE KUYSER'S  
SON

The foundations of this commercial legacy were laid by Jacob de Kuyser, who acquired Oude Delft 229 in 1808 for use as a warehouse. In 1824, he purchased the adjacent corner house at number 231 as his residence, integrating his business operations into the domestic space—a common practice among successful 19th-century merchants.<sup>10</sup> Jacob was active in the butter trade, an industry that depended on reliable storage and proximity to transport networks. The location along the canal made the property ideal for the movement of goods.

10. APPENDIX 10.A:  
PROPERTIES JACOB  
DE KUYSER

Over time, Jacob expanded his holdings, acquiring additional properties along the Bagijnhof and the Oude Delft and gradually transforming the block into a coherent warehouse-residence complex.<sup>11</sup> In his later years, he transitioned from inland trade into maritime logistics, establishing Kuyser & Zoonen as the family's formal business. As the business grew, so did the demand for (resident) staff, according to several newspaper advertisements. While the firm likely remained small in scale, it connected Delft's local economy with broader shipping networks linked to Rotterdam and the Dutch colonies.

11. APPENDIX 10.B:  
BUILDING PERMITS  
JACOB DE KUYSER

The commercial legacy of the de Kuyser family left a lasting imprint on the spatial organisation of the property. The main residence at number 231, likely adorned with decorative elements such as stained glass, reflected the domestic life of the merchant family, while the rear house—less spacious and with limited natural light—may have accommodated resident



staff. The adjacent buildings served largely functional purposes, designed for storage and logistical use. This clear division between living, service, and commercial zones shaped the architectural logic of the entire complex, defined by a century of trade.



FIGURE 5. NEWSPAPER ADVERTISEMENT FOR STAFF BY J. DE KUYSER, 1906. (DELFTSE COURANT)



FIGURE 6. NEWSPAPER ADVERTISEMENT FOR GOODS FROM DUTCH INDIA BY J. DE KUYSER, 1881. (DELFTSE COURANT)



FIGURE 7. NEWSPAPER ADVERTISEMENT ABOUT ROTTERDAM LLOYD BY J. DE KUYSER, 1912. (DELFTSE COURANT)



FIGURE 8. NEWSPAPER ADVERTISEMENT FOR HOUSEMAIDS, 1867. (DELFTSE COURANT)



FIGURE 9. PICTURE OF THE FACADES OF OUDE DELFT 229/231 BEFORE THE RECONSTRUCTION, WITH THE SIGN OF DE KUYSER&ZONEN, 1914 (STADSARCHIEF DELFT)

### 3.3. 18th Century – luxurious family home

In the 18th century, the Oude Delft was one of the most prestigious residential locations in the city of Delft. It was home to an elite class composed of burgomasters, aldermen, VOC administrators, tax officials, and other representatives of civic and colonial power. Proximity to the Oude Kerk was a marker of social status—the closer one lived to its towers, the higher one's standing. This period also saw a transformation in the way canal houses were inhabited: the shift from productive to representative living (Wijsenbeek-Olthuis, 1987). As the need for in-house workshops declined, formerly utilitarian rooms such as front spaces were repurposed into salons and formal reception areas. These spatial changes often coincided with the desire for new, fashionable façades, allowing homeowners to project their social and aesthetic refinement to the street. At Oude Delft 229 and 231, the transformation is evident in the unified plastered classical façade, the extended rear wing, and the reconfigured spatial layout—features characteristic of 18th-century domestic modernization.

Ownership records indicate that Simon van der Feijst held 229 between 1811 and 1824<sup>12</sup>, succeeding Dirk Ploos van Amstel<sup>13</sup>, a painter who had acquired it in 1789. At 231, Herman and Hendrick Olde<sup>14</sup>, greengrocers by trade, owned the property from 1808 to 1821, using the rear for commercial storage.

In the earlier part of the century, Jacob Hoff emerges as the resident of Oude Delft 231.<sup>15</sup> A wealthy merchant and possibly a jurist, he lived in the house with his wife and child. His occupancy is confirmed by a 1732 permit for the construction of a stairway to the canal. The property was identified in deeds as “Het Rijzende Kind”—“The Rising Child”—likely a subtle Catholic allusion to the Christ Child, suggesting that the family belonged to Delft's discreet but enduring Catholic minority.

Next door, at 229, lived Dirk Smuijser and his wife Helena Rombrants.<sup>16</sup> Smuijser held the position of bookkeeper for the VOC Chamber of Delft, the regional branch of the powerful trading company.<sup>17</sup> This was no ordinary clerical job: as a bookkeeper, Smuijser was responsible for overseeing the entire financial apparatus of the Delft Chamber. His tasks included accounting for ships' cargoes, crew wages, international trade ledgers, and the transfer of company funds. This position required high social standing, as VOC officials were typically drawn from well-connected urban families, and the VOC was a major source of employment during this time (Wijsenbeek, 1987). Given Smuijser's high-status, the couple's residence on the Oude Delft was both a symbol and a consequence of their elevated position within Delft's urban hierarchy.



FIGURE 10. IMPRESSION OF WHAT THE HOUSES LOOKED LIKE DURING THE 18TH CENTURY. (OWN IMAGE)

12. APPENDIX 9:  
DEED OF SALE  
SIMON VAN DER  
FEIJST

13. APPENDIX 8:  
DEED OF SALE DIRK  
PLOOS VAN AMSTEL

14. APPENDIX XII:  
DEED OF SALE HEN-  
DRICK OLDE

15. APPENDIX VI:  
DEED OF SALE  
JACOB HOFF

16. APPENDIX VI:  
DEED OF SALE DIRK  
SMUIJSER

17. IN A NOTARI-  
AL DEED DATED 6  
DECEMBER 1731,  
DIRK SMUIJSER IS  
POSTHUMOUSLY  
REFERRED TO AS  
BOOKKEEPER OF  
THE DUTCH EAST  
INDIA COMPANY  
(VOC), CHAMBER OF  
DELFT. HIS WIDOW,  
HELENA ROM-  
BRANTS, IS NAMED  
AS HIS HEIR AND  
LIKELY MANAGED  
THE PROPERTY ON  
THE OUDE DELFT



Tracing further back into the early eighteenth century, the histories of the two houses converge once more, as Jacob Grommee and Anna Finson owned both properties between 1700 and 1737.<sup>18</sup> Their long period of ownership, along with the striking visual symmetry of the façades today, strongly suggests that they commissioned a joint renovation during their tenure. This likely included the installation of central hallways, rooms en suite, and the current plastered façade. Although no formal building permit has survived—since such documentation was not mandatory at the time—the timing aligns with broader patterns of reconstructions and renovation along Delft’s canals (Wijsenbeek-Olthuis, 1987).

### 3.4. Late 17th century – elite Catholic household

Due to its proximity to the Bagijnhof, historically the Catholic centre within a predominantly Protestant city, the northern section of the Oude Delft attracted members of the Catholic elite (Grijzenhout et al., 2020). Though politically marginalised, they maintained their influence through landownership, strategic alliances, and subtle expressions of faith. The prominent Van der Dussen family was part of this group, closely connected to the canal’s shifting social and spatial landscape.

In the late 17th century, the northern part of the Oude Delft was likely occupied by members of the Van der Dussen family. In 1648, Maria Cecilia van der Dussen and her husband Hendrick Roos established their residence Oude Delft 229 and 231.<sup>19</sup> Maria Cecilia was the daughter of Cornelis van der Dussen, son of the mayor of Delft, and Digna van der Heijde, who had married in 1660. Through this marriage, two Catholic families with strong social networks in Delft were united (Nagtegaal, 2006).

A 1638 family portrait painted by Jan Daemen Cool provides insight into Maria Cecilia’s maternal background. The painting depicts her grandparents, physician Cornelis van der Heijde and Ariaentgen de Buijser, along with their five children, including a young Digna (Grijzenhout et al., 2020). Several of the children wear golden crucifixes, suggesting the family’s Catholic identity. After Cornelis’s death in 1638, Ariaentgen relocated to the Bagijnhof. The painting was preserved within the family and eventually passed on to Maria Cecilia.

Another family portrait, painted by Hendrick van Vliet in 1640, depicts the paternal side of Maria Cecilia van der Dussen’s family. It was commissioned to commemorate the 15th wedding anniversary of her grandparents, Michiel Cornelisz van der Dussen and Wilhelmina van Setten, both from affluent Catholic backgrounds. The painting shows the couple with their two

18. APPENDIX 9:  
DEED OF SALE  
JACOB GROMMEE

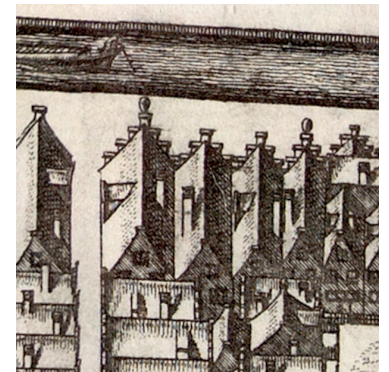


FIGURE 11. DIRCK VAN BLEISWIJCK, MAP OF DELFT, 1675. (STADSARCHIEF DELFT)

19. APPENDIX IV:  
DEED OF SALE HEN-  
DRICK ROOS



FIGURE 12. IMPRESSION OF WHAT THE HOUSES LOOKED LIKE DURING THE 17TH CENTURY. (OWN IMAGE)

sons—including Maria Cecilia’s father, Cornelis Michielsz—and their three daughters. Their clothing and the interior reflect their wealth: framed paintings line the walls, and religious sculptures are displayed on a cabinet (Grijzenhout et al., 2020). Before Maria Cecilia inherited the houses on the Oude Delft, they were owned by Cornelis Michielsz van der Dussen.<sup>20</sup>

20. APPENDIX IV:  
DEED OF SALE COR-  
NELIS MICIELSZ  
VAN DER DUSSEN

In 1674, a tax record listed Maria Cecilia’s mother and aunt as among Delft’s wealthiest citizens (Grijzenhout et al., 2020). The family’s residence—encompassing both Oude Delft 229 and 231, as well as several houses on the Bagijnhof—would have reflected their wealth and status. The spatial organisation of the houses likely accommodated multi-generational living, with formal rooms for representation and private areas for family and staff. As suggested in the portrait, their home was likely a reflection of their status and Catholic identity: richly furnished, lined with ancestral portraits, silver heirlooms, and devotional images. Under the stewardship of the Van der Dussen family, the houses became part of a broader narrative of urban Catholic resilience, quietly asserting presence in the heart of a Protestant city.

20

### 3.5. Early 17th century – the origins of Oude Delft 231

In tracing the early ownership of Oude Delft 231, the story of the Van der Dussen family leads us further back into the 17th century. Before the property came into their hands, the origins of the house can be linked to Magdalena van Nes, a remarkable figure, who inhabited Oude Delft 231 from 1628 and whose activities provide rare documentation of the house’s construction.<sup>21</sup> Her involvement marks not only the beginning of the building’s history but also offers an exceptional point of certainty in the architectural timeline of Delft.

21. APPENDIX III:  
DEED OF SALE MAG-  
DALENA VAN NES

In 1641, Magdalena van Nes was granted a temporary tax exemption for the construction of a new house on the corner of the Bagijnesteeg. This tax relief, recorded in the Lijst van nieuw getimmerte Huysen<sup>22</sup> (List of Newly Built Houses) from 1637 to 1653, was only granted for fully new constructions—not for renovations—confirming that the building now known as Oude Delft 231 was built from the ground up in that year. This is especially noteworthy because it was highly unusual to rebuild houses entirely in Delft during this period. Following the devastating city fire of 1536, most canal houses had already been reconstructed atop surviving walls, foundations, or other structural remnants. The decision to demolish and rebuild from scratch in 1641 signals both Magdalena’s financial means and her active role in shaping the urban fabric. It also provides the rare opportunity to assign a precise construction date to

22. THE LIJST VAN NIEUW GETIMMERDE HUYSEN (1637–1653) WAS A MUNICIPAL REGISTER IN DELFT DOCUMENTING ENTIRELY NEW CONSTRUCTIONS ELIGIBLE FOR TEMPORARY TAX EXEMPTION, PROVIDING RARE AND RELIABLE EVIDENCE FOR PRECISE BUILDING DATES.





FIGURE 13. JAN DAEMEN COOL, PORTRAIT OF CORNELIS VAN DER HEIJDE, HIS WIFE ARIAENTGEN DE BUIJSER AND THEIR FIVE CHILDREN, 1638. (ROYAL MUSEUM OF FINE ARTS, ANTWERP)



FIGURE 14. HENDRICK CORNELISZ VAN VLIET, PORTRAIT OF THE FAMILY OF MICHEL CORNELISZ VAN DER DUSSEN AND WILHELMIMA VAN SETTEN, 1640. (MUSEUM PRINSENHOF, DELFT)

a 17th-century canal house—something seldom possible in Delft's urban history.

Parts of that original 1641 construction are still present in the house today. Key structural elements such as timber beams, attic trusses, and internal framework were typically built using durable pine and, when properly maintained, could last for centuries (Weve, 2013). Unless damaged or replaced during undocumented alterations, the house may well retain significant parts of its 17th-century timber structure, offering a tangible link to its moment of origin.

Magdalena, who remained unmarried, appears to have lived in the house herself. In 1658, shortly before her death, she applied for a permit to install a new stoop railing<sup>23</sup>, replacing the one originally installed in 1636—likely removed during the earlier reconstruction. These improvements suggest her ongoing investment in the property's maintenance and appearance.

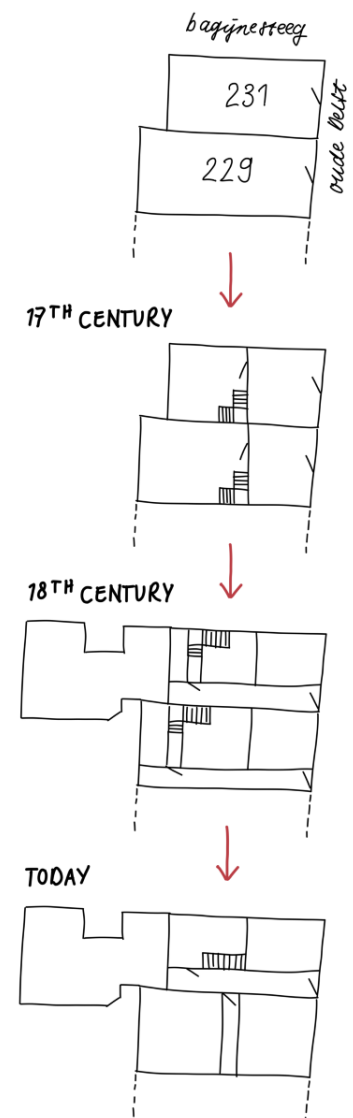
### 3.6. 16th century - Het Gulden Soutvat

The earliest archival references to Oude Delft 231 consistently identify the property by its historical name, "Het Gulden Soutvat", or The Golden Saltshaker.<sup>24</sup> This name likely indicates the building's original commercial function, possibly connected to the salt trade or an industry reliant on salt, such as tanning, fish preservation, or soap production. The use of the term "gulden" (golden) suggests not only the economic value of salt—often called "white gold"—but also reflects the prestige or prosperity associated with the business once housed there. Similarly, archival deeds indicate that Oude Delft 229 was already in use in the 16th century, with both properties appearing regularly in sales documents from that time. Although these written records do not survive prior to the 1600s, the continuity of ownership and the urban structure suggest that the history of both buildings likely extends back to the medieval period. Unfortunately, the city fire of 1536 destroyed all earlier physical and documentary evidence.

23. APPENDIX III.A:  
BUILDING PERMIT  
MAGDALENA VAN  
NES FOR A STOOP  
RAILING

24. APPENDIX I:  
DEED OF SALE  
DAEM CORNELISZ

FIGURE 15. EVOLUTION OF THE FLOOR PLANS. (OWN IMAGE)





The layered history of Oude Delft 229 and 231 reflects the broader evolution of Delft itself—economically, socially, and architecturally. From a 16th-century commercial property known as Het Gulden Soutvat, to a 17th-century Catholic residence, to an 18th-century model of urban refinement, and finally to a 20th-century student home, each phase of occupation left physical and spatial traces that shaped the houses into what they are today. This reverse chronological reconstruction highlights how changing patterns of ownership, religion, profession, and urban development are inscribed into the very fabric of the buildings. Even as new generations inhabit the space—as residents, like myself, still do—these houses continue to reflect and adapt to the lives lived within them. What remains is not just a preserved monument, but a dynamic palimpsest of five centuries of Delft’s urban story.



FIGURE 16. LAYERS OF PAINT ON THE FRONT DOOR OF OUDE DELFT 231. (OWN IMAGE)



**DISCUSSION AND**  
**CONCLUSION**

This research set out to answer a deceptively simple question: How can the layered history of two canal houses—Oude Delft 229 and 231—reveal the broader socio-spatial evolution of Delft over the past five centuries? What emerged is a complex and textured narrative in which architectural change, urban policy, and personal histories intersect.

One of the key insights of this study is the value of small-scale research. By combining archival documents with physical building analysis, a rich, layered image of the houses' evolution could be constructed. This approach has not only illuminated the specific story of Oude Delft 229 and 231, but also developed a method that could serve as a case study for other canal houses in Delft. Several owners documented in this research—such as members of the Kuyser family—owned or lived in multiple buildings, which allows for comparative analysis of spatial and social patterns across properties.

The research also highlights the importance of reading buildings as historical sources in their own right. Traces like staircases, beams, or façade alterations speak volumes when placed in historical context. For users and policymakers alike, such an approach could deepen the appreciation and adaptive use of heritage buildings—particularly in relation to current challenges like sustainability. Since the houses were designated national monuments in 1960, their capacity to reflect ongoing social and architectural developments has been more limited. While this status safeguards their past, it also restricts their future adaptability. Further research might ask: To what extent does monument designation hinder the evolution of heritage buildings as living spaces?

Several methodological challenges emerged as well. Archival research proved difficult at times: many sources were handwritten in archaic Dutch, and I often did not know in advance which documents would be useful. Moreover, I primarily focused on owners with substantial archival traces—usually those of higher social standing. This creates a skewed impression, as many less-documented residents remain invisible. Particularly in the 20th century, the houses were rented out to students or other tenants whose names never appeared in official deeds. Likewise, before the introduction of the cadastral

system in 1832, spatial changes within the buildings must be inferred from indirect evidence. More technical analysis could help anchor these assumptions in firmer ground.

Despite these limitations, this study helped me better understand how personal, legal, and cadastral records have changed over time—and how to read the physical fabric of my own home. Most importantly, it reaffirmed that canal houses are not static monuments, but dynamic carriers of collective memory. They shift with the people who live in them, absorbing the values, needs, and rhythms of each generation.

In that sense, Oude Delft 229 and 231 are not just buildings, but biographies—made of bricks, beams, and stories still unfolding.

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**APPENDICES****OVERVIEW OF PREVIOUS OWNERS OF OUDE DELFT 229**

<b>Appendix</b>	<b>Year</b>	<b>Oude Delft 22G</b>
	1987-now	<b>Paul Kloet</b> Architect
16	1972-1987	<b>Johannes Hanegraaff</b>
15	1941-1972	<b>Willebrordus Bender</b> Electrician
14	1936-1941	<b>Insular Mortgage Bank Zierikzee</b>
13	1926-1936	<b>Johannes van Goozen</b> Merchant
12	1904-1926	<b>Hendrik de Kuyser</b> Merchant
11	1871-1904	<b>Jacob de Kuyser</b> Merchant
10	1824-1871	<b>Jacobus de Kuyser</b> Merchant
9	1811-1824	<b>Simon v/d Feijst</b>
8	1789-1811	<b>Dirk Ploos van Amstel</b> Painter
7	1767-1789	<b>Pieter de Roode</b>
6	1739-1767	<b>Helena Rombrants and Dirk Smuijser</b> Accountant
5	1734-1739	<b>Anna van Oorden</b>
	1705-1734	<b>Jacob Grommee and Anna Finson</b>
4	...-1705	<b>Wilhelmina Finson</b>
		<b>Hendrick Roos (husband of Maria), Maria v/d Dussen, Cornelis Sasbout v/d Dussen</b>
3	1689-...	<b>Cornelis Michielszoon v/d Dussen</b>
2	1632-1689	<b>Anna v/d Goes</b>
1	1605-1632	<b>Heyndrick Smid</b> Saddler
	1594-1605	<b>Rombouts Franchoy's Smid</b> Merchant
	...-1605	<b>Annetgen de Haes</b>

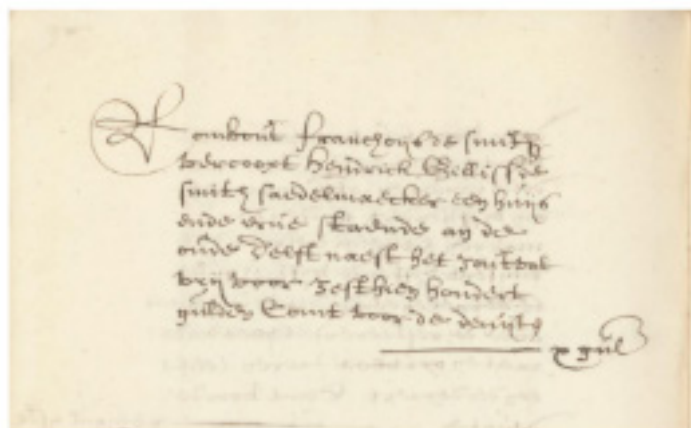


## OVERVIEW OF PREVIOUS OWNERS OF OUDE DELFT 231

Appendix	Year	Oude Delft 231
	1987-now	<b>Paul Kloet</b> Architect
16	1972-1987	<b>Johannes Hanegraaff</b>
15	1941-1972	<b>Willebrordus Bender</b> Electrician
14	1936-1941	<b>Insular Mortgage Bank Zierikzee</b>
13	1926-1936	<b>Johannes van Goozen</b> Merchant
12	1904-1926	<b>Hendrik de Kuyser</b> Merchant
11	1871-1904	<b>Jacob de Kuyser</b> Merchant
10	1821-1871	<b>Jacobus de Kuyser</b> Merchant
	...-1821	<b>Hendrick Olde</b> Greengrocer
XII	1808-...	<b>Herman Olde</b> Greengrocer
XI	1787-1808	<b>Pieter Bolland</b>
X	1779-1787	<b>Johannes Sanders</b>
IX	1772-1779	<b>Gerrit Haaneff</b>
VIII	1758-1772	<b>Ignatius Strumps</b>
VII	1749-1758	<b>Nicholas v/d Hargh</b>
VI	1737-1749	<b>Jacob Hoff</b>
V	1698-1737	<b>Jacob Grommee and Anna Finson</b>
IV	1648-1684	<b>Hendrick Roos (husband of Maria), Maria v/d Dussen, Cornelis v/d Dussen</b>
III	1628-1648	<b>Magdalena van Nes</b>
II	1611-1628	<b>Pieter Slachtoe</b> Carpenter
I	1608-1611	<b>Heyndrick Smid</b> Saddler
	...-1608	<b>Daem Corneliszoon</b> Wheelwright

## ARCHIVAL RECORDS - STADSARCHIEF DELFT

### 1. Deed of Sale Franchoyz Smid to Heyndrick Gillisz Smid, 1605

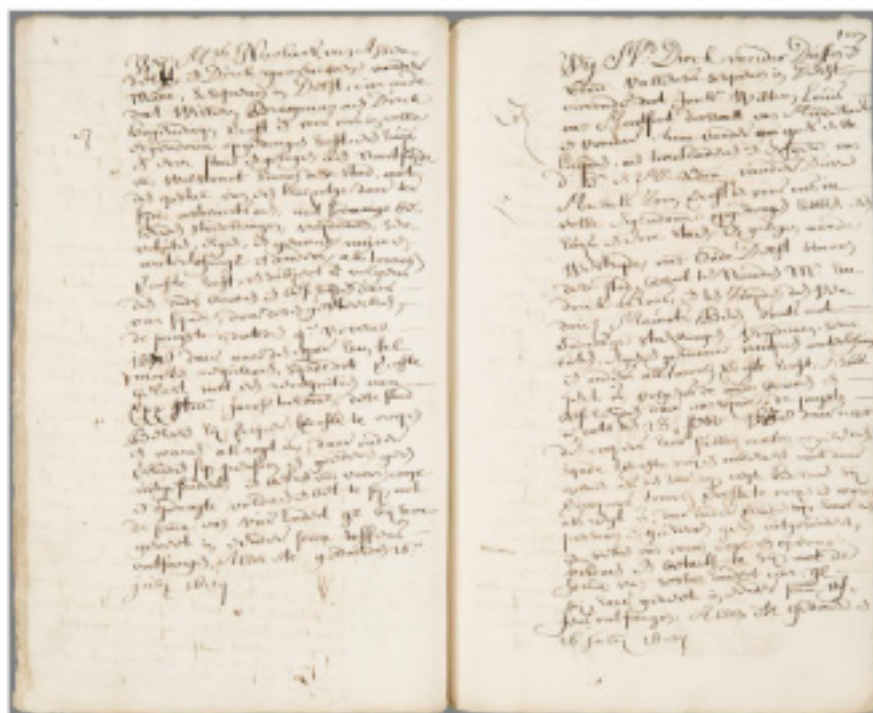


### 2. Deed of Sale Heyndrick Smid to Anna van der Goes

archief 1, inv nr 2372 (oud 3V), folio 249

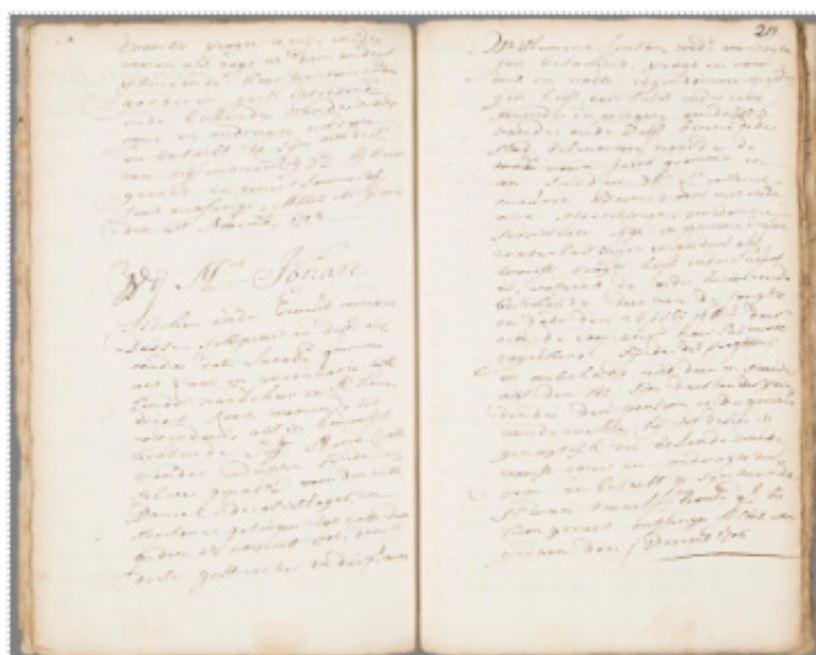
### 3. Deed of Sale Anna van der Goes to Cornelis Michielszoon van der Dussen

archief 1, inv nr 2282 (oud 5C), folio 187



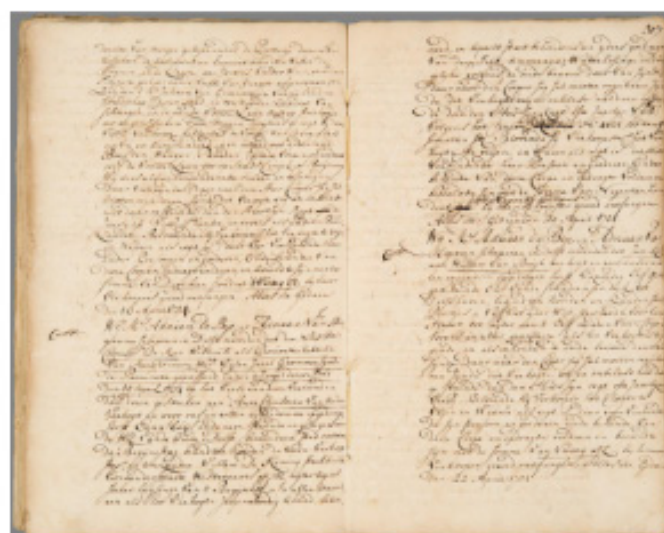
4. Deed of Sale Maria van der Dussen to Wilhelmina Finson, die het nalaat to Jacob Grommee en Anna Finson, 1705

archief 1, inv nr 2289 (oud 5P), folio 210 |



5. Deed of Sale Jacob Grommee to Anna van Noorden, 1734

archief 1, inv nr 2296 (oud 6D), folio 306v



6. Deed of Sale Anna van Noorden to Hendrick de Smuijser en Helena Rombrants, 1739

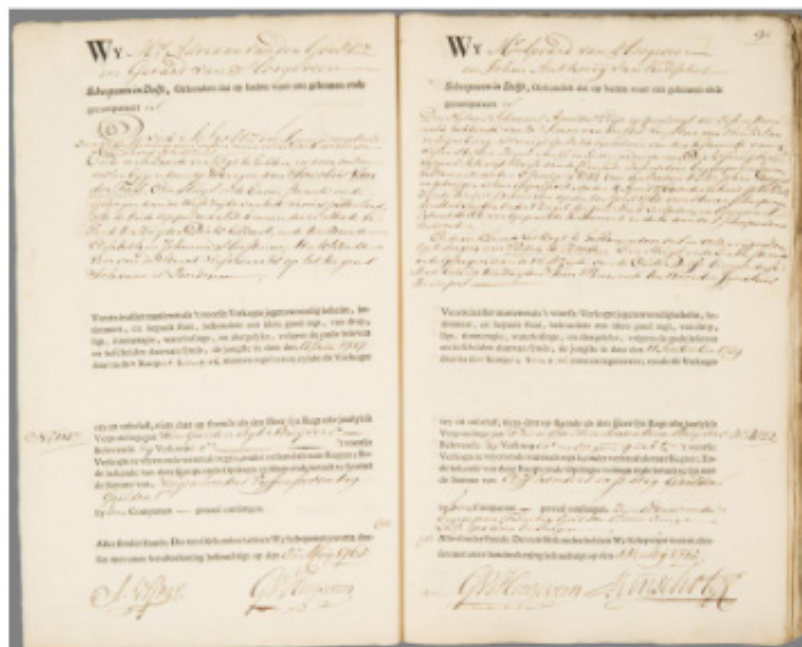
archief 1, inv nr 2299 (oud 6K), folio 092v



6a.

7. Deed of Sale Helena Rombrants to Pieter de Roode, 1767

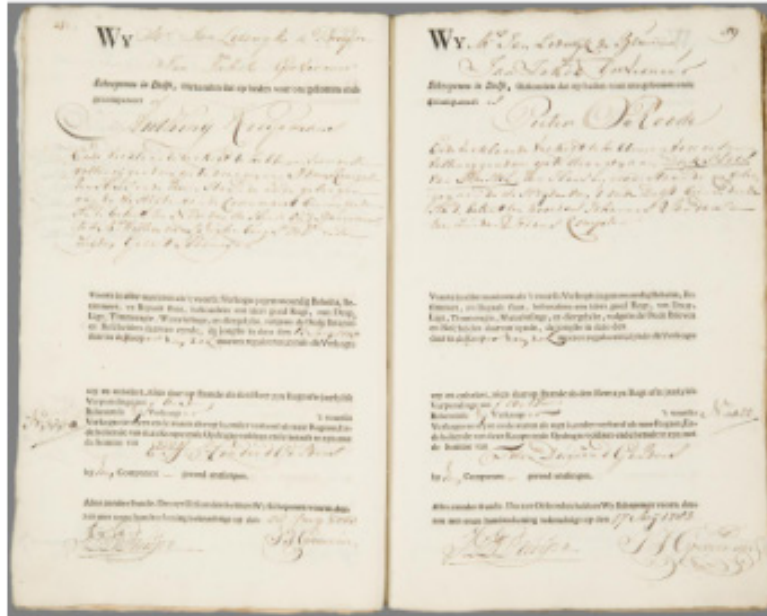
archief 1, inv nr 2306 (oud 6V), folio 095





8. Deed of Sale Pieter de Roode to Dirk Ploos van Amstel, 1789

archief 1, inv nr 2312 (oud 7F), folio 059



9. Deed of Sale Dirk Ploos van Amstel to Simon van der Feijst, 1811

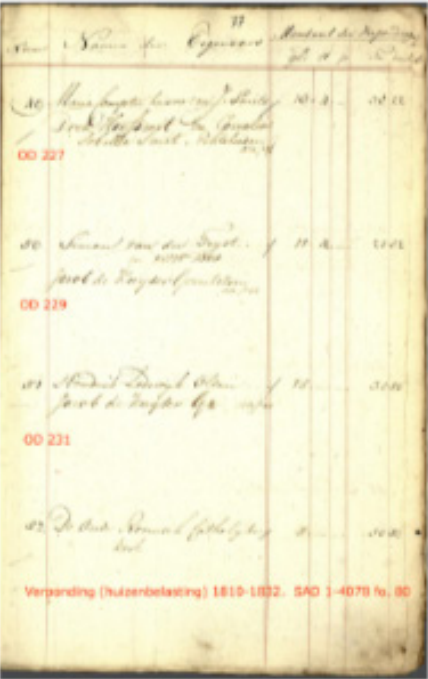
archief 1, inv nr 2331 (oud E), folio 092

9a. Sale Advertisement Dirk Ploos van Amstel, 1808





10. Property Tax Records Jacobus de Kuyser



10a. Properties Jacobus de Kuyser, 1831-1871

Kadasterregter 861 (1832-1871)

Year	Property	Value	Owner
1832	Verpanding van de Dijk...	10. 3. 00	Jacobus de Kuyser
1833	Verpanding van de Dijk...	11. 3. 00	Jacobus de Kuyser
1834	Verpanding van de Dijk...	12. 3. 00	Jacobus de Kuyser
1835	Verpanding van de Dijk...	13. 3. 00	Jacobus de Kuyser
1836	Verpanding van de Dijk...	14. 3. 00	Jacobus de Kuyser
1837	Verpanding van de Dijk...	15. 3. 00	Jacobus de Kuyser
1838	Verpanding van de Dijk...	16. 3. 00	Jacobus de Kuyser
1839	Verpanding van de Dijk...	17. 3. 00	Jacobus de Kuyser
1840	Verpanding van de Dijk...	18. 3. 00	Jacobus de Kuyser
1841	Verpanding van de Dijk...	19. 3. 00	Jacobus de Kuyser
1842	Verpanding van de Dijk...	20. 3. 00	Jacobus de Kuyser
1843	Verpanding van de Dijk...	21. 3. 00	Jacobus de Kuyser
1844	Verpanding van de Dijk...	22. 3. 00	Jacobus de Kuyser
1845	Verpanding van de Dijk...	23. 3. 00	Jacobus de Kuyser
1846	Verpanding van de Dijk...	24. 3. 00	Jacobus de Kuyser
1847	Verpanding van de Dijk...	25. 3. 00	Jacobus de Kuyser
1848	Verpanding van de Dijk...	26. 3. 00	Jacobus de Kuyser
1849	Verpanding van de Dijk...	27. 3. 00	Jacobus de Kuyser
1850	Verpanding van de Dijk...	28. 3. 00	Jacobus de Kuyser
1851	Verpanding van de Dijk...	29. 3. 00	Jacobus de Kuyser
1852	Verpanding van de Dijk...	30. 3. 00	Jacobus de Kuyser
1853	Verpanding van de Dijk...	31. 3. 00	Jacobus de Kuyser
1854	Verpanding van de Dijk...	32. 3. 00	Jacobus de Kuyser
1855	Verpanding van de Dijk...	33. 3. 00	Jacobus de Kuyser
1856	Verpanding van de Dijk...	34. 3. 00	Jacobus de Kuyser
1857	Verpanding van de Dijk...	35. 3. 00	Jacobus de Kuyser
1858	Verpanding van de Dijk...	36. 3. 00	Jacobus de Kuyser
1859	Verpanding van de Dijk...	37. 3. 00	Jacobus de Kuyser
1860	Verpanding van de Dijk...	38. 3. 00	Jacobus de Kuyser
1861	Verpanding van de Dijk...	39. 3. 00	Jacobus de Kuyser
1862	Verpanding van de Dijk...	40. 3. 00	Jacobus de Kuyser
1863	Verpanding van de Dijk...	41. 3. 00	Jacobus de Kuyser
1864	Verpanding van de Dijk...	42. 3. 00	Jacobus de Kuyser
1865	Verpanding van de Dijk...	43. 3. 00	Jacobus de Kuyser
1866	Verpanding van de Dijk...	44. 3. 00	Jacobus de Kuyser
1867	Verpanding van de Dijk...	45. 3. 00	Jacobus de Kuyser
1868	Verpanding van de Dijk...	46. 3. 00	Jacobus de Kuyser
1869	Verpanding van de Dijk...	47. 3. 00	Jacobus de Kuyser
1870	Verpanding van de Dijk...	48. 3. 00	Jacobus de Kuyser
1871	Verpanding van de Dijk...	49. 3. 00	Jacobus de Kuyser

1833 vergunning	SAD 19-1193 p. 8			
Datum van het Consent.	Naamen	Consent waartoe	Aardte. Tels Recepsid - te	Aanmerkingen
1833 3 May	H. de Koning	het opstellen met een hantels heining van een gelykzond steeg goed, heijden syndeels opsteeg goed aan de oost zyde 1 d 15 en het hantels van P. de Koning	/ - 50	
1834 14 Februmay	J. de Bay ser	het gedeeltelyk aanhleggen van een veldslaggen idnoordste hof afsteekende in de laagte hantels tot de dierceffmilt nly 6 P. 5 c	/ - 30	Geroyard 25 m 1834 wel of niet gebouwd?

42 den over Kottelaas, W.G. Kottelaas	het leggen van pisen en met de hand op de Helder Rakt 1 Voor het huis nrs 6 1850 D. a. 2e 1/2 van het Oude Delft, gedurende acht dagen, met de hand en de vrijpasje met de hand en de hand en de hand en de hand en de hand hand en de hand en de hand en de hand	SAD 2-6091 sc 40
42 den over Kottelaas, W.G. Kottelaas	het leggen van pisen en met de hand op de Helder Rakt 1 Voor het huis nrs 6 1850 D. a. 2e 1/2 van het Oude Delft, gedurende acht dagen, met de hand en de vrijpasje met de hand en de hand en de hand en de hand en de hand hand en de hand en de hand en de hand	23 juli 1850 22 dele
42 den over Kottelaas, W.G. Kottelaas	het leggen van pisen en met de hand op de Helder Rakt 1 Voor het huis nrs 6 1850 D. a. 2e 1/2 van het Oude Delft, gedurende acht dagen, met de hand en de vrijpasje met de hand en de hand en de hand en de hand en de hand hand en de hand en de hand en de hand	SAD 2-6091 sc 47
42 den over Kottelaas, W.G. Kottelaas	het leggen van pisen en met de hand op de Helder Rakt 1 Voor het huis nrs 6 1850 D. a. 2e 1/2 van het Oude Delft, gedurende acht dagen, met de hand en de vrijpasje met de hand en de hand en de hand en de hand en de hand hand en de hand en de hand en de hand	2 april 1851 2 2
21 21 maart 1871	W.G. Kottelaas het leggen van pisen en met de hand op de Helder Rakt 1 Voor het huis nrs 6 1850 D. a. 2e 1/2 van het Oude Delft, gedurende acht dagen, met de hand en de vrijpasje met de hand en de hand en de hand en de hand en de hand hand en de hand en de hand en de hand	SAD 2-6092 scan 65

### 11. Properties Jacob de Kuyser, 1871

[illegible]

## 12. Properties Hendrick de Kuyser, 1904

[illegible]

12a. Deed of Sale Jacob de Kuyser to Hendrick de Kuyser, 1904

[illegible]

### 13. Properties Johannes van Goozen, 1926

[illegible]

13a. Division OD229 from Bagijnhof, Johannes van Goozen, 1936

[illegible]

## 14. Properties Insulaire Hypotheekbank Zierikzee, 1936

[illegible]



### 15. Properties Willebrordus Bender, 1941

No. 10

NAME *W. J. van der Vliet*

RESIDENCE *W. J. van der Vliet*

DATE *1941-1943*

REMARKS *1941-1943*

**Kadasterlegger 1941-1943 eigenaar 1941-1943**

No.	Type	Area	Value	Remarks	Area		Value		Total
					Area	Value	Area	Value	
1	Land	100	100	Land	100	100	100	100	
2	Land	200	200	Land	200	200	200	200	
3	Land	300	300	Land	300	300	300	300	
4	Land	400	400	Land	400	400	400	400	
5	Land	500	500	Land	500	500	500	500	
6	Land	600	600	Land	600	600	600	600	
7	Land	700	700	Land	700	700	700	700	
8	Land	800	800	Land	800	800	800	800	
9	Land	900	900	Land	900	900	900	900	
10	Land	1000	1000	Land	1000	1000	1000	1000	

## 16. Properties Johannes Hanegraaff

[illegible]

### I. Deed of Sale Daem Cornelisz to Heyndrick Smid, 1608

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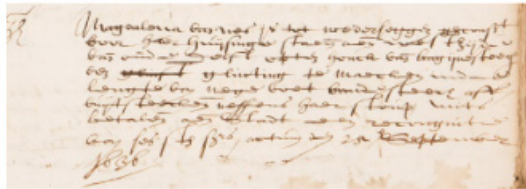
## II. Deed of Sale Heyndrick Smid to Pieter Slachtoe, 1611

Hendrick van der Meulen  
 voocht met den Heer van  
 tinnenmay en gijde ende  
 eenen Sachse ende  
 deet den Heer van  
 den pout Hollants Vlaen  
 Hendrick voocht met den  
 hooft en de betale met  
 hooft en de betale met  
 den Comt voor de dertien  
 eigenen  
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### III. Deed of Sale Pieter Slachtoe to Magdalena van Nes, 1628

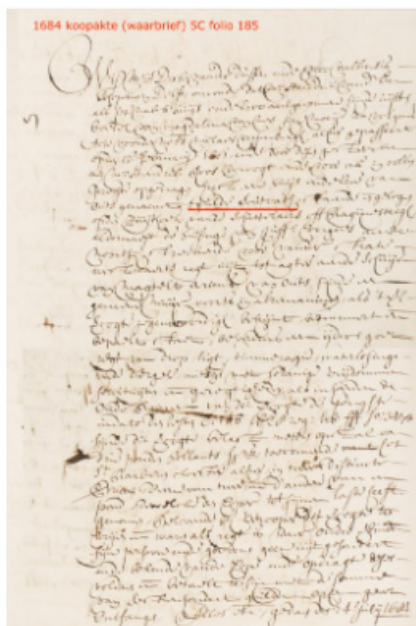
[illegible]

### III a. Building Permit fence Magdalena van Nes, 1636



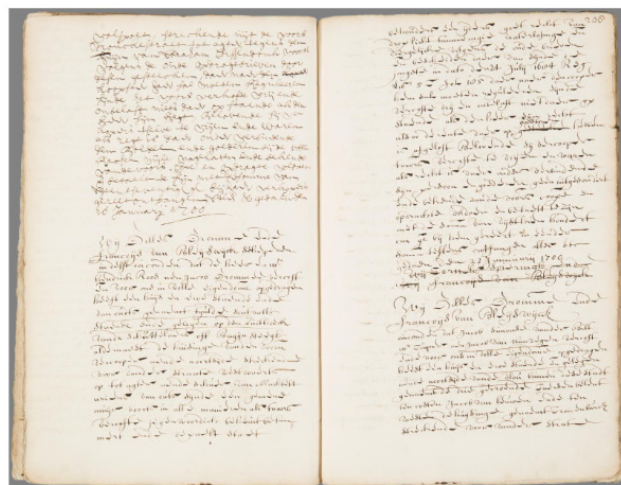
### IV. Deed of Sale Magdalena van Nes to Hendrick Roos, 1684

archief 1, inv nr 2282 (oud 5C), folio 185



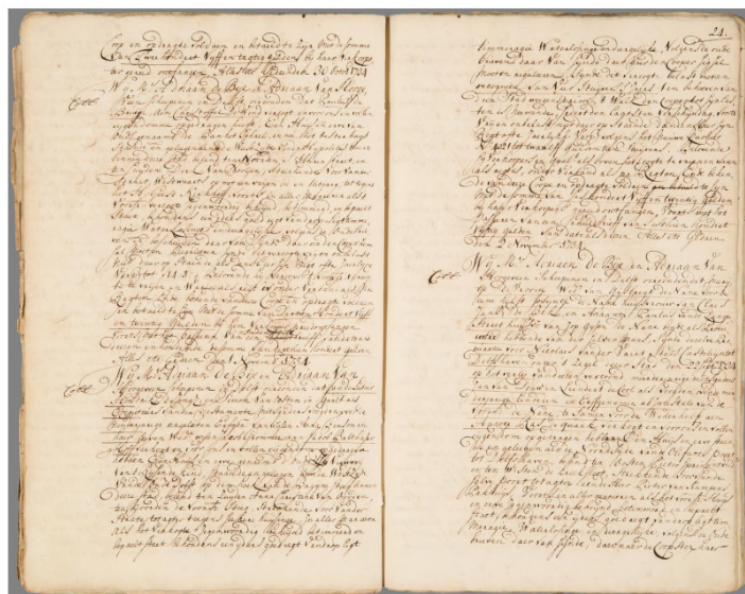
### V. Deed of Sale Hendrick Roos to Jacob Grommee, 1698

archief 1, inv nr 2287 (oud 5M), folio 205v

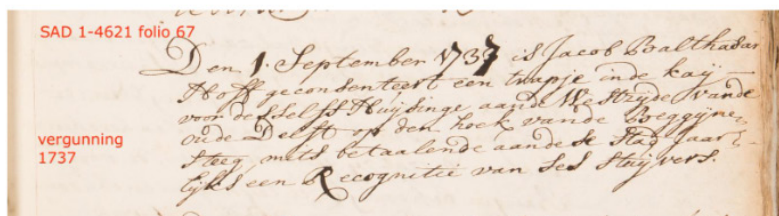


## VI. Deed of Sale Jacob Grommee to Jacob Hoff, 1737

archief 1, inv nr 2297 (oud 6F), folio 023v

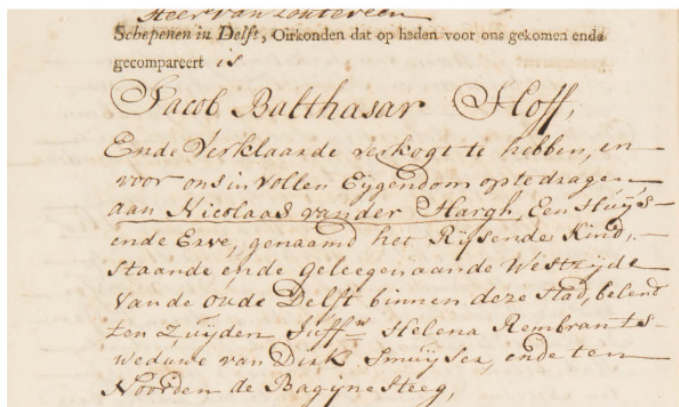


## VI a. Building Permit stairs on waterside, Jacob Hoff, 1737



## VII. Deed of Sale Jacob Hoff to Nicolaas van der Hargh, 1750

archief 1, inv nr 2302 (oud 6O), folio 148v



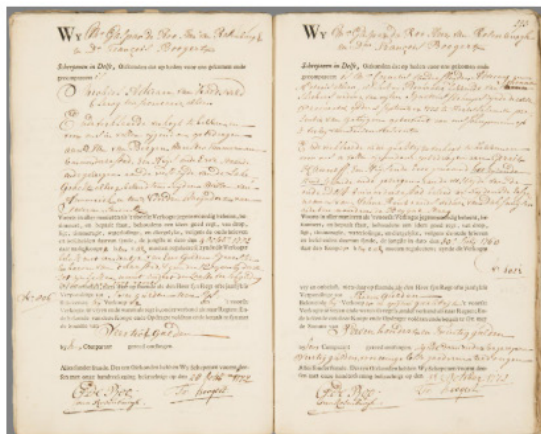


# VIII. Deed of Sale Nicolaas van der Hargh to Ignatius Strumps, 1758

archief 1, inv nr 2371 (oud 3T), folio 104

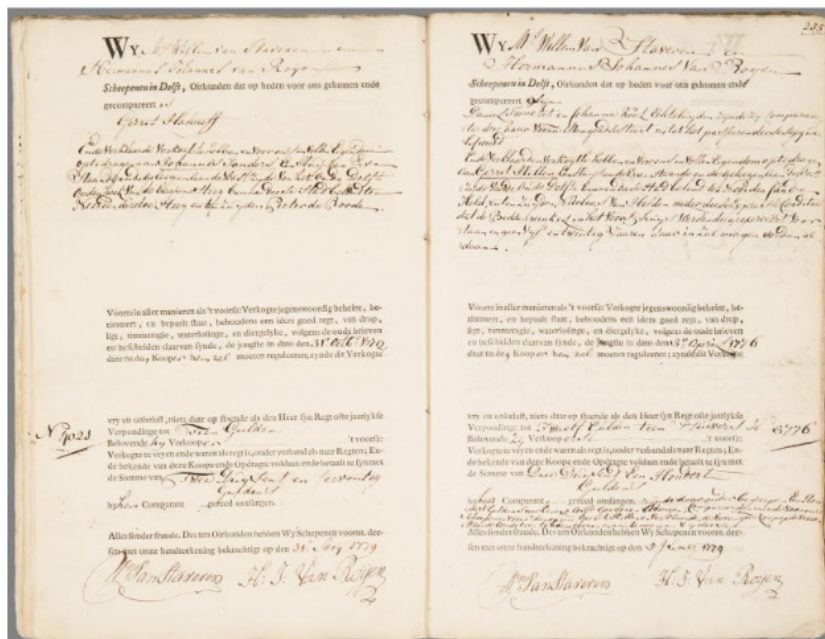
# IX. Deed of Sale Ignatius Strumps to Gerrit Haaneff, 1772

archief 1, inv nr 2308 (oud 6Z), folio 223



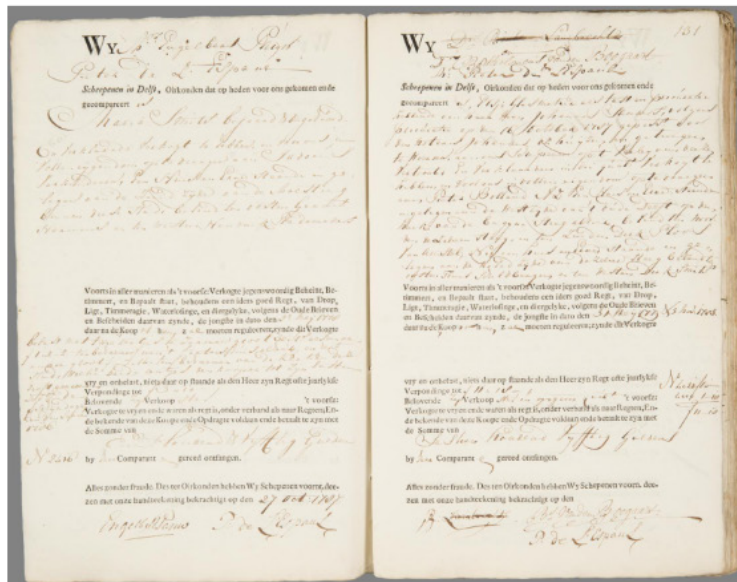
# X. Deed of Sale Gerrit Haaneff to Johannes Sanders, 1779

archief 1, inv nr 2310 (oud 7C), folio 254v



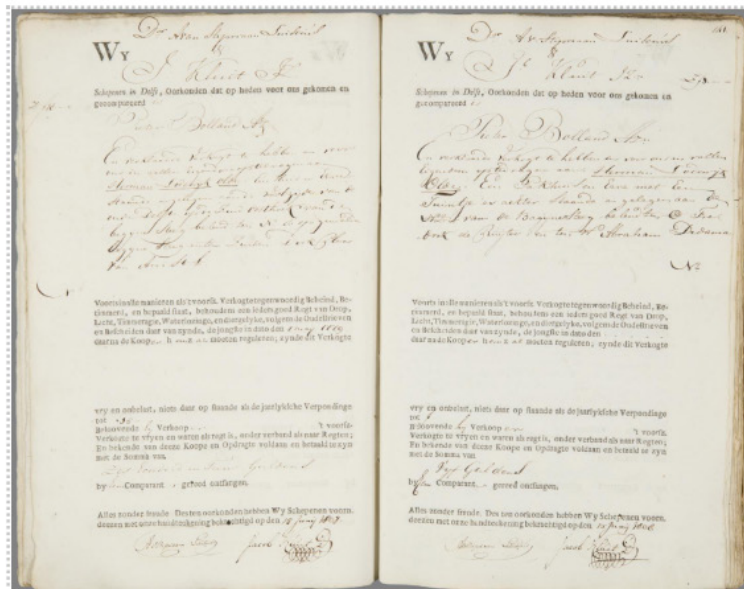
## XI. Deed of Sale Johannes Sanders to Pieter Bolland, 1787

archief 1, inv nr 2313 (oud 7G), folio 131



## XII. Deed of Sale Pieter Bolland to Herman Olde, 1808

archief 1, inv nr 2318 (oud 7O), folio 140v



## SUMMARY OF TRANSCRIPT FROM INTERVIEW WITH KEES VAN DER WIEL, 3 MARCH 2025

### PART 1

When conducting historical research on a house, especially in a city like Delft, it is essential to start with what is currently visible and then work your way back in time. This approach avoids the risk of misattributing older features to the building in question. The research process involves combining visual analysis with archival investigation to reconstruct the building's physical evolution and its social history.

A foundational resource for house research in Delft is the work of Wim Weve, a former municipal building historian who spent decades inspecting buildings during renovations. Shortly before his retirement, he compiled his extensive knowledge into a publication that is now regarded as the standard reference for old Delft houses. This work is an invaluable starting point for anyone seeking to understand architectural styles, construction techniques, and historical trends in the city's housing.

From a physical perspective, the evolution of windows can serve as a reliable dating tool. Seventeenth-century houses typically featured small panes of leaded glass in wooden cross-windows (*kruiskozijnen*), while larger, multi-paned sash windows became more common in the 18th and 19th centuries. In modern times, large single-pane windows dominate. These developments reflect not only technological advancements but also changing aesthetic preferences. Recognizing these patterns allows researchers to make informed estimates about construction phases and alterations.

It's also important to note that many facades in Delft have been restored or reconstructed in the 20th century, sometimes without definitive historical evidence. For example, some step-gabled facades were recreated based on assumptions or outdated photographs. This makes it crucial to distinguish between authentic historic fabric and later interventions.

Architectural elements that tend to survive multiple renovations include foundations, cellars, and original roof structures. A steep roof pitch often signals an older construction, while the presence of shared party walls indicates continuity in building footprints, as these walls are rarely demolished.

Beyond the building itself, archival sources offer vital insights. The Dutch *kadaster* (land registry), introduced in the early 19th century, records all ownership changes and parcel divisions. Though it doesn't document physical alterations, it provides a continuous legal history of the property. This includes who owned the property, when it was bought or sold, and whether it was merged or subdivided. By studying cadastral maps and ownership registers (*leggers*), researchers can trace changes in use, such as the conversion of a warehouse into residential space.

*Bouwvergunningen* (building permits) are another key source, offering detailed information about authorized modifications. These often include floorplans, which can be cross-referenced with the current structure.

Historical residents and owners can be identified through HISGIS and notarial archives. Sales were often conducted through public auctions, and documents such as posters, sales ads, and transaction records help establish chains of ownership. Spelling variations in names must be accounted for when searching databases.

Ultimately, combining building analysis with cadastral and archival research yields a layered understanding of a property's history. Even seemingly ordinary houses can reveal surprising stories—about architecture, ownership, and daily life—embedded in their walls and records.

## PART 2

When conducting historical research on a house, especially in a city like Delft, it is essential to start with what is currently visible and then work your way back in time. This approach avoids the risk of misattributing older features to the building in question. The research process involves combining visual analysis with archival investigation to reconstruct the building's physical evolution and its social history.

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Ultimately, combining building analysis with cadastral and archival research yields a layered understanding of a property's history. Even seemingly ordinary houses can reveal surprising stories—about architecture, ownership, and daily life—embedded in their walls and records.

When researching the history of a house in Delft, the Stadsarchief Delft (City Archive) is an essential resource. Through their website ([www.stadsarchiefdelft.nl](http://www.stadsarchiefdelft.nl)), you can access a wide range of digitized materials, such as address books, building permits, population registers, and photographs. Many documents can be viewed from home, but for higher-resolution images or non-digitized material, it's best to schedule a visit, typically on Tuesdays, Wednesdays, or Thursdays.

A good starting point is the address books (1880–1950), which list residents, occupations, and sometimes additional details like council membership. Keep in mind that these were commercial publications and may be a year out of date. Importantly, the people listed are not necessarily the owners but do provide leads for further research.

The population register is more detailed. It includes historical house numbers, names, birthdates, occupations, and all members of a household, including live-in staff. This allows for a more complete reconstruction of family and residential life. Note that old house numbers often change over time, so matching them across sources requires attention.

Building permits can reveal structural changes, such as a 1936 conversion of a warehouse into a residence. These often include floorplans, although some may be missing. The archive also contains photographs from public works projects that can help identify changes in façade design over time.

Additionally, notarial records offer information on sales, inheritance, and property use. Name searches can be tricky due to historical spelling variations, so use wildcards or spelling variant tools.

Understanding Delft's building history also means considering post-disaster developments. After the 1536 city fire, shared walls ("gemene muren") replaced older separation spaces, a change still visible in many buildings today.

For deeper insight, consult works by Wim Weve or city history volumes detailing household inventories and social structures.

## PART 3

When researching house ownership, death records can be very useful. A death certificate typically lists the deceased's age, address, and marital status—helpful in confirming whether someone was still alive and potentially the property owner at a certain time.

In one example, a record for Jacob Kuizer shows he died in 1866 at age 69, listing two wives and an address on Noordeinde, Wijk 6 nr. 84. However, earlier records showed Wijk 6 nr. 51, raising questions about a move or mistaken identity. Another record reveals an infant named Jacob Kuizer died at 1 month old—likely his grandchild. This highlights the importance of verifying ages and relationships carefully, as names repeat across generations.

Searching by old district (wijk) and house numbers in the archive's geography section is also possible, though it requires precise formatting. Because many "side paths" can appear, having a clear research plan is essential.

MEIKE BESUYEN  
ARCHITECTURE  
TU DELFT