

**ROSLYN
LANDMARK
SOCIETY**

**11th ANNUAL
HOUSE TOUR GUIDE**

JUNE 12, 1971

10:00 - 4:00

***** THIS BROCHURE IS YOUR TICKET TO THE TOUR. PLEASE BRING IT WITH YOU.

*** HOUSES ON TOUR**

BOXWOOD COTTAGE
150 Harbor Lane, Roslyn Harbor
Pages 4 to 11

-

CLAYTON
The Lloyd Bryce/Childs Frick Residence
Northern Boulevard and Mott's Cove Road
Roslyn Harbor
Pages 12 to 21

-

MOTT-MAGEE-SKEWES HOUSE
51 East Broadway, Roslyn
Pages 22 to 28

-

ANDERIS ONDERDONK HOUSE
1405 Old Northern Boulevard, Roslyn
Pages 29 to 37

-

O. W. VALENTINE HOUSE
105 Main Street, Roslyn
Pages 38 to 49

-

ELLEN E. WARD MEMORIAL CLOCK TOWER
Main Street and Old Northern Boulevard, Roslyn
Pages 50 to 56



P L E A S E :

NO CHILDREN

NO SPIKED HEELS (PINE FLOORS)

NO SMOKING WHEN IN HOUSES

The authors would like to express their most genuine appreciation for the efforts of the persons listed below in the collection of data for this Guide. Without their very generous cooperation, the quality of this work would have been much impaired:

Mr. David Allen
Past Superintendent of "Clayton"
Supt. of Grounds of The William Cullen Bryant Nature Preserve

Mr. Morrison Heckscher
Assistant Curator of the American Wing,
The Metropolitan Museum of Art

Mr. Daniel M.C. Hopping
Architectural Historian and Trustee of The Roslyn Landmark Society

Mr. Kenneth D. Roberts
Managing Director of The American Clock & Watch Museum

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* * *

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Layout: Jean Chapman

REFERENCES

The following is by no means a list of all the reference material available. However, most of the publications included are more or less easily obtainable and, between them, include much of the known information concerning Roslyn's architectural past:

ARCHITECTURAL SOURCES:

- Ranlett, William H.: "The Architect", vols. I & II, DeWitt & Davenport, New York, 1849.
Downing, Andrew J.: "The Architecture of Country Houses", D. Appleton & Co., New York, 1854.
Vaux, Calvert: "Villas & Cottages", Harper & Brothers, New York, 1864.

MAPS:

- Walling, H. F.: "Topographical Map of the Counties of Kings and Queens, New York", published by W. E. & A. A. Baker, New York, 1859. Includes insert map of Village of Roslyn.
Beers, Frederick W.: "Atlas of Long Island, New York", Beers, Comstock & Cline, N. Y., 1873.

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in The Roslyn News for July 3, 1903.
Valentine, T. W.: "The Valentines in America; 1644-1874", Clark & Maynard, New York, 1874.
Wilson, James G. & Fiske, John: "Appleton's Cyclopaedia of American Biography", D. Appleton & Co., New York 1887.
Skillman, Francis: Letter to The Roslyn News in 1895. I have had access to typescript copies only and have never seen either the original manuscript or the original printed text. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.

NEWSPAPER ACCOUNTS:

- The Plaindealer: Published in Roslyn by Leggett & Eastman, weekly, from July 12, 1850 thru July 9, 1852. All issues have been reviewed and relevant items abstracted.
Once-A-Week or the Roslyn Tablet: Published by the Keeler Brothers. Vol. I was published elsewhere and is unrelated to Roslyn. Vol. II commenced with the issue for Oct. 12, 1876, the first Roslyn issue, and continued (Vol. III) thru the issue for Oct. 19, 1877, at which time publication was suspended. All issues published in Roslyn have been reviewed and the relevant items abstracted.
The Roslyn News: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed.

UNPUBLISHED HISTORIES:

- Brewer, Clifton H. (Rev.) "The History of Trinity Church, Roslyn, 1785-1909".
Goddard, Conrad: "History of Roslyn Harbor".

RECENT PUBLICATIONS:

- Gerry, Peggy & Roger: "Old Roslyn" I (1953) and II (1954), published by Bryant Library, Roslyn.
Moger, Roy W.: "Roslyn-Then & Now". Published by the Roslyn Public Schools, 1964.
Fahnestock, Catherine B.: "The Story of Sycamore Lodge", published by C. B. Fahnestock, Port Washington, 1964.
Gerry, Roger: "The Roslyn Historic District", the Nassau County Historical Society Quarterly, Vol. XXVIII, No. I, Winter-Spring 1967.
Withey, H. F. & E. R.: "Biographical Dictionary of American Architects (deceased)". Published by Hennessey & Ingalls, Los Angeles, 1970.

ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the very high survival rate of homes dating from mid-19th century and earlier, as well as a significant group of architecturally consequent buildings dating from after the second half of the 19th century and a sprinkling of turn of the century suburban homes. Apparently the earliest published record identifying locations and owners is the Walling Map of 1859, which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand.

Historic research concerning individual houses has been quite sketchy but quite a lot has been learned about individual construction details. The twenty eight buildings exhibited on Landmark Society Tours since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been under the direction of well-qualified historical architects as Daniel M.C. Hopping and Gerald R. W. Watland. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to examination of other houses. Careful historic investigations of one house, as the study into the origins of the Joseph Starkins house by Rosalie Fellowes Bailey, have revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain-Dealer, published 1851-1852, and The Roslyn Tablet, 1876-1877, have provided much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza Leggett in 1851 by Bishop Benjamin Treadwell Onderdonk, describing his boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identifying structures standing at that time. In a similar manner, a letter written by Francis Skillman to The Roslyn News describes the history of many houses standing in Roslyn during the period 1829-1879. In general, each building or house is exhibited for two consecutive years with the result that half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

Only a few of the early Roslyn houses were actually designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter. One early carpenter, Thomas Wood, is known. He probably was Roslyn's principal carpenter between 1825-1875. An article in the Roslyn News for September 20, 1878, describing life in Roslyn fifty years earlier, states "Probably no builder erected as many of the existing dwelling houses, barns, etc., in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Wilson Williams House at 150 Main Street, which he purchased in 1827 according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (circa 1825) half of it, as well as several other local houses which seem related to it.

Architectural concepts of Roslyn houses are usually quite reactionary as might be expected in a small country village. In general the more ambitious the house at the time of building, the more likely it was to have been built in a contemporary style. Less important houses, where owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of an earlier period. Even in the stylish houses, secondary rooms often appear retarded stylistically.

Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to use techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in techniques of the early working years of the elderly man who taught him. Reactionary techniques in one trade may appear side by side with relatively modern techniques in others, depending on the training of the man who did the work.

In situations of this sort, the date of the house cannot be earlier than the introduction of the latest construction technique used, provided it may be accepted the work is part of the original structure. In general framing of Roslyn homes conforms to contemporary standards. However, the plastering techniques of clamshells and horsehair continued into late 1800's even though these techniques had been discontinued in cities like Boston by 1750. Masonry, also, was likely to be reactionary. The brickwork in at least one house built in the second quarter of the 19th century was laid in Flemish bond, a style which had disappeared elsewhere at least a century earlier. It is worthy of comment that prior to about 1860, foundations of Roslyn houses were built of large stones, arranged in such a manner that the exposed inside surfaces of the cellar were smooth, while the outer surfaces were covered by earth below grade, were irregular, and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to sill, were brick. From about 1860, the entire foundation walls were brick. The latter practice continued until about 1900.

Decorative details, as hardware, stair railings, mouldings, etc., are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate mouldings by many years. In such a case, the date of the house cannot be earlier than the date of earliest appearance of the specific moulding style, provided the mouldings may be accepted as original work and not later alteration. Wooden styles, probably because of the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. For the same reason mantles and doorframes were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, as result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1840 made by Mackrell & Richardson of New York, and at least two more survive in the Wilson Williams house and the John Mott house.

The foregoing is only the briefest of resumes. Additional information will be given, when feasible, in descriptions of individual houses. In all cases, estimates of construction dates have been evaluated on the basis of architectural characteristics as described above. In some instances an individual house may have been built earlier than the attributed date, but alterations have given it the characteristics of a later period.

As noted above, most of the early Roslyn buildings were designed by local carpenters who, in some instances, worked from architectural pattern books. By the mid-19th century, however, the larger, more fashionable houses being built along the harbor must have been designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. The earliest known example of the work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's "Stonehouse", now "Wenlo", in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's "Brick and Wood Architecture" (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870-1871, the Architect-in-Chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T.: "Jacob Wrey Mould: Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865", Journal of the Society of Architectural Historians, Vol. XXVIII, #1,

March, 1969, pages 41-57.)

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. F. B. Godwin. The drawings for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Sycamore Lodge", "Locust Knoll", now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1876). An excellent case can be made for attributing the last to Samuel Adams Warner, a New York architect who lived in Roslyn during the third quarter of the 19th century. Warner has designed the Marble Collegiate Church (1851-1854) in New York as well as a Chapel (1851) for Trinity Church at Broadway and Wall Street. The Brooklyn Eagle for September 4, 1892, mentions a number of Protestants in Roslyn who contributed to the building of St. Mary's. Among them is Samuel Adams Warner. His contribution may well have been the design for the church. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library), states "My father told me that his grandfather, S. A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it". The Railroad Station is very close to the site of the former Warner house. Could the station also have been built to Warner's design?

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedar Mere" and later was the landscape architect of Central Park, a project very strongly supported by Bryant. Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. F. B. Godwin, a member of the Bryant family, and probably designed other local buildings including possibly the Gothic Mill at "Cedar Mere". These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. It is certainly to be hoped that, ultimately, the mystery surrounding the origins of this important group of buildings will be solved. Near the turn of the century architectural attributions may be made with stronger authority. The design of the Ellen Ward Memorial Clock Tower (1895) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of the important buildings have been demolished, but the delightful Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Road. The same firm of architects did the designs for Trinity Church Parish House (1905); Trinity Church, Roslyn (1906); and one or two houses in Roslyn Estates.

In conclusion it should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting homes remain - it is hoped they will be exhibited on future tours.

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BOXWOOD COTTAGE
Conjectured appearance before relocation in 1869

BOXWOOD COTTAGE
Residence of Mr. & Mrs. Stanley Gould
150 Harbor Lane
Roslyn Harbor

HISTORICAL BACKGROUND: The location of Boxwood Cottage does not appear to be indicated on the Walling Map of 1859 although by that year it may have been included in the overall holding of William Cullen Bryant. In any event, the site of the "Montrose Inn", with which for many years the cottage was associated, is not indicated on the Walling Map either, although it, too, by this time may have been part of the Bryant estate.

A map of "Montrose" a part of Roslyn Harbor, was published by Bufford's Lithography between the years 1836-1838. "Montrose" was a projected real estate development which never materialized and which was conceived by Joseph W. Moulton, a retired lawyer and well-known historian who had been co-author of a "History of The State of New York" in 1824. Mr. Moulton bought the former Richard Kirk farmhouse (later "Cedar Mere", the home of William Cullen Bryant) together with six acres, from William Hicks in 1834. The latter had purchased 100 acres of waterfront land in 1830 for \$8000.00. Much of this was boggy and had to be drained and filled in. Subsequently Mr. Moulton acquired more land from Mr. Hicks as in 1841 the former wrote, "I offer my place at Long Island for sale forty acres of land, the dwelling house is 100 feet front by 54 deep, 2 stories with attic. . . It is situated in Hempstead Harbour". The map of the proposed "Montrose" includes about 60 acres so Mr. Moulton may not have owned the entire project. The map of "Montrose", of which a few copies survive, shows proposed streets and numbered lots, some of which were to be developed on filled-in land, and the proposed sites of an academy and a steamboat wharf. The map also indicates the locations of Mr. Moulton's house, now "Cedar Mere", "Pearsall's Mansion", now "Willowmere" to the north of the proposed project, and several other existing buildings including a "Hotel" and two small buildings immediately to its north. An insert in the map includes "A View of Hempstead Harbour (from Montrose) L.I. Sound which shows Roslyn Harbor as it appeared in 1836 and includes views of several houses which survive today. Bufford's Lithography also produced an identical, even more rare, "View of Hempstead Harbour from Montrose, L.I.", without the map, which may have been offered for sale after the proposed "Montrose" project failed to materialize. Bufford's address, 136 Nassau Street, is indicated on the separate view of Hempstead Harbor, but not on the view which includes the map. Bufford was at 136 Nassau Street during the years 1836 through 1838.

The "Hotel" indicated on the Bufford Map was the "Montrose Inn", owned by Peter and Jacob Montrose. The Montrose Inn subsequently was acquired by Parke Godwin who married Fanny Bryant, William Cullen Bryant's oldest daughter in 1842. *Mr. Bryant purchased Joseph Moulton's house (now "Cedar Mere") in 1843 and subsequently increased his holding as more land became available. In 1869 Mr. & Mrs. Parke Godwin retained the services of Calvert Vaux, a prominent New York architect, to enlarge and modernize the former Montrose Inn, a 2-1/2 storey, gable-ended, center hall house in the late Federal style. Calvert Vaux drawings for this alteration still survive. The place was re-named "Clovercroft" and ultimately descended to Conrad Goddard, the Roslyn Harbor historian who sold it in 1955. By that time the estate had increased to 84 acres. Recent conversation with Mr. Goddard (19th March 1970) established that "Boxwood Cottage" always had been an accessory building of the Montrose Inn, but that it had been moved a short distance to the north in 1869 when Calvert Vaux enlarged the Montrose Inn for Parke Godwin. Mr. Goddard pointed out that a small wing had been added to the rear of the cottage at the time of its relocation and that traces of the cottage's original foundation had survived at least until 1955. It may be assumed that the planting of large boxwood, from which the cottage takes its name, was set out at about the time of the relocation of the cottage.

*Forrest vs. Forrest, N.Y., 1852

Boxwood Cottage is a 1-1/2 storey, clapboarded, side-hall house which has its gable-ends facing north and south. There are "eyebrow" windows in its principal facade which faces west. The remaining windows are of the six-over-six type. The ground floor shutters are panelled and are trimmed with Tuscan mouldings of the second quarter of the 19th century. The upper storey shutters are louvered. The north wall clapboards have a nine inch exposure. All other clapboards have only five inch exposures. The wider, north clapboards probably were chosen for reasons of economy for the least visible wall of the original house. The general impression created by the house is that it was originally built circa 1830.

The foundation structure is characteristic of the period during which the house was moved to its present location (1869) and is rubble up to the grade and brick laid in American bond from the grade to the sills. The original floor joists, which may be seen in the cellar, are sawn on all four surfaces. The west foundation exposure is quite high because of the position of the house at the crest of the hill. Part of the south foundation wall has deteriorated and has been replaced with concrete. There is a full cellar beneath the original house but only a crawl space beneath the later lean-to. The flat water table overhangs the foundation exposure rather more than might be expected in a house of this period and projects almost three inches beyond the face of the brick. Actually, this overhang is a late characteristic and it should be recalled that the house is several decades earlier than its present foundation. At one time there was an open, hipped-roof verandah across the west facade of the house. This was installed as a part of the 1869 alteration and was removed several years ago. However, the scars of its roof profile may still be seen. The simple corner-boards are compatible with the flat water table. The large boxwood, from which the house takes its name, are clustered across the front of the early porch site.

It has been mentioned above that a one-storey lean-to was added to the house at the time it was moved in 1869. This wing was placed at the rear of the house, probably to serve as a kitchen. The 1869 wing is covered by an extension of the east roof slope of the original house and gives the house a "salt box" profile on its north aspect. The roof extension covering the later lean-to is very slightly concave, probably in an effort to provide a more fashionable appearance. The eaves of the original house were extended at the time the lean-to was built and rest upon simple cyma-curved decorative rafter ends on all four facades. These sophisticated roof details in a simple cottage suggest that the relocation and enlargement was accomplished by Calvert Vaux' organization during the enlargement and modernization of the Montrose Inn for Parke Godwin. This conjecture is supported by the use of fanciful Victorian terra cotta flue-caps, which are rare in Roslyn, on the two flues of the original chimney at the north end of the ridge and on the single-flued chimney constructed as a part of the lean-to. The exterior chimney at the south end of the house is modern and was built when central heating was installed. The clapboards and trim of the lean-to match those of the original house, i.e., six-over-six windows; flat corner-boards and water-table; nine inch clapboard exposure on the north wall and five inch exposures on the other walls. The original corner boards, at the east corners of the original house, remain and indicate the delineation between the early house and the 1869 addition. It should be mentioned at this point, that there is a butt joint between the exposed brick foundation of the original house and that of the lean-to. This suggests that the lean-to may have been added after the house had been moved or, as an afterthought, after the foundation for the original relocated house had been completed. If the entire foundation had been constructed as a unit the bond pattern would have extended the entire length of the exposed brick foundation.

Incidentally, it should be mentioned that the original foundation, before the house was moved, probably extended much higher above the grade than the existing foundation as the kitchen and the dining room (if there was a separate dining room) almost certainly were located on the ground floor. This basement kitchen would explain the second flue in the original chimney - which is no longer in use.

The 1869 lean-to does not extend completely across the full width of the house, but forms a sort of alcove at its south end with the original east wall. This space is filled with a three-sided, hipped-roof, bay-window which represents three sides of an octagon in structure. Like the lean-to, the exposed foundation walls of the bay window are brick and its clapboards have the same five inch exposure as the adjacent south and east walls. The bay window lends an elegant touch to this aspect of the house and it is assumed to have been added at the same time as the lean-to. The bay window forms a separate room which is used as a kitchen although it is too small to have been designed for this purpose.

The intended use of this room is no longer known, but it may have been designed as a sort of breakfast room or a conservatory, more possibly the latter as Vaux is known to have included conservatories in quite small country houses. A note of additional interest is that this small room was designed to include floor area in the old part of the house as well as in the 1869 addition. Part of the stairway runs thru this space, and the stairwall contained in the room is sheathed with pine boards, placed vertically, in the manner to be described for the "stair side" of the same wall. However, the part of the same stairwall which is located in the lower hall is sheathed with Tuscan trimmed panels as described below.

It is this conjectured location of the early kitchen in the basement which suggests that the no-longer present verandah was constructed as a part of the 1869 alteration. If the kitchen was in the original basement, the latter's walls would have been perforated for window openings which would not have been shaded by a verandah.

Because of the reorientation of property boundaries and the development of a different road pattern the house, today, is entered from the rear by way of the 1869 lean-to. Probably this was designed, originally, as the replacement for a basement kitchen, but for many years has served as a dining room. The outside door is the standard ogee-moulded, four-panel type of the period. In this case the two upper panels have been knocked out and replaced with glass, an old solution to the problem of obtaining more light. The door-and-window surrounds in the room also are trimmed with appropriate ogee mouldings. The mantle is a very provincial Greek Revival type which employs projecting polasters trimmed with rudimentary Tuscan moulded capitals. The mantle may have been reused from another dwelling or may represent a holdover of an earlier style which could be bought cheaply. In any event the ends of the shelf have been radically rounded in an effort to bring it more into keeping with the other details of the room. There is a china closet to the right of the mantle which includes a two-panel door which is much earlier than the room. Actually this is a board-and-batten door which has been framed on one side to create the impression of a structured two-panel door. In this instance the pseudo-panels are moulded with simple half-round nosing. This modification of a board-and-batten door is an early Dutch technique which had an extremely long survival in rural areas. This door was relocated from another part of the house and was made circa 1830 when the house was built. Two similar doors survive in their original jambs on the second floor.

The present living room includes the space occupied by the original front and back parlors and the early partition line may be identified by the enclosed overhead beam. The two rooms are quite different in detail as the back parlor was intended for family use and as a dining room which would not be seen by guests. On this basis, it has been trimmed in the same manner as the bedrooms. Its window-surrounds are simply trimmed with Tuscan mouldings and are not panelled beneath. The doorway to the dining room was installed with the lean-to of 1869 and utilizes the same ogee mouldings as the detail of that room. The back parlor baseboards are untrimmed. The west part of the living room, the original front parlor, and the side hall are very richly trimmed in comparison to the remainder of the house and incorporate rather ambitious late Federal detail executed with Tuscan mouldings of the second quarter of the 19th century. The richness of the front parlor and hall suggest that the house originally was constructed for a superior technician or

an independent farmer. On this basis, it may be assumed that the house was not built to be a mere appendage to the Montrose Inn, but was designed with a particular person in mind, and later incorporated into the Montrose Inn and the "Clovercroft" holdings. In the latter capacity it served as a cottage for the gardener.

The front parlor door and window surrounds all utilize Federal style corner blocks. There is, also, a raised central strip panel between the opposed Tuscan mouldings of the door and window surrounds which has been relief-planed into the facings. This raised central strip was used extensively by Ashur Benjamin, and others, during the second quarter of the 19th century. However, in almost all other instances it has been applied, not planed into the wood.

The front parlor door is no longer in place, but has been carefully saved as has another, identical door which almost certainly was used in the doorway between the front and back parlors. Both are single surfaced doors of the six panel type and include "half panels" in their upper courses. Both incorporate the same Tuscan mouldings as the door and window surrounds and are entirely appropriate to the late Federal Period style of the house. The window surrounds are identical to the door-surrounds and include triple-stepped panels beneath the sash which are trimmed with the same Tuscan mouldings as the facings. The front parlor mantle appears to be quite Federal in style by virtue of the panelled and moulded pilasters, which are identical to the door and window facing, and the very delicately moulded cornice which supports the mantle shelf. However, the latter presents a straight leading edge and the pilasters do not extend across the projecting, un-decorated mantle frieze; both details which are highly suggestive of a Greek Revival construction date. There is a cupboard to the right of the mantle which also is a holdover stylistically. The cupboard includes a two-panel upper door and a single panel door below. Both are trimmed with Tuscan mouldings of the Greek Revival type. The stepped, panelled baseboards in the front parlor and hall also are trimmed with Tuscan mouldings and represent the high point in local late Federal styling.

The front doorway includes a three-light overdoor window but otherwise, like the hall window, is trimmed in precisely the same late Federal style as the front parlor door and window surrounds. The front door includes two parallel vertical panels trimmed with beaded Tuscan mouldings and is identical to the front door of #88 Main Street, Roslyn. The original pine flooring survives in the lower hall in excellent condition.

The stairway is especially interesting as it represents a transition between the early Federal stairways of the Anderis Onderdonk House (1794) and the William M. Valentine House (ca. 1800) and the full Greek Revival stairway of the Obadiah Washington Valentine House (ca. 1835 - #105 Main St.). In detail it is very similar to the stairway in the Captain James W. Smith House (ca. 1830 - #106 Main St.) and like it has a cylindrical railing, turned, tapering, undecorated balusters and a delicate, late Sheraton, vase-turned principal newel. In addition, there is an obelisk-shaped secondary newel at the upper end of the stairway. All these are now painted, but the railing and newels are almost certainly either cherry-wood or mahogany and were unpainted originally. Actually there are two separate stair-rails included in the single staircase. The lower originates with the turned primary newel and extends upward to the fascia against which it terminates. The upper part of the stair-rail originates with the secondary, obelisk-shaped newel at the level of the top step. The rail passes over this newel and continues horizontally to terminate in the wall at the end of the stairway opening. The stair-wall, between the two railings, consists of nine-inch, vertical sheathing and is identical to that already described, on the opposite side of the same wall, in the present kitchen.

The two upstairs bedrooms are quite similar. The principal architectural detail of both rooms are the two-panelled board-and-batten doors, in the Dutch style, identical to the one in the dining room which has been described above. The two bedroom doors survive in their original

jamb. The window surrounds of the rooms are trimmed with Tuscan mouldings and are identical to those in the original back parlor. The sheathing in the east bedroom is modern. The west bedroom includes two of the three "eyebrow" windows. These raise vertically to open, in the manner of sash windows. The method of sash travel is known as the "early" type and was discarded because the sash were hard to raise and tended to stick and because, most of the time, there was not enough space for the window to be opened all the way. This vertical type of sash travel was superseded, near the mid-century, by sash which slid laterally, into pockets, and permitted easy, full opening of the window.

There are a number of interesting antiques and art objects in Boxwood Cottage, many of which descended in Mrs. Gould's family. For convenience in viewing, some of the objects are listed below according to the room in which they may be seen:

Dining Room:

- *Engravings of George & Martha Washington, pair; probably New York, circa 1860.
- *Cherry drop-leaf table with turned legs. American, ca. 1850.
- *Small tiger maple drop-leaf table with slender tapering legs. New England, circa 1810.
- *Bamboo-turned Windsor armchair. American, early 19th century.
- *Bamboo-turned Windsor sidechair with unusual compound curved back. American, early 19th century.
- *Bamboo-turned "fancy" chair in the Sheraton style. Armchair which retains original painted decoration. American, circa 1815.
- *Low-back Windsor armchair (captain's chair) with massive curved crest rail in the Empire manner. American, ca. 1840.
- *Pine chest-on-chest made from two Victorian chests of drawers.
- *Bed side table in late Sheraton style with turned legs. American, mid-19th century.
- *Brass, double-light student lamp. American, ca. 1870.

Living Room:

- *Bamboo-turned, bow back, Windsor armchair with oval saddle seat. Probably Pennsylvania, ca. 1810.
- *Chippendale Style maple fall-front desk with straight bracket feet and rosette and bail handles. New England, ca. 1780.
- *Drop-leaf table with turned legs. American, mid-19th century.
- *Butler's tray, American, mid-19th century.
- *Two pattern-moulded glass lamps and a pale lavender compote. American, mid-19th century.
- *Pine dresser with shaped shelves and stiles and raised panel door beneath. H-L hinges. American, ca. 1800.
- *Group of Staffordshire pottery; blue and white, "flown blue", and transfer-ware, mostly second quarter, 19th century.
- *Pair of wall-shelves having shaped sides and many compartments. One is American, ca. 1800; one is a modern copy.
- *Group of enamelled lustre-decorated and transfer-printed porcelain small cups and saucers. Mostly English, 19th century.
- *Cherry looking glass. American Empire or Biedermeier. Second quarter of the 19th century.
- *Victorian Rococo Revival armchair. American, ca. 1850.
- *Mahogany rocking chair, late Empire style. American, ca. 1860
- *Bamboo-turned Windsor side-chair. American, ca. 1810.

*Many paintings and prints including two water colors by Jules Pascin, a tiny Roualt grisaille and a painting of a tiger in the South Chinese style attributed to Ho-Chi Minh.

Lower Hall:

- *Mahogany side chair, Hepplewhite style, with "H" stretcher, tapering legs and pierced, urn-shaped splat. Conn., ca. 1790.
- *Double washstand, of unusual dimensions, having turned legs and drawers in tandem. American, ca. 1840.
- *Maple-framed looking glass. American, ca. 1840.
- *Miniature pine dower chest with lidded interior compartment, probably made for a child. Very early type with Gothic arch cut-outs to form legs; "bread board" lid ends and moulded leading lid-edge. The same moulding is employed to form the edge of the projecting base. New England, ca. 1700.

Upper Hall:

- *Victorian pine chest of four drawers, American, ca. 1860
- *Pine school desk, American, mid-19th century.
- *Maple triple splat, ladder back, rush seat side chair. One of a set of six distributed throughout the house. American, early 19th century.

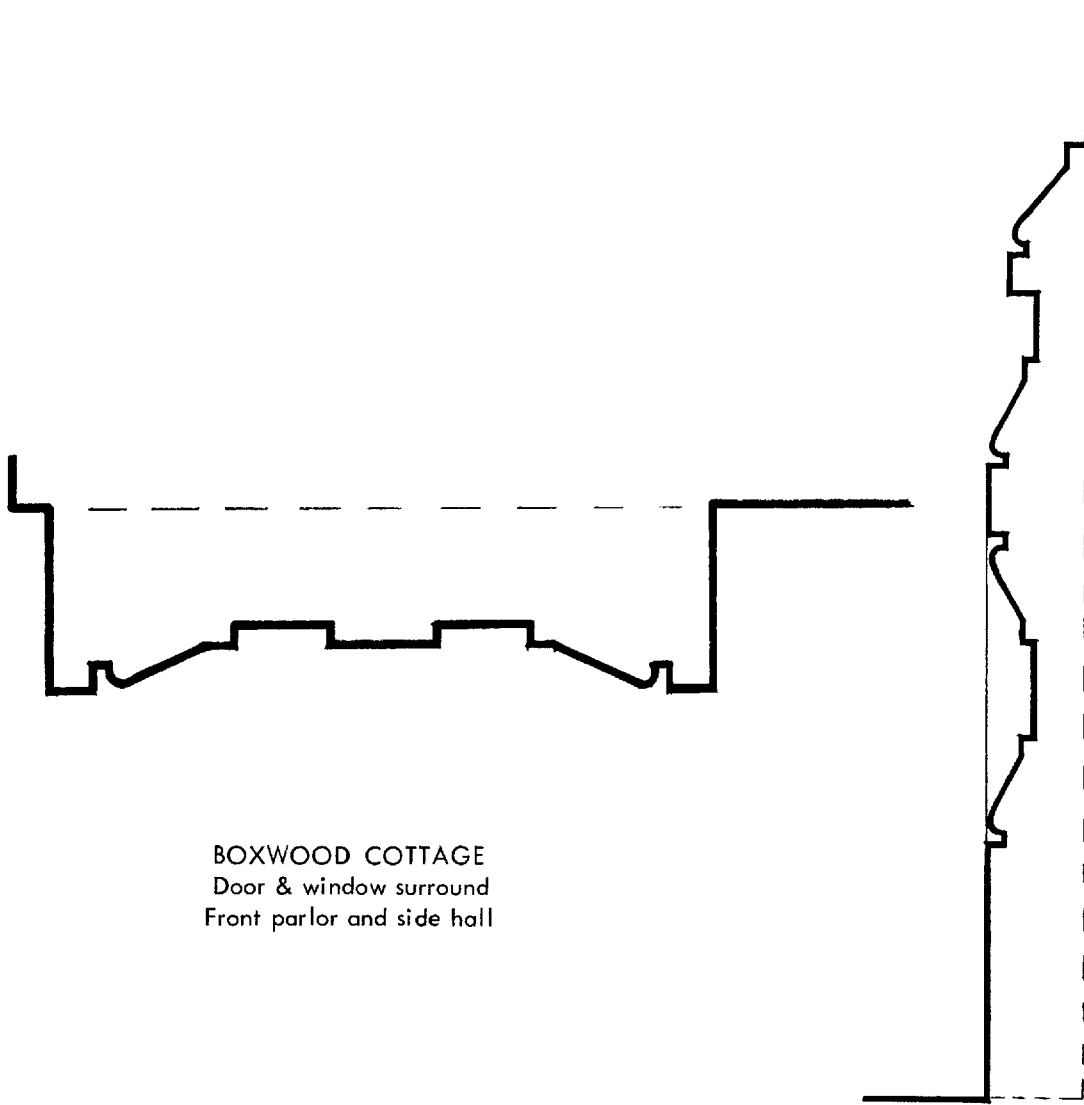
East Chamber:

- *Ladder-back side chair, as above.
- *Victorian pine chest of drawers on "onion" feet which may be earlier than the chest.

West Chamber:

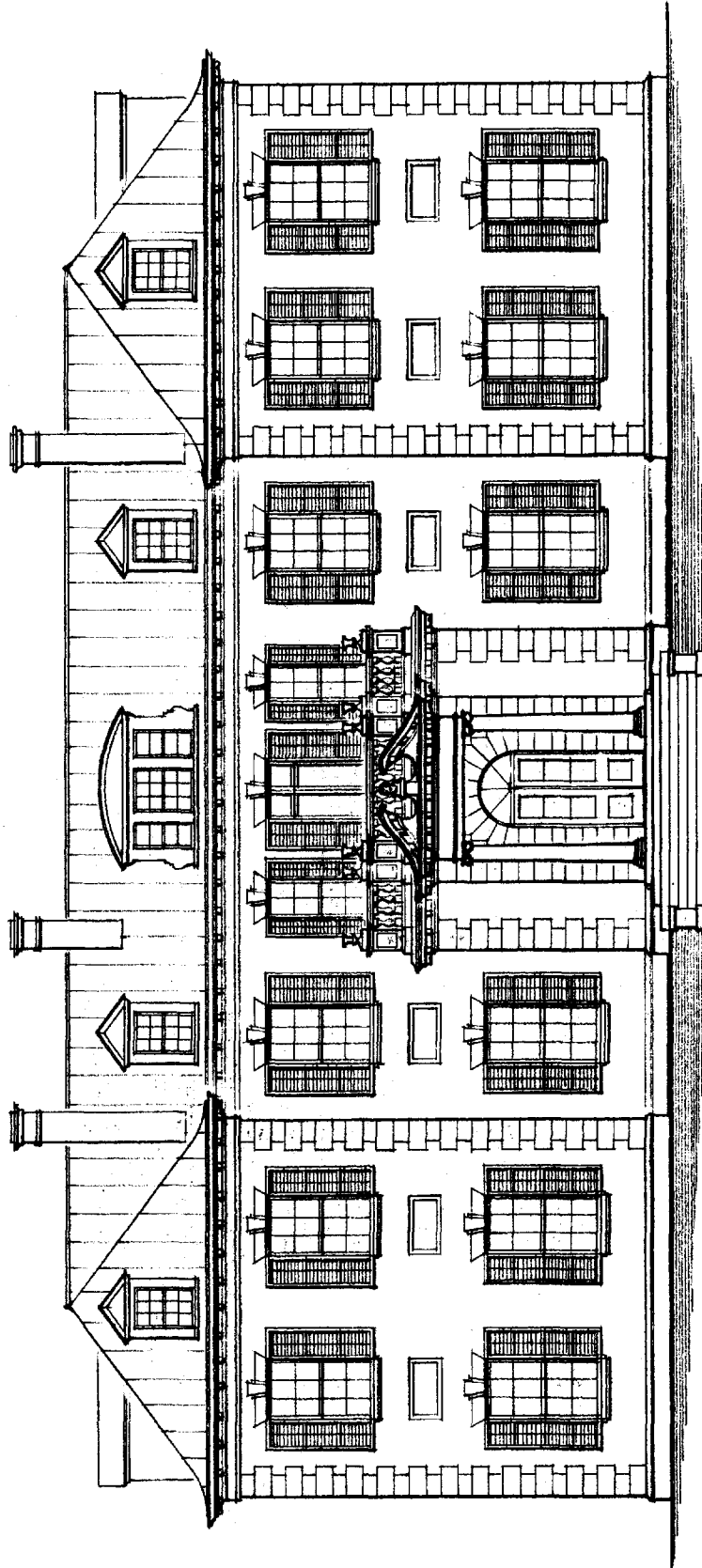
- *Ladder-back side chair, as above.
- *Pair of assembled maple beds having turned low posts. Probably made from two originally unrelated beds. American, ca. 1840.
- *Pine dower chest with dovetailed straight bracket feet. New England, ca. 1800.
- *Country Chippendale pine chest of four drawers and ogee-bracket feet. New England, late 18th century.
- *Bristol type, white glass "lamp" decorated with polychrome painting reminiscent of surviving Hudson River view, above Tarrytown. English, early 19th century.

* * *



BOXWOOD COTTAGE
Door & window surround
Front parlor and side hall

BOXWOOD COTTAGE
Typical baseboard



West facade of LLOYD BRYCE RESIDENCE, circa 1895
prior to 1919 alterations

"CLAYTON"
The Lloyd Bryce/Childs Frick Residence
(Presently the William Cullen Bryant Nature Preserve, owned by
The Nassau County Museum)
Northern Boulevard & Mott's Cove Road, Roslyn Harbor

HISTORICAL BACKGROUND: Lloyd Bryce was a distinguished editor and author of the later 19th century who was born in Flushing in 1851. In 1867 he travelled in Europe and then entered Christ Church College, Oxford, where he took his B.A. and later his M.A. degrees. He then returned to New York and took a degree in law at Columbia University. He married Edith Cooper, daughter of Edward Cooper, Mayor of New York City 1879-1880 and a descendant of Peter Cooper (1791-1885). He entered politics, was appointed Paymaster General of New York and later was elected to Congress. Subsequently he served as Minister to Luxembourg and to the Netherlands. Concurrently he wrote a number of papers for various periodicals as well as a number of novels. He was the owner and editor, 1889-1896, of "The North American Review".

It is not known when Lloyd Bryce acquired his property in Roslyn, some of which had originally been part of William Cullen Bryant's "Cedar Mere". However, in 1900 he was listed in "The Summer Social Register" as residing in Roslyn. In 1904 his home was described and illustrated by Barr Ferree in his "American Estates & Gardens", published by Munn & Co. of New York. Barr Ferree described the size of the estate as more than 200 acres and identified the architect as Ogden Codman, Jr., a controversial turn-of-the-century figure. He was born in 1863, spent most of his youth in France and completed his architectural training at the Massachusetts Institute of Technology in 1882. Apparently he neither enjoyed nor approved of M.I.T. and, 57 years later, requested his name be stricken from the List of Students. After completion of his studies at M.I.T. he spent "two dreary years" working for an architect in Lowell, Mass. and then became associated with the firm of Andrews & Jacques in Boston. He was socially prominent, financially independent, and uninterested in acquiring a conventional architectural reputation. Consequently he was not a member of the American Institute of Architects and is not named in the several professional listings of his day. However, he was a highly competent architect who had many prominent clients. In 1883, or shortly thereafter, he designed his first house for Mrs. Charles Coolidge Pomeroy, in Newport, R.I. This house, seven bays wide with projecting wings at each end and a low hipped roof, is an obvious prototype of the house he later built in Roslyn for Lloyd Bryce. In 1893 he remodeled Edith Wharton's "Land's End", also in Newport. Edith Wharton and Ogden Codman both felt very strongly that the architect should do the interior design of the house and that house and contents should be simple, functional and serve as a "mechanism for living". They felt each room should have a strong element of privacy and took exception to John Ruskin's principles of architectural asymmetry and to Victorian eclecticism in general. They felt that symmetrically-planned houses which incorporated classic orders were esthetically and functionally the most satisfactory. In 1897 they published a book, "The Decoration of Houses" (Charles Scribner's, N.Y.) in which they developed these principles, many of which were employed in the design of the Bryce House. Codman's career as an architect was enhanced by the book's publication and brought him many distinguished clients. In 1893 he had an office in New York and during the 21 years following designed 21 houses and interiors for a number more, some in association with Elsie de Wolfe. Among the houses he designed was a townhouse in Washington for his cousin, Martha Codman, later Mrs. Maxim Karolik. In 1895 he did the interior decoration for ten of the bedrooms in "The Breakers" for Cornelius Vanderbilt. He also did the interior decoration for "Kyhuit", in Tarrytown, for John D. Rockefeller. Several of his New York town houses survive, including Number 18, East 79th Street, built in 1908 for Woodward Haven, and three houses on East 96th Street, Numbers 7, 12, and 15. Number 7, built for himself in 1913, is based upon the architecture of Depau Row (ca. 1830) in Paris. It is now occupied by the Manhattan Country School. Number 12 is occupied by the Emerson School. Codman died in 1951,

leaving his architectural papers and drawings, including those of the Bryce House, to the Department of Prints of The Metropolitan Museum of Art. His biography, "The Clever Young Boston Architect", by Florence Codman, was published privately in 1970.

Notwithstanding the similarity between Codman's first Newport house (1883) and the Bryce House, the latter was not built until 1893, or later, as his initial presentation drawings for the client, undated, give his address as "Windsor Arcade New York", to which he moved in 1893. These presentation drawings vary somewhat from the house as it actually was built.

The original landscape arrangement was a simple one and depended primarily upon the natural topography, the view of Hempstead Harbor, and the native locusts and maples which were distributed over the property. There was a formal terrace with a central fountain alongside the east front of the house. This was planted with box and bedding plants geometrically divided by gravelled walks. The terrace dropped off to an expanse of lawn which extended eastward to a distant pond.

After Lloyd Bryce's death in 1917 the place was purchased by Childs Frick, son of Henry Clay Frick, one of the founders of the U.S. Steel Corporation, whose house and collection comprise the basis of The Frick Collection, in New York. The younger Frick was a well-known paleontologist and a major sponsor of The American Museum of Natural History. He named the place "Clayton" and retained Sir Charles Carrick Allom, Hanover Square, London, an associate of the architectural firm of Murphy & Dana of New York, to re-build the house to his requirements. Sir Charles Allom was born in 1865, son of an architect and grandson of two well-known painters, Thomas Allom and Thomas Carrick. The former was an internationally known architectural renderer especially honored for his detail drawings of The Houses of Parliament for Sir Charles Barry. Charles Allom was educated at the Royal College of Arts and studied in France and Italy. In addition to architecture he was interested in cattle breeding, yacht racing and sculling. Apparently he was interested in business and engineering, also, as he was a founder of the Gosport Aircraft Company and a contractor to the Admiralty and the War Office for high explosive shells. In addition he founded the firm of White, Allom & Co., decorative artists and contractors with offices in London, New York and Montreal. He was President of The Faculty of Architects and Surveyors and President of the Architects Registration Council. However, he never became a member of the Royal Institute of British Architects. His biography in "Who Was Who, 1941-1950" does not list a single building he designed. He was knighted in 1913 and died in 1947. His drawings for the alteration of "Clayton" survive in the house and are dated during April, 1919. Sir Charles limited his exterior changes to the concealment of a few windows, the building of an addition at the south end of the house, and the replacement of the projecting enclosed entrance porch, on the west facade, with a loggia which connected the north and south wing-like projections. The interior of the house was changed substantially and included major alterations of all the principal rooms. This revision of the floor plan complicated Ogden Codman's simple arrangement and parts of these later additions are confusing and somewhat awkward. Even before the renovation of the house was complete, Mr. and Mrs. Frick turned their attention to the grounds. Almost all of the surviving landscape dates from their ownership. During the spring of 1919 the Pinetum was started and, within a few years, included 26 genera and 190 species, all under the special care of an arborist brought over from Austria for this purpose. In 1924 Mr. Frick published a small book "Pinetum Claytonense" for The North Country Garden Club of Long Island. In it he listed the varieties of coniferous plants growing at Clayton and itemized 455 individual trees. The book was dedicated to "F.D.F." (Francis Dixon Frick) and the foreword is signed "C.F." (Childs Frick). In 1930 the Fricks retained Marian Coffin to develop a landscape plan which included elaborate formal gardens. Miss Coffin was a prominent landscape architect who had been admitted to membership in the American Institute of Landscape Architects in 1906 and had been elevated to Fellowship in 1918. She was assisted on the Frick project by James Schreiner, an architect. Their "parterre" included French "compartements de broderie" of clipped boxwood scrollwork laid out in gravel. Some of the components of the plan were worked out by others, as Ethel Nevins developed plans for the Annual Garden in

1933. Ultimately, maintenance of this formal effort proved burdensome and, in 1947, Dorothy Nicholas revised the earlier Coffin plans and modified the formal gardens. All the aforementioned drawings survive in the house. In addition to the formal gardens the grounds included the Pinetum, approximately five miles of bridal path, a ski slope, a polo field, an animal village and a pair of peacocks who strolled about on the lawn.

After Mrs. Frick's death, in 1953, much of the directive energy was lost and the total landscape arrangement was simplified. By the time of Childs Frick's death, in 1965, the holding stretched from Mott's Cove Road to Hempstead Harbor (over Bryant Avenue by private bridge) and as far south as Northern Boulevard. In 1969 most of the property, about 165 acres, was purchased by the Nassau County Division of Parks and has been renamed the William Cullen Bryant Nature Preserve, in honor of Roslyn's most noteworthy citizen and will serve as headquarters for the Nassau County Natural History Museum. The William Cullen Bryant home, "Cedar Mere", is directly across Bryant Avenue from "Clayton". William Cullen Bryant once owned much of the land upon which "Clayton" is sited. During the period following Childs Frick's death and prior to purchase by Nassau County, a number of garden and interior artifacts were removed by the heirs. In some instances the sites upon which these objects once stood appear out of harmony with their surroundings.

LANDSCAPE AND GROUNDS: The estate is situated off Mott's Cove Road a short distance north of Northern Boulevard. One enters between a pair of simple short brick walls. Originally there were a pair of 18th century wrought iron gates between these walls but they have been removed to the Frick family burial ground in Pittsburgh. At one time the gates actually faced Northern Boulevard which, later on, was relocated further south. Immediately inside the gate is the Gate Lodge, a small, square building, 3 bays wide, built in 1925. It is a smaller version of the main house built of brick laid in Flemish bond and has a low hipped roof. The upper, rounded portions of the windows are filled in with stucco and capped by limestone, keystone arches. The lower parts of the windows include turned balustrades which match those of the main house.

From the Gate Lodge the drive continues straight ahead, then branches off to the left to the main house. The straight drive continues on to a concrete garage (1936) near the parking meadow. Opposite the garage is a group of very tall Osage orange trees. Nearby is the stable compound, a group of pleasant wooden buildings dating from Frick ownership. Further on, in an easterly direction, is Childs Frick's laboratory, a concrete building dated from 1936. It now houses offices belonging to the Nassau County Natural History Museum. Beyond the laboratory one enters a circle of hew hedges and then traverses a yew covered walk to the entrance of the Pinetum. At the end of the Pinetum one sees the main house for the first time, across two small ponds which were there during the Bryce ownership and were a part of the garden vista at that time. On the opposite (east) side of the road is the Sheep Meadow. One follows the road past the remains of two tennis courts, grass and clay, and then turns to the left to approach the east terrace of the house and the north extended pavillion. By skirting the north end of the house the west front entrance may be reached. From this point there is an open view of Hempstead Harbor. Originally when the trees were smaller, the views were even more extensive. However, today the view encompasses the only unspoiled vista of the west bank of Hempstead Harbor. It is to be hoped that the Nassau County Government will acquire and preserve this terminal vista for its esthetic as well as its ecologic consequence.

This west entrance overlooks remains of a serpentine drive which winds down to Bryant Avenue to end at the site of the original Bryce gates. This early drive included an extension to the north which passed "North Cottage" and may have connected with a pair of old stables a little further north, which still stand, and may be the original stables. "North Cottage" was built by William Cullen Bryant, circa 1860, when he still owned this land. It is situated a short distance north of

the main house. Originally it probably served as a picturesque guest cottage or employee's residence. In any case, this pinnacle, board-and-batten Gothic Revival cottage is an architecturally qualitative building which may have been designed by a major architect, perhaps Calvert Vaux. It has been very much enlarged, especially during World War II when the Frick family lived there. The ground floor has been faced with a brick-filled, half-timber surface which dates from the World War II enlargement. The garden around North Cottage was landscaped during World War II and includes *vinca minor*, *ilex crenata*, rhododendrons, azaleas and hemlocks. The hillsides are covered with naturally growing, or planted, young American beech interspersed with spruce, hemlock and Eastern white pine. The North Cottage retains several small out-buildings around its terrace. One of these is contemporary with the cottage but has been moved onto a modern concrete foundation.

Following the drive south from the main house one passes yew bushes backed by leather-leaf viburnum and a group of oriental dogwood (*cornus Kousa Japonica*) with leucothia. The remains of the ski slope lie on the right side of the drive toward Bryant Avenue. Further along is a small free-form pool which indicates the beginning of the formal gardens. The original entrance was thru a pair of wrought iron gates, now removed, which formed the north end of the garden's central axis. The axis passed thru a central garden pool which included a fountain (now missing) of dolphins at play; and terminates at a classic arbor, in the French style, which is covered with grapevines. A boxwood and yew lined allée follows the central axis from the gate site to the arbor. From this axis the gardens were divided into four other "compartements" separated by box and yew hedging. These are a rose garden on the east; an azalea garden on the west; an annual garden on the east; and a long brick walk bordered with tall privet, annuals, and perennials, which extended from the main house to a sundial, now missing, at the south end of the gardens near the east end of the classic trellis. The privet hedging is now clipped low for easy maintenance but a metal arbor, midway along the walk, gives some indication of its original height. The ornamental trellis at the south end of the partee is the dominating feature of the formal gardens. This "Treillage" consists of a central, semi-circular arbor topped by a segmented dome which arises from a pair of lattice Ionic columns connected by Chinese style fretwork and flanked by paired, curved trellis which extend outward in both directions to delineate the south boundary of the partee. The entire treillage is built of teak and has remained unaffected by the weather. However, sections of the flanking wings have been taken down, thus weakening the outer sections, to permit the removal of trees from the hillside to the south. From the east end of the treillage and the sundial site, the polo field and the remains of the old apple orchard stretch on to the east. Beyond them lie the concrete garage and the parking meadow.

EXTERIOR OF THE HOUSE: The house is a large one, roughly square in shape, built of rose-colored brick laid in Flemish bond and trimmed with white stone quoins, architraves and stone and stucco wooden balustrades. It is three storeys in height and seven bays wide across the principal (west) facade. The east, or garden, front includes nine bays and the house is six bays in depth. It appears to have projecting wings at the north and south ends but these actually are parts of the main block even though those of the west facade project one bay. The four projections each include two bays. There are square pavillions in front of the two ends of the east (garden) facade which are connected to the main block by means of balustraded quadrant arcades. The north pavillion and its arcade are open; those at the south are enclosed. All ground floor windows are of the Venetian, or round-headed, type except for those in the west front. The latter are rectangular and are capped by keystone limestone lintels, as are all the second storey windows. All the rectangular windows are of the six-over-six type. Until recently all the windows employed exterior, dark green, louvered shutters, of the heavy type favored by Ogden Codman, Jr. Both pavillions, as well as the main block, appear to have ribbed copper, low hipped roofs although actually the principal block is capped with a somewhat slanting mansard, or double hip, roof to achieve symmetry with the pavillion roofs, notwithstanding their much smaller size.

While the house has often been described as "Georgian", doing so involves a rather free use of this adjective. Actually this house, along with a number of other Long Island houses, epitomizes the desire of many Americans during the late 19th and early 20th century, to recapitulate the life of the English country squire while, at the same time, retaining some of the pervasive architectural characteristics of the Colonial Revival which started about 1878. While exposed red brick construction was used frequently in English town houses during all four of the Georgian periods, the practice seems to have disappeared in country houses after the reign of Queen Anne. Similarly, the use of exteriorly placed louvered shutters, in English country houses, appears to be almost non-existent. In the case of Clayton, the use of detached pavillions connected to the main house by means of quadrant arcades is more reminiscent of some of the colonial country houses of Virginia, and even some 18th century Irish houses, than of the true Georgian country house. Ogden Codman, Jr., who deplored American vernacular architecture, would have taken strong exception to this analysis.

Actually, the exterior of the house has changed little since it was built. The north and east elevations remain almost the same. Ogden Codman, Jr.'s projecting, enclosed, centrally located Ionic entrance porch, with its broken pediment entablature and balustraded roof, has been replaced by Sir Charles Allom's open loggia which connects the inner aspects of the two projecting ends. This change has diminished the architectural quality of the west facade and has reduced the interior entrance space. The other major exterior change was the addition of a substantial wing at the south end of the house, behind the enclosed pavillion and its connecting quadrant arcade, to provide space for a large pantry, breakfast room and their connecting passages all arranged in a floor plan which is complicated to the point of bewilderment.

INTERIOR OF THE HOUSE:

Entrance Hall: Barr Ferree described the original entrance hall, in 1904, as "a circular vestibule floored with marble and with columns of polished marble supporting the ceiling. On each side is a rectangular passage, or antechamber, with the library behind to the right and the drawing room to the left". Actually, Ogden Codman, Jr.'s floor plan shows a small square vestibule, partially contained within the enclosed entrance porch and flanked by a lavatory and coat closet. This opened to the circular colonnade, described by Ferree, contained in an 18 foot square, the corners of which were utilized to create semi-circular, apse-like, alcoves. The circular hall, in turn, opened to a rectangular foyer on the left and an impressive staircase hall on the right. The latter has been changed very little but one end of the foyer has been altered to provide a ladies' cloakroom. The central marble colonnade, with its corner alcoves, was removed by Sir Charles Allom and replaced by plaster entablatures supported by fluted Corinthian oak columns which divide the entrance hall from its flanking antechambers. The insertion of a fireplace with a projecting marble bolection moulding, against the east wall, has necessitated the enlargement of the central chimney. The entrance hall still has a marble floor, although this, too, was inserted by Sir Charles Allom in 1919. It seems unfortunate that the original entrance hall was replaced. Obviously it was architecturally of more consequence than its successor, and the small gain in space and convenience hardly seems to have justified its destruction.

The right, or south, antechamber includes the original staircase which winds from the ground to the third floor to form an oval, and utilizes a continuous moulded stair-rail with turned balusters. The wall side of the staircase is lined with raised panels and the floor levels are delineated by stop-fluted columns in the railing and stop-fluted pilasters on the wall side.

Library: The original library, beyond the staircase hall, later was converted into Childs Frick's study but remains, in feeling, the least altered of the major rooms. Most of the original oak panelling remains. This is capped by a gesso modillioned cornice trimmed with egg-and-dart mouldings. The doors retain their original chiselled bronze hardware, a favorite decorative feature

of Ogden Codman, Jr., and like the other major rooms retains parts of its concealed interior shutters in the window embrasures. One of the most important changes is the mantle. The original was constructed of variegated marbles in the Greek Revival Style. The present mantle, installed during the Frick ownership, also is marble and utilizes a boldly projecting bolection moulding. When the present fireplace was installed, book-cases were inserted on both sides of the chimney-breast. Two additional innovations are the casket-like structures inserted in the west window embrasures. One of these is a radiator cover. The other conceals the opening to a circular iron stairway which descends to Mr. Frick's laboratory, or workroom, beneath. According to the Codman floor plan the original library was one bay longer than the present room, the additional area being separated visually from the present study by a classic entablature.

New South Addition: Originally, all the interior spaces east of the library, including the south extended pavillion and its quadrant arcade, were utilized as domestic offices and could not be entered either from the library or the staircase hall. During the Frick ownership, Sir Charles Allom built a large addition in the angle formed by the separate section of the original library and the south pavillion and used the space for a breakfast room, a large butler's pantry, etc., and provided access to its (new) connecting passageway from both the staircase hall, via the reduced former library and thru the east wall of the present study. All this appears to be confusing, and is, and represents another example of the corruption of Codman's original, superb floor-plan in order to gain questionably needed additional space. The new passageway is floored with marble and lined with simulated stone. A break in the wall continuity near the beginning of the passage marks the position of a marble wall fountain, now removed. The passageway continues on to a circular breakfast room, with which it is in stylistic continuity, and then continues on to an exterior doorway, passing two closets, one of them for flower-arranging, en route. Beyond the inner wall of the breakfast room is a large pantry which services it, as well as the dining room.

South Pavillion: The butler's pantry mentioned above opens to the interior of the south pavillion which was the original kitchen but was converted to a dining room during the Frick ownership. Consequently, all its stylistic qualities were designed by Sir Charles Allom. The Codman floor plan shows an open piazza at the south end, but Barr Ferree's photographs indicate that this was never built. To convert the space to a dining room the round-headed south windows were bricked in and the central chimney relocated on the west wall, permitting the installation of a fireplace. The kitchen was re-located immediately below, in the basement, providing a much larger area for storage, refrigeration, etc. The dining room has a classic modillioned cornice surmounted by a coved ceiling. The variegated marble Georgian mantle is decorated in high relief with masks and assorted fruits. Its central panel depicts a mythological scene showing Pan and putti bearing ewers and goblets and pouring wine down the throat of a compliant goat. The dining room is painted yellow with its architectural features picked out in white. The kitchen may be reached by means of an enclosed stairway and, also, is served by a dumb-waiter. Although the kitchen was not built until 1919, or later, it originally was fitted with coal ranges, one of which survives. The original cupboards, ice-boxes and iron utensil frame all survive. Until 1932, when a dormitory building was built, the male domestic staff were quartered in the basement.

South Quadrant Arcade: This passageway extends alongside the Frick passageway and connects the south pavillion with the main block. In the original house it connected the kitchen with the dining room. The portion of the passageway closest to the dining room actually lies within the main block, east of the library, and originally was the butler's pantry. In the Frick house this area served as the writing room.

Original Dining Room (present Library): Barr Ferree described the original room as "large, with walls of green and old gold, very subdued in hue. The mantle is of black and white marble, with mirror, clock and candelabra of the Empire period. There are family portraits here, including one of Peter Cooper, and some good old tapestries". The present room is painted pale gray-green and

has been re-worked completely. The chimney-breast has been widened and false "symmetrical" doorways at the inner ends of the north and south walls removed. The original cornice has been replaced with a classic frieze which includes triglyphs and metopes, the latter in-filled with alternating reliefs of lions and rams. The original Empire marble mantle has been replaced by a carved wood and gesso Georgian mantle and chimney breast. The east wall opens to the terrace and garden, as it did originally, via five French windows. The original Codman floor plan shows the central three opening to a semi-circular porch which, apparently, was not built. The three remaining walls all are lined with low book-cases dating from the Frick alteration. The intervening wall space includes a chair-rail executed in a Greek fret pattern which was installed at the same time as the bookcases. The gilded gesso chandelier also dates from the Frick ownership. While this room was designed by Sir Charles Allom to serve as a library, the Fricks more often used it as a family dining room.

Drawing Room: The original Bryce drawing room was described by Barr Ferree as having "walls of panelled wood, tinted a delicate pearl-gray, with dead white trimmings. The rich red damask curtains, and the gold and white furniture covered with the same material, give the needed color". The original drawing room, which extended across the entire north end of the house, was divided into two unequal parts by a classic screen, near its west end, which included two marble fluted Corinthian columns. Ogden Codman, Jr. described the smaller area, beyond the classic screen, as the "Den".

The drawing room Sir Charles Allom executed for Childs Frick probably is the most altered of the original rooms and only the parquet flooring remains. All the walls have been lined with pine panelling removed from an English Georgian house and modified to the room which is, architecturally, the most ambitious in the house. In order to accommodate the imported panelling substantial changes were required. These included a slight overall reduction in the room dimensions and the removal of the Corinthian columned screen, retaining the original fireplace location in an eccentric position. The windows of the west end are covered with panelling although they appear to be unaltered, functional windows from the exterior. The south window in the west projection was bricked in at the same time to accommodate the panelling. A "false" doorway, part of the imported panelled room, was inserted next to the site of this former window in an effort to compensate for the eccentrically placed fireplace. It replaces a "false" window in the original Codman "den", placed there to achieve symmetry with a window in the north wall. This false window is not indicated in the original Codman floor plan but is clearly visible in Barr Ferree's picture of the original room. The present room includes an elaborately panelled, moulded stucco ceiling which utilizes acanthus leaf and pine cone motifs. The over-door entablatures, all in the south wall, rest upon carved consoles terminating in stylized acanthus leaves. The overdoor pediments are decorated with designs of carved fruits and leaves. The paired doors in each doorway each include two and one-half raised panels and retain their Chinese Chippendale style hardware. The chimney piece is faced with Italian marble and the chimney breast rests upon two pairs of right-angled consoles decorated with grape clusters carved in high relief. The chimney breast, itself, is capped by a broken pediment. This drawing room was called the "North Room" by the Fricks and remained unused after Mrs. Frick's death in 1953.

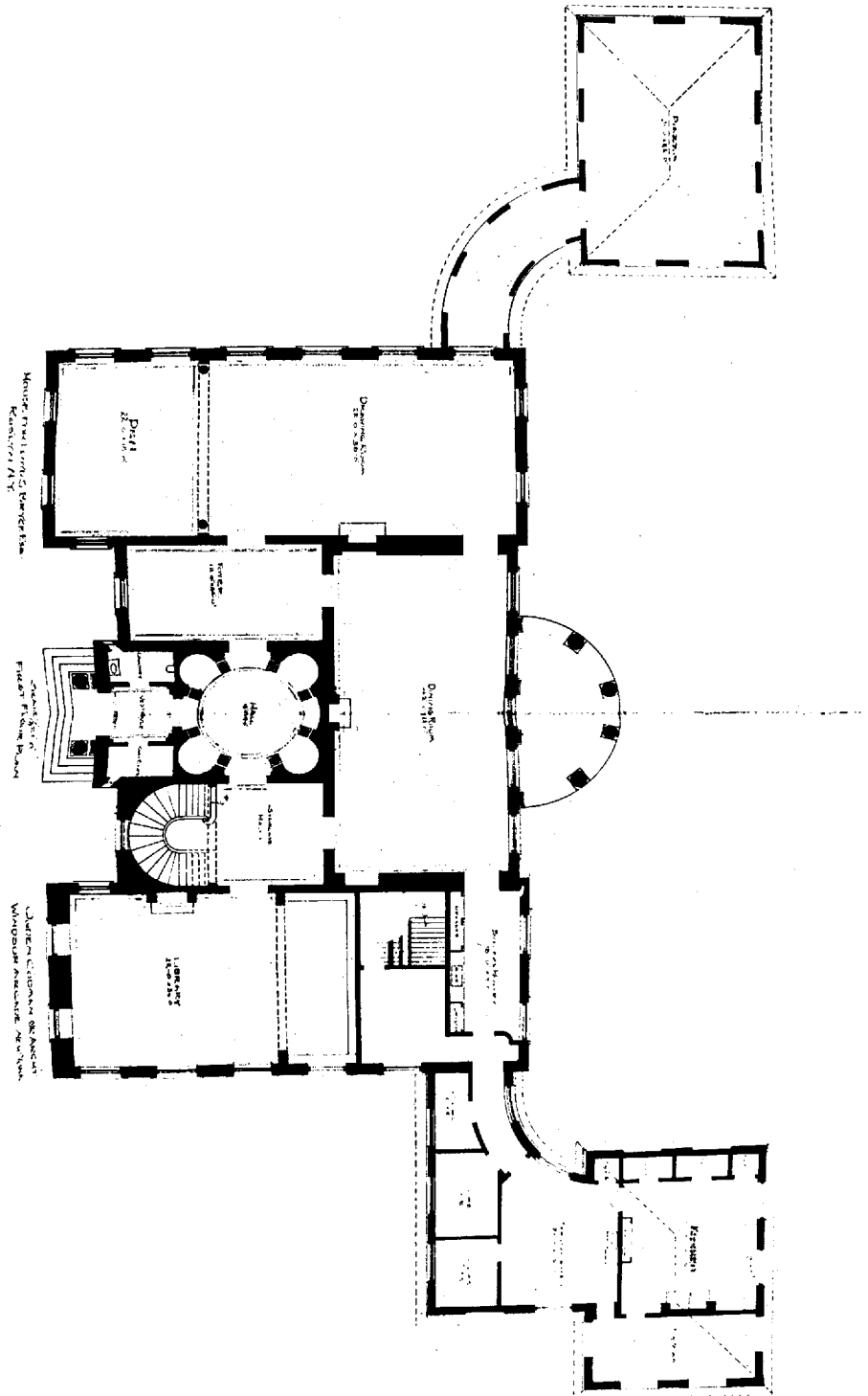
The Second Storey: Sir Charles Allom made no substantial changes in the original Codman second storey floor plan, although the finish of most of the rooms probably has been changed. However, access was provided to the tiled roof of the new loggia in the inner walls of the two projections which the loggia connected. The second storey includes a master bedroom, two guest rooms, a nursery suite which includes a kitchenette and a governess' bedroom, and Mrs. Frick's writing room. The most impressive room is the master bedroom which has been executed in the Adam style and includes late 18th century, delicately painted wallpaper in Chinoiserie designs of floral sprays and exotic birds and butterflies. The master bedroom, along with several others on the second

storey, was deprived of its marble mantle during recent years.

The Third Storey: Much of the third storey was used by the Fricks for the accommodation of the female house staff and remains virtually unchanged since the house was built. Ogden Codman included 13 servants bedrooms, on this floor, which were served by one bath. Sir Charles Allom converted one of the bedrooms into a dormitory style washroom. The rooms ranged along the west front are separated from the staff area and are larger and more elegantly finished. Originally these provided two secondary guest rooms. However, the Fricks made use of this space, together with the rooms along the north front, to provide suites for their older children.

THE FUTURE: The buildings and grounds of the William Cullen Bryant Nature Preserve are being administered by the Nassau County Museum. The physical facilities and grounds are now being studied and various museum and conservation uses are being explored. The County Museum hopes to utilize all the resources which the estate offers but it probably will require a year or more before the final utilization plan has been developed.

* * *



Ogden Codman Jr.'s original ground floor plan for the LLOYD BRYCE residence at Roslyn



MOTT-MAGEE-SKEWES HOUSE
Early 1900, after additions of 1870-1871

MOTT-MAGEE-SKEWES HOUSE
Residence of Mr. & Mrs. Wilson Skewes
51 East Broadway
Roslyn

HISTORICAL BACKGROUND: Both the Walling Map (1859) and the Beers-Comstock Map (1873) show a house on the site of the Mott-Magee-Skewes House and identify it as belonging to "J. Mott". The Beers-Comstock Map, which usually is quite accurate, indicates a street frontage of approximately 100 feet.

Local tradition has long suggested that the house, for many years known as "Auld Home", was a schoolhouse in Glenwood Landing which was moved to the present site about 1870. This viewpoint is perhaps best described by Peggy and Roger Gerry in "Old Roslyn" which was published by the Bryant Library in 1953. "It is known that it was originally a home in Glenwood, a few miles north of Roslyn, and that it later became Glenwood's first "one-room" schoolhouse. It was moved to its present location in Roslyn by James Mott, of Glenwood, and was re-established as a residence. In 1889 it was sold to Jonathon Conklin, who had taught its classes when it was first opened as a school, and who, in it, established Glenwood's first Sunday School. Because of his associated memories, Mr. Conklin refused to sell the house during his lifetime, but in 1916 his heirs sold the place to Mrs. Samuel Miller (sic) Magee, the mother of the present owner. Mrs. Magee had been tenant in the house since 1874". The "present owner" at that time was Mrs. Edgar Skewes, nee Ella Mary Magee, who had supplied the data for the foregoing description following repeated, carefully questioned, discussions. Mrs. Skewes had been born in the house in 1891 and had lived there her entire life. She also was the source of information contained in an article by Virginia Starr on page 41 of the New York Sun for Saturday, May 25, 1940, which states in part, "The central part of the house, estimated to be 150 years old, was a one-room schoolhouse, the first in Glenwood, which was bought by one of the Mott family and moved to its present location many years ago. Mr. Mott raised the roof and put in two small upper rooms, later adding a kitchen wing". Examination of the deed for the sale of the house by the heirs of Jonathon Conklin to Mary Ester Magee, dated August 21, 1917, reveals that the property had been acquired by Jonathon Conklin from the estate of James Mott on November 20, 1889. The deed also discloses that the East Broadway frontage was 100 feet.

All the foregoing serves to establish that the property conveyed by the estate of James Mott to Jonathon Conklin and by the latter's estate to Mary E. Magee is, indeed, the property indicated on both the Walling and Beers-Comstock Maps as belonging to "J. Mott" and that a house was standing on the site at least as early as 1859. James Mott is listed in the Roslyn Section of Curtin's Directory of Long Island for 1867-1868 and for 1868-1869. In the entries for both years he is described as the owner of a country store whose home was in Glenwood. While the location of the country store is not given, most likely it was the site of the Mott-Magee-Skewes House.

While houses frequently were moved even early in the 19th century it seems unlikely that anyone would demolish an existing house in order to relocate another on its site, especially if the relocated house was so small that it required immediate addition of a second storey to provide adequate interior space. In addition, the house is situated on a steep slope above East Broadway and moving a structure to this site probably would have been more difficult than building it from the ground up. Francis Skillman, in his letter to the Roslyn News written circa 1895, described the origins of many local houses and their alterations during the 19th century. However, he does not mention the Mott-Magee-Skewes house at all. He easily could have been guilty of this omission as the house was a small one, in his time, and he may not have been interested enough to mention it. However, he does mention other re-located houses, changes in the grade of East Broadway, etc. and it seems unlikely he would have failed to comment on a procedure as dramatic as the moving of a schoolhouse from Glenwood and its manhandling up this steep slope. In the

writer's opinion the existing house is the store which belonged to James Mott, and which is indicated on the 1859 Walling Map, to which an upper storey and a lean-to have been added utilizing building materials obtained from the demolition of a school or other building. This re-use of earlier building materials may be the reason for its stylistically retarded configuration for a house which was extensively re-built circa 1870.

Mr. Wilson Skewes, the present owner, is deeply convinced of the Glenwood Landing origin of the house. He points out that the story was well-known in Roslyn during his boyhood and had been for many years before, and that Jonathon Conklin, the author of this attribution, was very highly regarded. He also points out that, if the history of the move from Glenwood was erroneous, the circumstance would have been made known to the Magees early during their tenancy in the house. Mr. Skewes agrees that moving the house up the steep grade would have been difficult and that extensive cribbing would have been required. He concurs that, probably, the Glenwood building was dismantled and reconstructed on its present site.

The dating and sequence of the aforementioned construction problems possibly could have been resolved during the winter of 1968-1969 when the house was being renovated and the interior plaster had been removed. At that time it was observed that some of the framing consisted of early, adze-trimmed joists. These were considered to have been re-used from an earlier building at the time the house was built. At that time it was not recognized that the James Mott store may still have been standing on the site and that this building may have dated from the early 19th century, or even earlier. If these possibilities had been recognized, then careful examination of the framing may have demonstrated in which way later architectural elements had been superimposed upon an earlier structure. However, several important considerations were noted, as follows:

1. The adze-dressed joists were used only in the construction of the lower storey.
2. The upper storey was about four feet wider, from east to west, than the lower, because the upper east wall is based upon a rubble retaining wall while the lower was located about three feet to the west of the retaining wall. The primary, upper storey floor joists ran from east to west and extended from the west to the east framed walls. In addition, there were short floor joists which extended from the top of the present framed wall to the top of the retaining wall, to support that part of the upper storey which did not rest upon the primary joists. It is the writer's recollection that many, if not all, of the primary floor joists were adze-dressed, while all of the short, accessory joists were sawn. Both characteristics suggest strongly that the upper story had been added as, otherwise, the floor joists would have extended the entire width of the upper floor and would have been of the same material throughout.

3. The lower east wall, which was completely protected from the weather by the upper storey, nonetheless was clapboarded on what would have been its original exterior surface, before the upper storey was added. On the basis of these details, as well as others which will follow, it appears there are three possibilities concerning the architectural history of the house:

1. The entire house was built at one time, during the second quarter of the 19th century, and structurally was of an even earlier type but included architectural details approaching the mid-century. This combination often occurred in Roslyn. However, the structural characteristics noted in the previous paragraph establish that the upper storey was built at a later date than the lower.
2. That an existing one storey structure, either the James Mott store or the Glenwood School, was rebuilt and enlarged employing new materials for the upper storey and the lean-to. This does not seem feasible either as many of the architectural characteristics of the upper storey seem to suggest an 1840-1850 date. There is nothing about any part of the house which suggests that a major re-building took place circa 1870.
3. That an existing one storey structure, either the James Mott store or the Glenwood School, was rebuilt and enlarged employing materials from another building for the upper storey

and lean-to. In this instance the relocation of a single storey school building on this site seems to be ruled out. Among other reasons for doing this is the fact that the house is built low to the ground and has a rubble foundation to the sills; both are 18th-early 19th century construction techniques. A house located on a new foundation in 1870 would have had a brick, or a partially brick, foundation, and would have had much greater foundation exposure. Also, if the Glenwood School formed the lower storey, where were the used materials for the upper storey obtained. However, if the thesis is accepted that the James Mott store provided the lower storey and that the materials obtained from an 1840-1850 schoolhouse were used for the upper storey and lean-to, about 1870, then everything falls into place. The early framing is found in the lower storey. The doors, "eyebrow" windows, etc. of the second quarter of the 19th century, from the schoolhouse, were used for the additions and were, in some instances, superimposed upon the existing lower storey.

Notwithstanding the murkiness surrounding its early structure and history, the account of the house since 1874 is amazingly clear as it is one of the very few local houses which has been lived in by the same family for a period extending back for almost a century.

Samuel Meiller Magee was born in North Ireland on January 20, 1847, and immigrated to the United States with his brothers, James, who was a minister, and Jonathon, a teacher. On April 3, 1871, he married Mary Ester Hutchings who had been born on October 21, 1851. Their marriage license survives and establishes both as residents of Manhasset at the time of their wedding. Family history informs us that they moved into the house in 1874 and their descendants have resided there, continuously, until the present day. At that time the house still belonged to James Mott and by that time, whether or not the house had been moved en bloc from Glenwood, the upper storey, or more properly "half-storey", had been added and the kitchen wing constructed, at the north end of the house. In connection with the kitchen wing, the inscription "1871-D.N." is carved into one of the clapboards just north of the kitchen door. Family tradition credits these initials with being those of Daniel Noon, an early tenant and who actually may have built the wing. Daniel Noon is listed in the Roslyn directories for 1867-1868 and 1868-1869 as a wheelwright residing in Roslyn. He does not appear in the register for 1878-1879 but was replaced by his widow, Phoebe. Interestingly enough, Samuel Magee is not listed in the 1878-1879 directory either. However, on March 27, 1883 he was appointed "Special Deputy Sheriff to assist in preserving the public peace" by Sheriff Garrit Furman. Deputy Magee was assigned duty on the night watch and his night-stick still survives in his old house. Samuel and Mary Magee raised ten children in the house and an interesting photograph survives, taken prior to the turn of the century when the house was painted white. This shows Mr. and Mrs. Magee and some of their children and the house as it appeared during the period 1871-1935. Not all the children survived but the house must have been crowded even so. Ella Mary Magee, the youngest, was born in the house in 1891 and still survives. On January 30, 1909, she was married to Edgar Skewes who lived down the road in the 18th century John Rogers House (#95 East Broadway). Edgar's father, Harry Skewes, master mason, had moved to Roslyn from Poughkeepsie in 1894 to take charge of the construction of the Ellen Ward Memorial Clock Tower. Mrs. Skewes has maintained a deep interest in the house and its history and has been the source of most of the dates concerning it. Mrs. Skewes was an extraordinarily competent gardener during most of her life and her home was well-known all over Long Island. For many years it was Mrs. Skewes' boast that something was in blossom during every month of the year but January. Her son, Wilson, the present owner of the house and a member of the third generation to live in it, has inherited his mother's interest.

When he was a young man, in 1934, he added the two storey wing to the south end of the house. The small, gambrel-roofed wing was carefully related to the scale and period of the original house and is, esthetically, one of the most successful of local additions. During the past year, Mr. & Mrs. Wilson Skewes have had the house completely renovated under the guidance of Gerald R. W. Watland. It is to be hoped that Mr. Skewes has inherited his mother's skill in gardening

and that, in another spring or two, the garden will attract visitors from all over Long Island.

Christopher Morley was much interested in the house and its garden and at one time hoped to be able to arrange that the Village of Roslyn assume responsibility for the preservation and maintenance of the house and garden. He was unsuccessful in this effort, although the future of the house does seem assured. In 1918, he wrote a poem about the house which he later inscribed in Mrs. Skewes' scrapbook and which is reprinted here as a memorial to his effort at historic preservation:

Song for A Little House*

I'm glad our house is a little house
Not too tall nor too wide.
I'm glad the hovering butterflies
Feel free to come inside.
Our little house is a friendly house,
It is not shy or vain;
It gossips with the talking trees
And makes friends with the rain.
And quick leaves cast a shimmer of green
Against our whitened walls,
And in the phlox, the courteous bees
Are paying duty calls.

Christopher Morley, 1918

The early house, as it stands today, presents the general configuration of an early 19th century farmhouse with some later alterations. It does not resemble any other house in Roslyn, where most small houses fall into distinct categories. Its principal (west) facade includes four bays on the lower storey and three "eyebrow" windows on the upper. Its gable-ends are located at right angles to the road. The early house does not have a hall today and, so far as can be determined, has never had one. There is a large pent-roofed kitchen lean-to at the north end of the house and a 1-1/2 storey gambrel-roofed wing, which has Dutch-type dormers, at the south. It has been mentioned above that the latter was built by Wilson Skewes, the present owner of the house, in 1934. At that time Mr. Skewes applied split shingles to both gable walls so that only the principal facade retains its original clapboards. The term "original" in this context means that the west wall clapboards were applied after the kitchen lean-to had been built, circa 1870, as the clapboards, today, extend across the joining of the early house and the lean-to. Careful study of the late 19th century photograph mentioned above demonstrates that the west wall clapboards present today are the same as those depicted in the photograph and almost certainly are the same as those applied at the time the house was enlarged. These clapboards may have been re-used from the Glenwood School.

It has been mentioned above that the original east wall, which probably dated back to the original one-storey building, also was clapboarded on its exterior facing. This wall was removed during the refurbishing of 1968-1969. Two of the original 6-over-6 windows in the west facade retain early type single board-and-batten shutters which are wide enough to close completely across the window openings. These were present in the 19th century photograph and may date back to the James Mott store building. The window openings in the south wall are for the most part modern.

The original profile of the single storey building which stood upon the site before the upper

*Some confusion has been created because Mr. Morley, in 1917, also wrote a poem titled "To the Little House" about his home on Albany Avenue, Queens Village. It is unfortunate that both poems have such similar titles. However, the texts of the two poems are entirely different.

storey and kitchen lean-to were added can no longer be conjectured. As mentioned above it is not really possible today to estimate with certainty whether the original structure was a small country store which had been built early in the 19th century, or a small schoolhouse moved there from Glenwood by James Mott, circa 1870. For various reasons already cited, the writer favors the former conjecture.

The original house was built upon a small plateau well above the grade of the road. Because of the steep hillside behind the house, a rubble retaining wall was constructed about four feet east of the rear wall of the house, which was clapboarded on its exterior aspect. This arrangement created a sort of passageway which served to keep the house dry and free of rot. When the upper storey was added, circa 1870, the sill of its east wall was placed atop the retaining wall. Short joists, already mentioned, were then laid from the plate of the original east wall to the new upper storey sill on the retaining wall. Thus, when the upper storey was completed it provided a roof over the passageway. When the kitchen lean-to was built, a door was let in at each end of the now covered passageway thus permitting access from the new kitchen to a woodshed, at the south end of the house where the gambrel-roofed wing now stands. Precisely the same technique of addition of an upper storey was employed by Samuel Dugan II in the enlargement of his carpentry shop about 1900 (see Tour Guides for 1968 and 1969). Construction of the east upper storey in this manner created an overhang which could not have continuous corner-posts. The upper corner-posts rest on the retaining wall and are supported by diagonal bracing. Fortunately, photographs of this structural detail were taken during the recent renovation when all the interior plaster had been removed.

The "eyebrow" windows in the Mott-Magee-Skewes House are triple-glazed and open on hinges. Originally they slid laterally, into wall pockets, and the partially open windows may be seen in the late 19th century photograph previously mentioned. These laterally sliding "eyebrow" windows are the second type to appear and, generally, are associated with houses built near the mid-19th century. The earlier type of "eyebrow" window raised vertically, like sash windows. However, because of their short sides they did not raise easily and, because of limited space, would not open all the way. The later, laterally-sliding type resolved both problems. Since windows of this type would not have been found in an 1870 structure, the year in which the upperstorey was added, it may be assumed that the "eyebrow" windows were re-used from the Glenwood schoolhouse. Actually, a one-room single-storey schoolhouse would not have had eyebrow windows, either, but local tradition, as described in "Old Roslyn" in 1953, mentions that originally it was a home, which later became "Glenwood's first one-room schoolhouse". If the "home" had been built 1840-1850, it certainly could have had "eyebrow" windows of this type.

Little interior architectural detail is evident, primarily because of the fundamental simplicity of the house. The exterior faces of the two four-panel doors in the principal facade are trimmed with Tuscan mouldings which appear to have been made 1840-1850. Both doors probably came from the Glenwood schoolhouse as both are about the same date as the "eyebrow" windows already described. Both doors open to a simple porch which could not have been added until after the construction of the kitchen lean-to, circa 1870. Oddly enough, while the living room door is trimmed with matching Tuscan mouldings on its interior face, its fellow opening to the kitchen utilizes applied Federal mouldings in the style of a quarter-century earlier. It is conjectured these were used only because they were less expensive than the more stylish Tuscan mouldings. The kitchen door, it should be noted, retains its original wooden latch; probably the only example surviving in Roslyn. The living room mantle is a very late Federal style survival which includes projecting pilasters and a central panel over which the mouldings break in and out. The mouldings are primitive Tuscan in character and resemble the door mouldings, somewhat. This mantle is a bit hard to pin down. Neither a schoolhouse or a store would have been likely to have had either a fireplace or a mantle, but would have employed some type of free-standing

stove. However, if the schoolhouse had been built as a residence it would have had a fireplace and mantle, and this one was made at the same time as the doors and "eyebrow" windows mentioned above. It must be assumed, therefore, that the mantle, also, came from the Glenwood schoolhouse and was re-used here at the time the one storey early 19th century Mott store was enlarged. The lower storey flooring originally was laid on locust logs placed directly on the ground, and, like all other local houses in which this method was followed, has rotted out and been replaced.

During the recent renovation (1968-1969) the principal alteration was the removal of the deteriorating east framed lower storey wall and its replacement with a moisture-proof concrete block wall applied directly against the early rubble retaining wall. This modification eliminated the enclosed passageway and increased the width of the living room by almost two feet. Even so, the upper storey of the house still is almost two feet wider than the lower, as its east sill rests on top of the original rubble retaining wall. This increase in the width of the living room required the use of longer joists to bridge the new dimension and the original beams were replaced with modern timbers. It should be recalled that the original, adze-trimmed joists extended to the east, framed wall only and that the enclosed passageway incorporated separate, short, sawn joists. Both long and short joists were replaced by modern timbers. However, the early, upper storey flooring may still be seen between the new joists. In addition to the aforementioned alterations, the living room fireplace was re-bricked and its chimney rebuilt. In this connection, the original fireplace in the kitchen was closed so that this space would be utilized to provide an adequately fire-resistant back wall into the living room fireplace. The early "stepladder" stairway, which occupied the space between the chimney structure and the east framed wall also has been removed. This probably dated from the 1870 enlargement. Other than the foregoing, the house has been replastered throughout.

Apart from the added 1934 gambrel-roofed wing, and the absence of white paint, the house today looks very much as it did in the late 19th century photograph and probably very much as it did after the 1870 enlargement. In all likelihood it bears a very strong resemblance to the demolished Glenwood schoolhouse which provided so much of its fabric. It has already been mentioned that the doors, "eyebrow" windows and mantle from the Glenwood house have been re-used in the Mott-Magee-Skewes House. Probably, the Glenwood Clapboards also were re-used and their lengths, together with the use of the Glenwood "eyebrow" windows would have assured the development of a 1-1/2 storey clapboarded dwelling with a large lean-to at one end. It is this resemblance to the original Glenwood house which probably prompted Jonathon Conklin's nostalgic attachment to a structure so deeply related to his early career.

Several examples of early Magee memorabilia remain in the house. Sheriff Magee's nightstick has been mentioned previously. The most important item is a mahogany drop-leaf table which has heavily reeded legs in the late Empire manner. This table appears to have been made in New York circa 1850. Since it antedates the Magees' marriage it may have been brought here by Mary Ester Hutchings from her home in Manhasset. Also in the living room is a Victorian open pedestal base, oval top table which dates from about 1880. This table was used by Samuel Magee as his reading table. Above this oval-top table hangs a cased, pendulum, wall-clock which is credited with being a wedding gift to Samuel Magee and Mary Hutchings. In the kitchen there is a three-slat, rush-seat side chair, which dates from the mid-19th century, and a low-back Windsor armchair, of the type popularly called "captain's chair", which dates from the 1870's. Appropriately enough, this chair was given Samuel Magee by a tugboat captain.

* * *

ANDERIS ONDERDONK HOUSE
(The Roslyn Professional Building)
1405 Old Northern Boulevard
Roslyn, New York

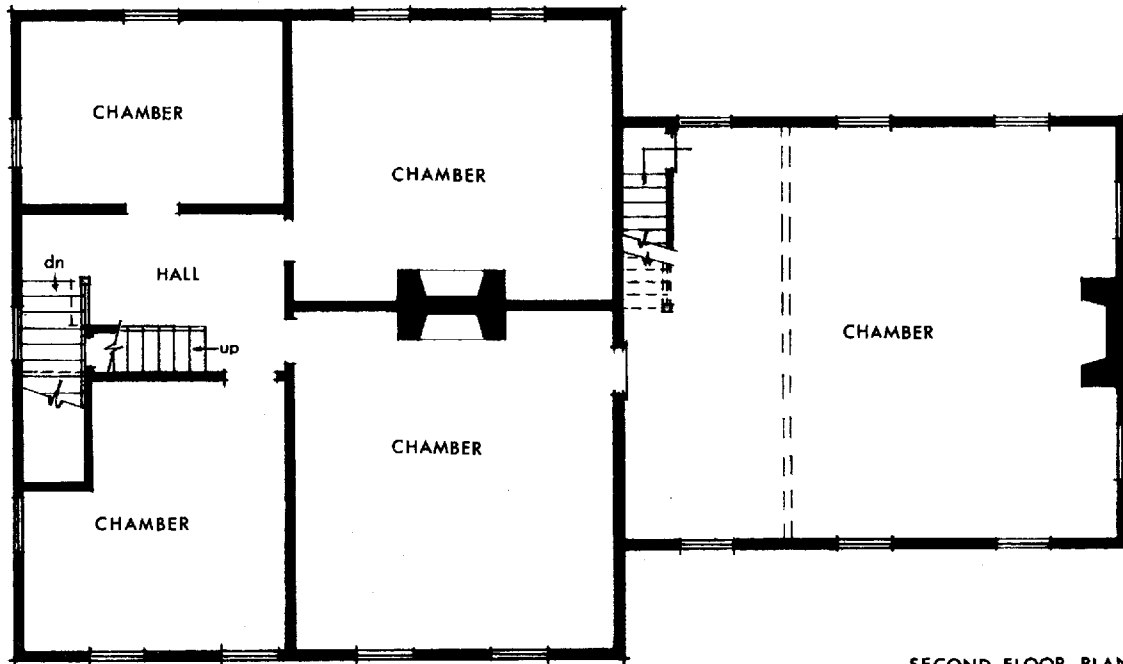
HISTORICAL BACKGROUND: In 1851, the Right Reverend Benjamin Treadwell Onderdonk, D.D., wrote a letter to Mrs. Eliza S. Leggett in which he described his boyhood in Hempstead Harbor (now Roslyn) during the period 1796-1811. In his letter he wrote, "Toward the close of the last century my Uncle Andrew (Anderis) built the house now occupied by Mr. Hicks. He had removed into it, but before it was finished in 1797, he died of yellow fever in Brooklyn. It remained unoccupied, except by a family in the kitchen, and by my father's family, one or two yellow fever seasons, until 1800 or 1801, when my grandfather removed into it, having sold his property on the West side of the harbor, and his Mills".

"Grandfather" was, of course, Hendrick Onderdonk (b. 1724), who migrated to Hempstead Harbor in 1752 and stimulated the first significant period of growth there during the remainder of his lifetime. In 1758 he bought the Grist Mill (which still stands) and the house in which he lived most of the remainder of his life (still standing, but submerged within the G. Washington Manor) from John Pine. In 1773, he built a paper mill in partnership with Hugh Gainé, a New York publisher, and Henry Remsen. In addition, he owned a large farm, a ship's bread bakery and operated a large general merchandise establishment. Most of the inhabitants of the village were his "tenants or work-people". In addition to the foregoing, his daughter, Gitty, married Lambert Moore, the Collector of the King's Customs in New York. Notwithstanding his royalist connections, it appears obvious today that Hendrick and, even more probably, Anderis Onderdonk were active participants in General Washington's spy ring in Long Island. Anderis operated the paper mill until his death and military intelligence apparently was concealed in shipments of new paper. While he was resident in his son's house, in 1808, Hendrick Onderdonk sat for his portrait to Felix Sharples and James Sharples, Jr., members of the prominent family of portraitists of Philadelphia and Bristol (England). In the following year Hendrick was buried from the house. After his death the house was acquired by the Dutch Reformed Church of Oyster Bay for use as a parsonage. There was no Dutch Reformed Church in Roslyn, but the village was mid-way between the churches at Lake Success and Wolver Hollow. Since the same dominie served several congregations, a parsonage in this village seemed appropriate.

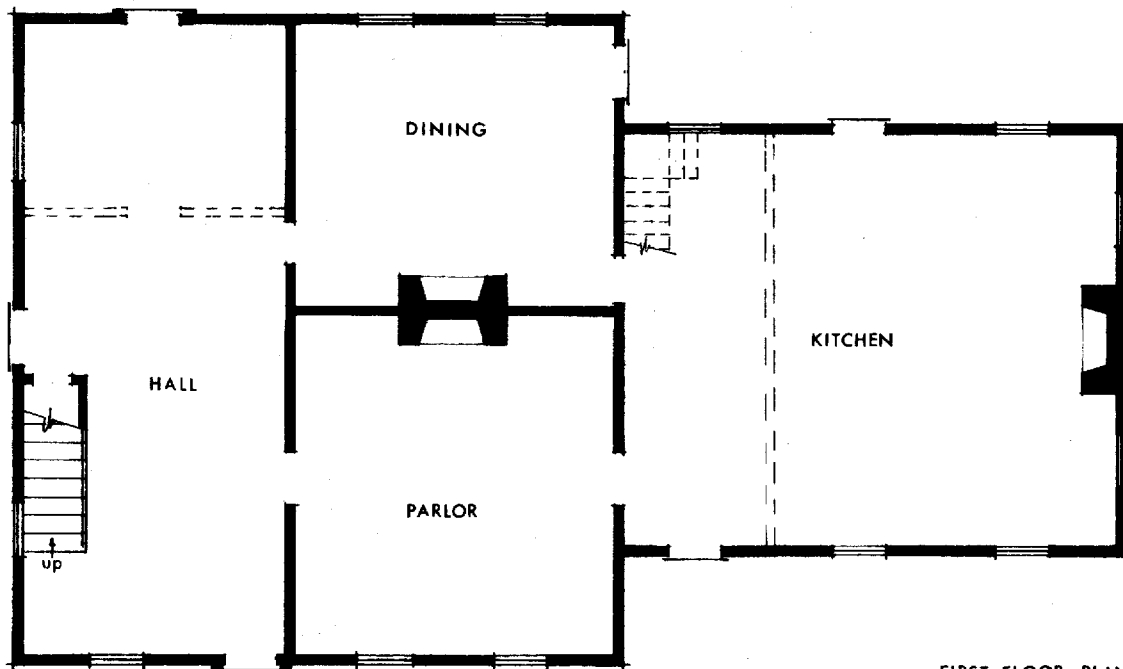
In 1812, the Consistories of the Dutch Reformed Congregation resolved that a parsonage was necessary and a number of congregationers made pledges for the purchase of an appropriate dwelling. The Anderis Onderdonk House apparently was bought in 1813. Probably the first dominie to reside there was David Schuyler Bogart, who was installed at Wolver Hollow on 5th September 1813. In that year the congregation of Success divided and the northern portion organized a society at Manhasset, also under Mr. Bogart. The old congregation at Success disbanded in 1830. Mr. Bogart left the congregation in 1826 and died in 1839, aged 80. His daughter Ann was married in the house to Charles deBost, late Adjutant General in the French Army, on 2nd December 1816.

In 1820 Dominie Bogart wrote to the Consistories of Oyster Bay and Success desiring to buy the parsonage in which he lived. He offered each Consistory £500, for its half interest in the parsonage. This was less than the Consistory had paid but he based his low offer on the poor condition of the house and the general uselessness of its location and on the high cost of repairs which would be at least 350.00. (Stoutenburgh, H.A., History of the Dutch Congregation of Oyster Bay, New York, 1902). Apparently his offer was not accepted.

In 1838 William Hicks bought the Reformed Church parsonage property and the open land



SECOND FLOOR PLAN



FIRST FLOOR PLAN

ANDREW ONDERDONK HOUSE 1794-1797

around it, which represented the former Onderdonk holdings on the east side of the harbor. William Hicks was born in 1803, probably in Roslyn, as the Federal Census shows his father, Benjamin, residing in that village. In 1830 William Hicks bought 100 acres of land from Richard Kirk for 8000.00. This parcel included much of what is now the western part of Roslyn Harbor and included the Kirk farmhouse (1787) which later became William Cullen Bryant's home "Cedarmere". Much of the land was a useless swamp, but Mr. Hicks started Roslyn's first consequential lumber mill there in 1832. The shavings left over from the manufacture of shingles were used as fill and by this means and the utilization of sound drainage principles, the entire area was reclaimed. In 1834 he sold the farmhouse and six acres to Joseph W. Moulton, a retired lawyer, for 6000.00. The remainder of the hundred acres Mr. Hicks subsequently sold to various other individuals. As mentioned above, he purchased Anderis Onderdonk's old house in 1838 and, on the land around it, started the extensive lumber yard conducted by him and later by Joseph Hicks & Sons. He was designated the first Postmaster of "Roslyn, New York" after the name of Hempstead Harbor was changed, in 1843 (Stewart Donaldson).

While the history of the Anderis Onderdonk House is very clear for the first half century of its existence, it becomes increasingly murky as it approaches the present. The Walling Map (1859) indicates that by that year the house belonged to Joseph Hicks, a younger brother of William, who was born in 1805. The Roslyn section of Curtin's Directory for 1867 includes a listing for Joseph Hicks & Sons, lumber, coal and sawmill, near The Mansion House. There is no mention, whatever, of William Hicks. The latter obviously was not dead as his family bible shows he survived until 1888. We simply do not know what happened to him after he ceased to retain title to the old Onderdonk property. He must have sold the house, land, and business to his brother Joseph as he had sons of his own who apparently did not inherit. In any case, Joseph Hicks expanded his business operations extensively. In addition to his large lumber yard, he purchased the Grist Mill and installed an early steam sawmill. He became over-extended and had to turn to his uncle, John D. Hicks, for financial assistance. Apparently Joseph Hicks' sons could not get along with Uncle John and left the family firm to start the Hicks Brothers Lumber Yard on the west side of the harbor. John D. Hicks acquired the house and gained control of Joseph Hicks' lumber interests as, in the Directory for 1878, John D. Hicks is listed as the "assignee, Roslyn Mills". The firm of "John D. Hicks & Co." advertised in the Roslyn News at least as late as 1895. Joseph Hicks is not listed at all although he lived until 1882, but apparently not in Roslyn. Near the end of the 19th century, in 1891 (Norma Conklin Kern, 4/15/70) the house was acquired by Eugene Conklin. He may not actually have acquired title to the house in that year as the firm Conklin, Tubby and Conklin did not purchase the lumber yard until 1909. Eugene C. Conklin was associated with the other Hicks firm and could have lived in the house before he actually owned it.

The house remained in the possession of the Conklin family until after World War II (probably 1951 as a survey survives made in that year), although much of the surrounding property had been sold off by that time. One of the last parcels to go was the Old Northern Boulevard frontage which, unfortunately, was used as the site for a gasoline service station. During the post-war time the house has changed ownership several times and now serves as the Roslyn Professional Building.

The Onderdonk House is clapboarded, two storeys high, and has three bays on all its facades except the south, which has four. It has a prominent gambrel roof and a two-storey, three bay, gambrel-roofed ell at its east end. The house probably represents the high point locally of the early Federal style. It has many similarities to the William M. Valentine House, which may have been built by the Onderdonk family after Anderis Onderdonk's death, and some of the characteristics are so close the conjecture of the same carpenter for both is not far-fetched. It is the earliest example in Roslyn of a house built with its gable-ends at right angles to the road. Houses built earlier in the 18th century, as the Wilson Williams House, and the John Rogers House, were built with their gable-ends parallel to the road. The William M. Valentine House also has its gable-ends

at right angles to the road but is not nearly so imposing a structure as the Onderdonk House even though identical in many details.

Apart from the unfortunate location of a service station directly in front, the Onderdonk House probably does not look very different today than it did when first built. Its original exterior doors have been replaced, but their Federal surrounds remain. Similarly, the original six-over-six fenestration has survived throughout the house, except for the ground floor sash which were replaced early in the 20th century. The original clapboards have been covered with aluminum siding but the general effect has not been altered significantly even though the original clapboards had greater exposure. The shutters were installed with the aluminum siding. Fortunately the original shutters survive in the cellar and, hopefully, may one day be replaced. The most significant alteration involves the ell which was doubled in its north-south dimension during the fourth quarter of the 19th century. The rectangular chimney near the southeast corner of the ell represents the roof-crest of the original ell gambrel. The front, or south, slope of the ell is the original; the rear dates from the later modification as does the rectangular chimney near the northeast corner of the ell. The bay-window on the south facade of the ell dates from the third quarter of the 19th century as does the open verandah along the rear facade. Until 1951 there was a matching front verandah, which also dated from the Joseph Hicks period of ownership, but this has subsequently been removed. The only other significant exterior change is the addition of a small wing enclosing a small entry on the west facade. This appears to have been added circa 1900 and is built upon a brick foundation.

The Society is fortunate in owning a superb photograph of the house taken by George Brainerd, circa 1878, when it was owned by John D. Hicks. The southwest exposure of the house is shown but even so it is possible to establish that the ell had not been enlarged by that time. In the photograph the original ridge is indicated by the present southeast chimney, as mentioned above. If the roof had been enlarged, the ridge would have been behind this chimney in the photograph. The front and back verandahs and the bay window all may be seen in the photograph and were in place before 1878. The verandah columns were of the simple unfluted Doric type and stood on wooden plinths in very much the same manner as the original, and recently replaced verandah columns of the Willet Titus House. Their similarity is so marked that one wonders whether the original columns of both houses were not obtained, made up, from the Hicks lumber yard. The south verandah was removed some time after 1952 and the north verandah columns have been replaced with early 20th century "Colonial Revival" types.

In walking around the exterior one cannot help but be impressed by its fine, early Federal detail and its superb proportions. The steep gambrel roof has concave flares near the eaves, a Dutch tradition to assure a pleasing visual profile. The foundation is the usual rubble type to the grade. However, the stones between the grade and the sills have been roughly squared for a more finished appearance, a treatment not otherwise encountered in 18th and early 19th century houses, locally. The visible part of the foundation beneath the new part of the ell is brick as might be expected during the fourth quarter of the 19th century. There is a full cellar beneath the main block which includes the massive stone chimney pier which is flanked, north and south, by brick coves which support the hearths above. Most of the original ell has a cellar beneath, although this does not extend all the way to the east end of the ell. The floor joists, which may be seen in the cellar, all are 4x6 inches in cross-section. Each has been adze-dressed on two surfaces and sawn on two surfaces. In this technique, the log is squared with an adze, then placed on a carriage and quartered with manually-operated pit saws. This technique started in the late 18th century, possibly with the Onderdonk House, and persisted, in Roslyn, until William Hicks started his lumber mill in 1832. The William M. Valentine House (circa 1800) and the new (1827) part of the Wilson Williams House both utilize the same type of joist. The original flooring may be seen, in excellent condition, between the joists. This has all been covered with later flooring above. The

original panelled shutters for the ground floor and fixed louvre shutters for the upper storey are stored in the main cellar which, incidentally, still retains a large part of its original brick flooring. Many of the cellar windows still retain their original wooden grills, probably because they were protected by verandahs for so many years. The massive square central brick chimney which includes four flues, is reminiscent of those of the mid-18th century and is one of the few archaistic features of the house. As noted above, the southwest chimney of the ell also dates from the original structure and was built to serve the early kitchen.

At this time it is difficult to determine whether the north or south facade was meant to be the principal one. By the 1840's the land to the northwest was filled with lumber yard and the south facade had assumed the position of the "front" of the house. However, during the late 18th and early 19th centuries, there was nothing to the north of the house but a splendid, sweeping view of the harbor and probably both facades were assumed to be of equal importance. The south doorway with its semi-lunar overdoor window represents the epitome of the understatement of Federal styling. The overdoor window consists of two concentric demilunes separated by delicate, moulded, bent, wooden muntins, which also serve to segment the outer circle. The inner demilune may have been divided in the same manner, but this can no longer be ascertained with accuracy. The muntin crossings are all decorated with cast lead ornaments in the shapes of draped urns and stylized wreaths. The overdoor window represents characteristically New York work of its period. Its surround is flat and undecorated. The overdoor window surround is based upon a pair of slender, flat pilasters which are undecorated except for delicate moulded capitals and three moulded bands which segment the pilasters in the manner of bamboo nodes. The two lower bands may be identified only by the scars in the paint and only the upper pair of bands survive. The south doorway is flanked by a window on its west side which creates the impression of a center rather than a side hall house. The north facade, as mentioned above, includes only three bays and conveys the traditional side-hall appearance. The north doorway is partially boarded up and much of its detail cannot be seen. Its over-door window is rectangular, rather than semi-lunar, and its supporting pilasters are trimmed with sharply cut flutes and elaborate capitals which include Federal style mouldings as well as a single course of very fine Tuscan moulding. The imposing entablature also includes a course of mature Tuscan moulding and is related to the late, rather than the early Federal style. On this basis, it is considered the north doorway was installed by William Hicks after he acquired the house in 1838. So far as can be determined, it is the only surviving alteration for which he is responsible. The window surrounds of the main block all are enriched with characteristic mouldings of the Federal period. Those in the ell are undecorated, because of the utilitarian character of this part of the house which was designed to serve as the kitchen.

The west facade is, perhaps, the most interesting as here one can see readily the fine flow of the gambrel roof-ends. The gable-field is filled with a slender, round-headed central window which is flanked by a pair of quatri-luner sash windows, all of which are original. The gable-field of the ell also included a pair of quatri-lune windows before it was enlarged. During the alteration, the original north quatri-lune window was re-positioned further north and a new round-headed window inserted between the two in the same manner as in the west gable-field. It is interesting to compare this rather crude effort of the fourth quarter of the 19th century with the perfectly proportioned original, round-headed window in the west gable-field.

The interior of the house has been altered significantly and it is hard today to realize its original fine quality. Some of the interior walls have been relocated and all the early flooring of the first two storeys has been concealed. The walls have been re-sheathed, for the most part, and at least two of the late 18th century fire-places have been replaced. The present function of the house, as a professional office building, prevents easy access to some of the original rooms. As in the case of the exterior, it is the ell which has suffered the most and, apart from fenestration, virtually no original material remains. The surviving principal stairway, in the ell, was installed

during the third quarter of the 19th century and probably dates from the ownership of Joseph Hicks. It is not, necessarily, situated in the same position as the earlier stairway it replaces. The principal stairway in the main block is even later. It was designed in the "Colonial Revival" style, circa 1900, during the ownership of Eugene Conklin. It, also, is not necessarily in the location of the original stairway but presumably is, at least in part. However, notwithstanding all the many changes and alterations, the interior is surely well worth seeing. Bits and pieces of the original house survive all over the main block and the cellars and attics have survived almost without change. The former have been described above. The latter provides an opportunity, unique in Roslyn, to examine the unaltered framing of a really fine gambrel roof of the Dutch type.

The original first floor plan of the main block provides for a very large side-hall, larger than any other room in the house. The large space, an unusual feature in Roslyn, also is unusually well-lighted and ventilated. The hall originally was unheated and was designed to serve as a highly pleasant summer family living room. Originally, the hall may not have extended all the way to the north facade but may have been separated from it by a small chamber which also would have been unheated originally. This latter room, since it communicated with the north exterior doorway, probably would have served as a summer parlor in which formal callers were received. In addition to the foregoing, there are two large rooms, both heated by fireplaces, located to the east of the side hall and opening to it. The room to the south was the drawing room and the one to the north the dining room.

The floor plan of the upper storey was essentially the same as the one below, except that the hall definitely was divided by a wall at its north end, as conjectured for the lower hall, and by a similar wall across the hall at its south end. Both cross-walls have survived and reduce the dimensions of the upper hall to little more than those of a stair-hall. This plan provides for two large heated chambers, over the dining room and the drawing room, and two smaller, unheated chambers at the north and south end of the hall. As mentioned earlier, the kitchen was in the ell and was heated by the kitchen fireplace. The large chamber over the kitchen also had a fireplace since the original ell chimney has two flues. The attic was unheated but served as a useful part of the house, for spinning and weaving and also as a sleeping area for at least some of the household help. By late 18th century standards the house was commodious and comfortable. According to the First Federal Census, Anderis Onderdonk and his wife had two sons, both under 16. Their household also included three slaves who probably lived in the house. On this basis, the house would have provided for privacy and heated sleeping accommodations for all. According to the 1800 Census, Hendrick Onderdonk's household, who actually were living in the house during that year, consisted of one male between 16-26 years; one male between 26-45 years; and one male over 45 years of age. There was one female between 26 and 45 years and one more than 45 years of age. The family also owned 6 slaves, but some of these probably did not live in the house. However, even a family of this size could have been accommodated comfortably in winter and commodiously in summer.

The large side hall is entered thru the original early Federal south doorway which has been described above. The door itself is later, in the Colonial Revival Style and dates from about 1900. It was installed during the ownership of Eugene Conklin at the same time as the Colonial Revival principal stairway which has been mentioned above. In connection with the latter, it may be accepted that the lower part of the stairway, which makes a 90 degree turn into the hall, would never have done so in the design of the original Federal stairway. Apart from this modification, the existing stairway probably is in the same location as the original. It should be mentioned at this point that the introduction of "Colonial Revival" detail by Eugene Conklin during the final years of the 19th century presents more than ordinary complications in evaluating the architectural history of the house. This material is now old enough to have acquired a degree of patination and the workmen were skilled enough to reproduce mouldings, etc. with great accuracy. When these features were placed in an early context they are difficult to identify. It is only when an entire composition is

attempted, as a door or a stairway, that the lack of understanding of the original design and evidence of the use of power equipment makes identification of the "Colonial Revival" simple.

Beneath the principal stairway is a closet which is entered by a four-panel door, apparently on its original hinges, which dates back to the Federal house. Near it may be seen the original east exterior door which includes six panels. The upper four panels are trimmed with delicate Federal Period applied mouldings; the lower two panels are flush with the stiles. This door resembles the surviving front door of the William S. Valentine House except, in the latter case, the lower four panels are flush with the stiles. This doorway now enters a small wing, circa 1900, which now serves as a washroom. This room replaces an early small open porch which has been mentioned previously. There is a recently constructed wall immediately to the north of this doorway which extends across the hall. It is conjectured there may have been an original wall near this site but, if so, it was located about four feet further to the north. Both doorways in the recent wall are modern. One opens to a small chamber to the north of the wall; the other to a small hallway which extends to the dining room doorway which is in its original position but which originally opened directly to the large side hall, south of the conjectured cross-wall. The original shape of the dining room has been badly mutilated by later partitions. The dining room mantle appears to date from the Federal Period, at least in part. Its pilasters almost certainly are the original; its shelf, even more certainly, dates circa 1900. The original drawing room retains its original dimensions and is entered thru its original doorway, on the east wall of the main hall. The drawing room fireplace has been replaced, probably after 1950. Both dining room and drawing room retain their original door and window surrounds and their original doorways to the ell.

The upper storey of the main block retains its original floor plan. As a result it retains all four of its original, correctly positioned, Federal doorways, two of which include their original, moulded, six-panel Federal doors. The southeast chamber has lost its original fireplace but retains its original fenestration and original entry to the ell. The northeast chamber has not been examined. The two small rooms, at the north and south ends of the hall, were not examined either. However, neither one has ever included a fireplace.

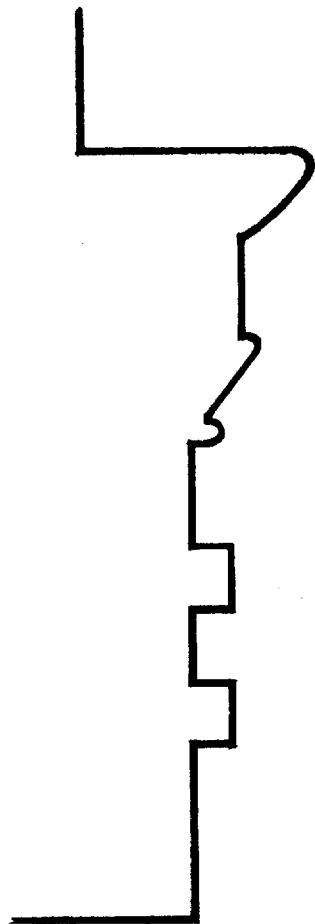
The most interesting feature of the upper storey stairhall is the stairway to the attic. This originally was identical to the principal stairway of the William M. Valentine House, and, probably, the principal stairway of this house also. It is one of the characteristics which suggests that the same carpenter built both houses. The finely tapered newel, placed under the railing, is identical to that in the Valentine House, as are the rectangular balusters and the railing itself, which is circular in cross-section. The sheathing on the outer side of the stairway covers most of the stair-rail and is a later modification. It is difficult to determine when the stairway was enclosed, a device used to prevent heat loss, but most likely the change took place some time near the mid-19th century, or earlier. At the same time, the upper run of the attic stairway, which turned to the north, was reconstructed so that it turned to the south. Before the start of the presently enclosed stairway, there are a few exposed tread ends. The area beneath these is panelled with very finely detailed applied single reed mouldings of the Federal Period. These mouldings are the same in cross-section as the muntins of the demi-lune overdoor window of the south entry. These panels probably survive, beneath the later sheathing, for the entire run of the original stair-rail. The horizontal pine sheathing along the inner (south) wall of the stairway is the original as is the early moulded hand-rail which extends over its surface.

The attic is divided into two parts, i.e., one over the main block and one over the ell. The principal attic is intact in every detail. It retains its original 14 inch flooring and, apparently, most of its original split, planed shingles, which may be seen easily between the purlins. The framing of the high vaulted roof is especially spectacular. The vertical studs, which extend well above the floor level, are about 6x8 inches in cross-section; are set on six feet centers and are

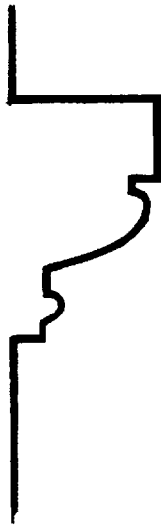
supported by diagonal braces. The plate, also, is 6x8 inches in cross section. The rafters are about 3x6 inches in cross-section and are not notched for the purlins. The rafters are supported by horizontal tie-beams, across the roof, and paired longitudinal beams, about 6x12 inches in cross section, which extend the length of the roof in the two gambrel angles. Each of the latter are supported by diagonally braced posts, 3 in number, 4x6 inches in cross-section. These structural members are joined at their intersections with pinned mortise-and-tenon joints. All the aforementioned structural members exhibit two adzed and two sawn surfaces and, as mentioned above, represent the finish of heavy timbers available between about 1790, when small pit-saw mills started in operation, and 1832, when William Hicks started his large lumber yard in what is now Roslyn Harbor. The not-so-small wedges placed atop each rafter end as it approaches the wall serve to develop the concave "kick-out" in the roof profile which contributes to the pleasing visual quality of the Dutch type gambrel roof. The huge, square, brick chimney traverses the ridges about one-third way in from the east wall. The round-headed and quatre-lune sash windows in the west wall are worthy of comment. These have been mentioned before, but from this vantage may be examined in detail. All date back to the original construction of the house. The very delicate moulded muntins seem almost anticlimactic in this great space framed with massive soaring timbers. Originally there were two six-over-six windows in the east main attic wall. One of these survives. The other was eliminated when the ell attic was enlarged. Because of its many windows, the attic is unusually light. It should be recalled that the attic was used for the accomplishment of household tasks, as spinning and weaving, as well as for storage and sleeping, and that adequate daylight was essential.

The attic of the ell is entered thru a board-and-batten door which includes beaded boards and moulded battens and which has been fastened with square-head nails. Probably it dates from the original house. Just beyond this door is the stairway from the upper storey of the ell. This appears to be original and a portion of the early plate may be seen atop the plaster wall at the stairway's north end. The ell attic is of special interest because of the ingenious system employed to enlarge it during the fourth quarter of the 19th century. The original length of the ell attic has been maintained, but its width has been more than doubled. This has been accomplished by removing the gambrel framing from the north slope of the original roof as well as all the original tie-beams. The upper course of rafters were then extended, beyond their original ridge, to the mid-point of the new ridge. A completely new gambrel structure was then built for the north slope of the new roof. The entire revised roof was then reshingled. In this case, the wooden shingles which are visible thru the purlins are the sawn types of the late 19th century, and later. The ridge of the original roof extended from the mid-point of the original southeast chimney to the door, mentioned earlier, which opens to the main attic. All the roof framing to the south of this line, including the concave "kick-out" wedges, dates from the original late 18th century structure. All that to the north of this line dates from the fourth quarter of the 19th century, as does most of the flooring. As mentioned above, the rectangular northeast chimney, obviously, dates from the enlargement of the ell. The tie-beams and ridge mortises of the early rafters are now "open", and provide an excellent opportunity to examine the structure and efficiency of this type of joint. It has been mentioned earlier that both the quatre-lune windows date from the original ell, although the north one was re-located somewhat further to the north at the time of enlargement. The new round-headed window was inserted so that the gable field of the ell would conform to that of the main block of the house. The new, round-headed window is quite coarse in comparison with the original one in the west gable-field. However, it is the only point of coarseness in the entire ell enlargement. When we consider this "new" gambrel roof was constructed about a century "out of period" we must be impressed with the very high standards of skill and design which prevailed right up to the beginnings of the 20th century.

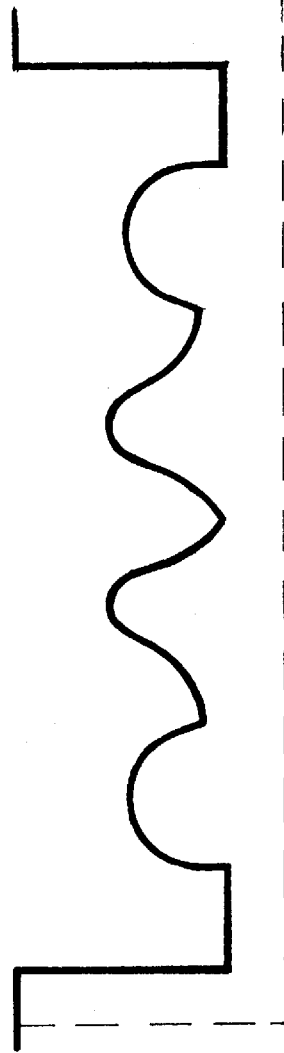
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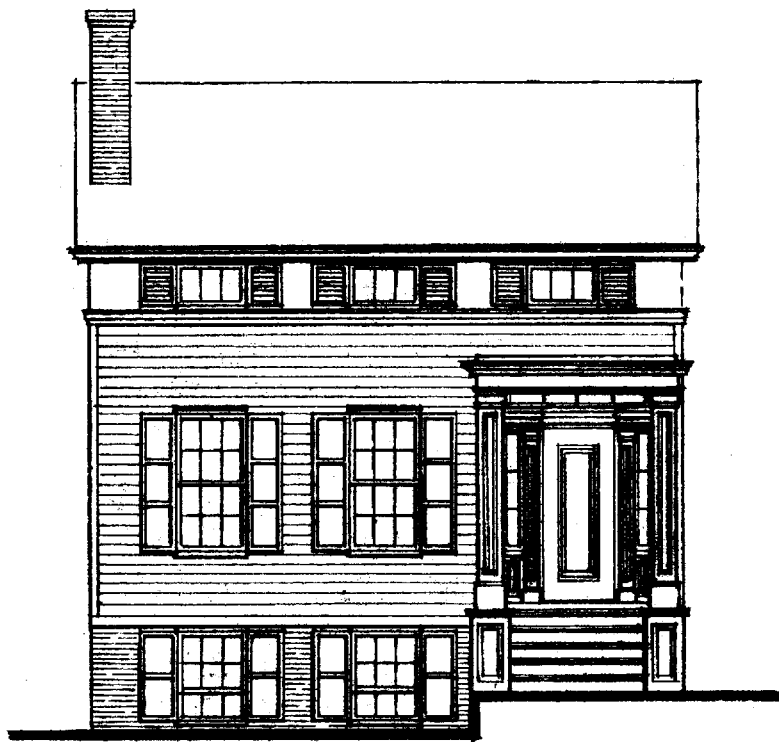
ONDERDONK HOUSE
Capital - North Door



ONDERDONK HOUSE
Typical Exterior Window Moulding



ONDERDONK HOUSE
Pilaster - North Door



OBEDIAH WASHINGTON VALENTINE HOUSE, circa 1835
prior to 1915 alterations

THE OBADIAH WASHINGTON VALENTINE HOUSE
Residence of Dr. & Mrs. Roger Gerry
105 Main Street, Roslyn

William Valentine (1781-1863) purchased the Onderdonk-Remsen-Gaine Paper Mill (built in 1773) very early in the 19th century, together with the mill pond and surrounding property, from Hendrick Onderdonk (1724-1809) or his estate. This holding included all of the present Roslyn Park, plus additional lands on the east and west. In 1806 he married Phebe Myers (d. 1859) of New York and, in due course, moved into the Federal style house today known as the William M. Valentine House (see Tour Guide for 1963), which serves as the Roslyn Village Hall. This house has so many features in common with the Anderis Onderdonk House (built 1794-1797) (see Tour Guide 1971) it may be assumed to have been built by the same carpenter probably during the Onderdonk period of ownership.

According to "The Valentines in America" by T.W. Valentine (Clark & Maynard, N.Y., 1874) William and Phebe Valentine produced 9 children, 7 of whom were boys. Two of these died in infancy. The eldest, James J.M. Valentine (1807-1845) practiced law in New York as a partner of Mayor Caleb S. Woodhull. He is buried in the family plot in the Westbury Friends Burial Ground but seems to have had no real connection with Roslyn, or Hempstead Harbor as it was known in his lifetime. Another of the surviving sons, Eugene, (1821-1853) also was a lawyer practicing in New York as a member of the firm Valentine & Hughson, 87 Wall Street. The firm advertised twice in the Roslyn Plain Dealer (7/26/1850 and 10/25/1850) and mentioned that Eugene Valentine spent Saturdays and Mondays "at the residence of his father in this village to attend to any business relating to his profession". Eugene Valentine died at the age of 32 and is buried in the family plot in Westbury. He appears to have had little, if any, impact on the local scene.

The second oldest son, William M. Valentine (1809-1884) went into the general merchandise business in Roslyn and advertised frequently in the Roslyn Plain Dealer between 1850 and 1852, but rarely was mentioned in news accounts in that paper. He built a large brick/stone building which still stands, facing the Clock Tower, circa 1860, and at about the same time enlarged his father's house, which he had acquired, to its present configuration. It is illustrated in this form in "The Valentines in America" (1874) and described as belonging to William M. Valentine. The house is indicated on the Walling Map (1859) as belonging to "W.Valentine", which could have meant either William M. or his father, and on the Beers-Comstock Map (1873) as belonging to "W.M. Valentine". In addition to his advertisements in the Roslyn Plain Dealer, he also advertised in the Roslyn Tablet (1876-1877) and in the early issues of The Roslyn News (1878 and later). He frequently was the subject of news accounts in both the latter papers, but always in connection with his general merchandise establishment. Apparently he never, at any time, had any connection with the Valentine Paper Mill. Actually, William M. Valentine may also have been a lawyer as "W.M. Valentine" is mentioned in a news item in the Roslyn Plain Dealer, September 12, 1851 (Vol 2 #10) as representing the prosecution in the trial of "The People versus Valentine Smith" for stealing oysters on September 1, 1851.

Another son, Myers Valentine, was born December 26, 1818 and died September 9, 1891. He was married by 1843 as his first son, Theodore Searing Valentine, was born January 19, 1844. Myers Valentine's house, #83 Main Street (Tour Guide 1963-64) is indicated on both the Walling and Beers-Comstock Maps as belonging to "M. Valentine". Myers Valentine is mentioned often in the columns of the Roslyn Tablet and early issues of The Roslyn News as the operator of the Valentine Paper Mill. Myers Valentine is not mentioned at all, in any connection, in the Roslyn Plain Dealer during its two years of existence.

Reference to the Valentine Paper Mill is made in the Plain Dealer, August 8, 1851, (Vol 2 #5) in which the mill operator is referred to as "our neighbor, Mr. Washington Valentine". Henry

W. Eastman, one of the two publishers of the Roslyn Plain Dealer, lived and practiced law at #75 Main Street (Tour Guide 1967-1968). The Valentine Paper Mill was located immediately to the east of his property. Myers Valentine lived immediately to the south. If Washington Valentine lived at 105 Main Street, next door to Myers, as conjectured, he was indeed a "neighbor" to Henry Eastman. The Plain Dealer, November 8, 1850, (Vol 1, #18) includes the account of a near accident on the Paper Mill dam (the present Paper Mill Road) where a spirited horse driven by Mrs. Edward W. Leggett, wife of one of the Plain Dealer publishers, was frightened and bolted with Mrs. Leggett and her three children "and if it had not been for the indefatigable exertions of Mr. Washington Valentine, disastrous consequences would have been the result". To the foregoing Mrs. Leggett's husband added, "Driving horses is not one of women's rights". It also is worth mentioning that Mrs. Leggett was the recipient of the letter from Bishop Benjamin Tredwell Onderdonk (see Reference list) which is the best description of life in Roslyn between 1796 and 1811. This near accident also connects Washington Valentine with the Paper Mill. It took place in front of the Mill and, most likely, Washington Valentine was on the spot because he was at his place of business. (However, now that Washington Valentine has been established as the operator of Valentine Paper Mill during the mid-19th century, how did he relate to William Valentine, the owner of the Mill, and his family?) It seems quite obvious that Washington Valentine and Obadiah W. Valentine (1811-1854) are the same person. "Obadiah" is a traditional Valentine family name which extends all the way back to the 17th century. The Roslyn Plain Dealer, August 30, 1850, (Vol 1, #8) shows "O.W. Valentine" as one of seven delegates selected to represent the local branch of the Democratic Republican Party. There is no other mention of either "O.W. Valentine" or "Obadiah Valentine" during the two years of the paper's publication. There is no mention, either, of "Washington Valentine" in the "Valentines in America", although "Obadiah W. Valentine" is listed together with his siblings. "Obadah (sic) W. Valentine" is buried in the family plot in the Westbury Friends Burial Ground as is his son, William Augustus Valentine. The latter died in 1846, at the age of 13, and his relationship to his father is plainly indicated on the gravestone.

The foregoing is lengthy, confusing and conjectural but, in a practical way, it all works out. William and Phebe Valentine had three sons who remained in Roslyn and were in business there. William M. inherited his father's house and was in the general merchandise business. Myers had a house of his own, contiguous to the family holding. He operated the family paper mill during the late 19th century but not during the middle of the 19th century. Obadiah Washington Valentine operated the Valentine Paper Mill during the mid-century and, presumably, continued to do so until his death in 1854. If these conjectures are correct, O.W. Valentine preferred to be called "Washington Valentine" and was so addressed by his friends, neighbors, and in the press. His official name, "O.W. Valentine", or "Obadiah W. Valentine" continued to be used in matters of public record. In addition, one gets the impression that the publishers of the Roslyn Plain Dealer regarded Washington Valentine as a somewhat more consequential person than his brothers. Although he never advertised in the paper, he frequently was the subject of news stories and even editorials, always in the most favorable light. In these accounts he was always referred to with the honorific "Mr."

If the aforementioned thesis is acceptable, the house at 105 Main Street must have belonged to Obadiah Washington Valentine. The houses of William M. Valentine and Myers Valentine are well known today, largely because they are identified on the Walling Map (1859) and the Beers-Comstock Map (1873). The third house in the Valentine demesne, #105 Main Street, is indicated on the Walling Map as belonging to "W. Valentine" and on the Beers-Comstock as belonging to "Wm. Valentine". Obviously, O.W. Valentine's ownership would not have been indicated on either map as they were not published until after his death. At that time his father, William, or his brother, William M., acquired his house either by inheritance or purchase. Obviously, by the time of the Beers-Comstock Map the house belonged to his brother as there was no other William Valentine in Roslyn. All this is difficult to establish from the records, as the William M. Valentine

holding was not broken up until after the death of his second wife, Lydia P. Valentine, who died in 1912 at age 90. The possibility even exists that the house was not separated from the Valentine demesne during Obadiah Washington Valentine's lifetime and that an official record of his ownership may not exist. However, the case for the common identity of "Obadiah W. Valentine" and "Washington Valentine" together with the attribution of his ownership of the house seem to be so well founded that we will refer to it as the "Obadiah Washington Valentine House". The alternate possibility exists that William M. Valentine, who did not marry until 1836, actually built the house and did not return to the house today known as the "William M. Valentine House" until after his father's death in 1863. It is hoped future research will resolve this problem.

After Obadiah Washington Valentine's death the house was rented for a number of years to Peter Douglas Leys, M.D. (1834-1911), who lived and practiced there. Dr. Leys had been a surgeon in the Union Army during the Civil War and his name is included among the members of the Elijah Ward Post on the G.A.R. Monument in the Roslyn Cemetery. Also, he is buried in the Roslyn Cemetery in a family plot. The other grave in the plot is that of Clifford Douglas Leys (1859-1917) who may have been a son. Dr. Leys may have started his practice in Roslyn following his demobilization or, perhaps, even before the start of the Civil War. He continued to practice well into the present century. A photograph of the house taken after 1907 shows the entrance to his office in the north facade.

After the death of the second Mrs. William M. Valentine, in 1912, the entire Valentine holding was acquired by William and Harriet Warnock. They sold most of the land to the Town of North Hempstead, in 1914, for the development of the present Roslyn Park. However, some sections of the original Valentine tract were not conveyed to the Town as, for example, the William M. Valentine House (Tour Guide 1963) and the land upon which Bryant Library now stands. These were acquired by the Roslyn Neighborhood Association and, about 1951, given to the Bryant Library Association. The Obadiah Washington Valentine House was another of the Warnock-owned properties which was conveyed separately. In 1920 it was sold by Mrs. Warnock to Helen D. Peck who, the following year, sold it to Mr. and Mrs. John Lowe. No one seems to know how the house was used between 1912 and 1920. Since the Warnock's made several changes to the house and grounds, it is assumed they intended to use it for their own occupancy. The Lowes lived in the house for a number of years and made several alterations. After moving from Roslyn they rented the house to several tenants, the last of whom were Mr. and Mrs. John A. Parrott. After a few years the Parrotts bought the house. They sold it to the present owners in 1959. The house was included in the Landmark Society Tours for 1961 and 1962 and is described in the Tour Guides for those years.

Gardens and Outbuildings: The site is a small one but includes a number of interesting features. The original lot, as shown on the Walling and Beers-Comstock Maps, was a true rectangle. In 1888, the Roslyn Presbyterian Church bought a short strip, 20 feet wide, at the southwest corner to provide a larger front yard for the manse next door which was then being built (Tour Guide 1965). This sale accounts for the present irregular south boundary. Similarly, in 1914 when W. A. Warnock sold the footpath between the Myers Valentine and Obadiah Washington Valentine houses to the Town of North Hempstead he reduced its width to 20 feet. This was not wide enough for the original Paper Mill Road which was then redirected around the O.W. Valentine House and the Presbyterian Manse. In this manner, the brook, which originally ran along the south side of Paper Mill Road, just outside the Obadiah Valentine House fence, was included within the latter property boundary. Actually, a part of this brook was re-directed even further south by the present owners in 1961, although the brook extremities remain in their original locations. In the same 1914 deed, Mr. Warnock provided for the retention of his rights to the source of the brook, which arises in a spring across Main Street, as well as the right of overflow on Park property to drain into the Paper Mill Pond.

Very little of the original garden remains. The oldest tree, a large sugar maple in front, was a slip in a photograph taken about 1870. Today it is one of the largest sugar maples in Long Island. Many of the other large trees date from the late 19th century and were planted rather than natural growth. These include a large locust and horse-chestnut as well as other trees native to Long Island. In addition, there was an orchard east of the house at the site of the present boxwood garden. A small section of the original picket fence remains, atop the south terrace retaining wall. This fence, which has lost its original mouldings employs acorn-tipped pickets. Originally it stood at the street-front or north boundary. The original street fence converged toward the house, at its center, to provide space for an "off-street" mounting block. The present east and west fences were made for "Clifton" (now "Willowmere") (Tour Guide 1964-65) about 1840, and are shown in the lithograph of "Clifton" in the Second Edition of Benjamin Thompson's "History of Long Island" (1843). This fencing was relocated in 1959 when this portion of the Willowmere farm complex was being developed. At that time the gate posts and urn finial were installed. The front (west) gate retains its original iron latch, wrought in designs of hearts, diamonds and spades by C.H. Baxter, whose stamp it bears. Baxter lived across the street (#106 Main St.) and sold his home and blacksmithy to W. H. Smith in 1856. (Tour Guide 1961-62). The latch was wrought between 1837, when "Clifton" was acquired by William Cairnes, and 1856, when Mr. Baxter retired from his practice in this area. The latch is the earliest example of a local, signed, artifact.

Much of the present planting was introduced by Mr. and Mrs. John Lowe during the 1920's. They planted the boxwood garden and the two large chamaecyparis which flank the path leading up to the south terrace. The landscaping was continued by Mr. and Mrs. John A. Parrott who developed the north terrace and introduced much of the holly and American dogwood. The remaining material was introduced by the present owners. The south terrace was laid out in 1960 and a part of the brook relocated further south for better screening during the following year. The latter often is accused of being "Japanese" although all its plant material and garden detail were available in Long Island during the mid-19th century.

There are several small accessory buildings, none original to the house. There was a clapboard barn or stable, contemporary with the house, which stood on the bend of the present brook facing the original Paper Mill Road. This building was standing during the early 20th century (Sanborn's 1908 Map of Roslyn) but had disappeared within a few years (Sanborn's 1920 Map of Roslyn). The wood salvaged from this building was used for the construction of the older part of the present garage, standing in 1920 (Sanborn Map) and houses a small collection of 18th-19th century iron tools and hardware. It is assumed these changes were done by William and Harriet Warnock.

The small summer house near the east boundary, like the adjacent fence, was relocated from the Willowmere farm complex in 1959. Both may be seen in the lithograph of "Clifton" in the second edition of Benjamin Thompson's "History of Long Island" (1843). The clapboarded summer house utilizes sawn verge-boards, Gothic-like shuttered windows and a Gothic double-panelled door. Similar small buildings are seen in Ranlett and were called "Utility Houses" (see References). Like these, this one was slightly longer, originally, and the missing section housed a pair of "back-to-back" privies having individual entries. The present board-and-batten rear wall was, minus its battens, the original interior dividing wall. The doghouse, on the opposite side of the garden, was adapted from the summer house in 1969 by Clay Lancaster, noted author and architectural historian of Brooklyn Heights. Like the summer house, the doghouse utilizes Gothic-like architectural detail supplemented by octagonal porch columns adapted from the second-storey porch.

The Victorian gazebo, on the south terrace, circa 1860, was relocated from the Golden farm in Cutchogue, in 1962. It was a gift to the present owners from the Cutchogue-New Suffolk Historical Society. The lattice-walled gazebo includes four doorways in the "Moorish" style and is capped by a steep, slightly concave, ribbed octagonal roof surmounted by a tall, turned finial and

trimmed with sawn Hamburg edging. Although the gazebo was subjected to extensive restoration during its relocation, original segments of all its architectural elements survived and have been employed in its reconstruction. No additional design elements have been introduced. The wooden martin house which stands near the gazebo is a bit earlier, circa 1850, and is reminiscent of those illustrated by A.J. Downing for use along the Hudson Valley where this one may have originated. Its principal architectural features are its exuberant bracket system and its multiple projecting porches.

Near the Gothic summerhouse, north of the brook, is a grave marked with white marble head and foot stones. The former is engraved "Sacred/To the Memory of/Rev. DAVID BUCK, who died May 2, 1822/AE52/ Having been a faithful and useful Minister in the/M.E. Church 29 years". The Reverend David Buck was a late 18th-early 19th century general storekeeper. He is mentioned in Bishop Onderdonk's letter to Mrs. Leggett (See References) as follows: "In a short time a second store was opened on the road west of the old paper mill by Mr. David Buck, a highly respectable man, who also was a local Methodist preacher". Rev. David Buck's house, in which he kept his store, still survives at 117 East Broadway. After his death, and for most of the 19th century, it was the home of Squire Washington Losee, an extensive landholder. There is some doubt concerning the authenticity of this grave. If Rev. Buck actually is buried here, it is the only known local grave outside a cemetery. The present Roslyn Cemetery was founded in 1861. Prior to that time, burials took place in a much smaller graveyard, above East Broadway, about 200 yards east of the Mott-Magee-Skewes House. After the present cemetery was opened, the earlier one gradually decayed until, today, there is not a single gravestone left. Rev. Buck's gravestones may have been moved to their present location from the early graveyard. Or he actually may be buried there, beside the brook. If so, it is a pleasant spot in which to spend eternity.

There are a number of examples of early cast iron garden furniture, urns, etc. in various locations within the garden. All of these are American, except for the French statue of a Roman lady; all are 19th century, mostly of the period of the house, or earlier. Some still retain their original foundry marks. The wooden benches on the south terrace were made in the 18th century for the Smith House in Hauppauge and were removed when that house was demolished.

Exterior: The house is a 2-storey, 3 bay, side-hall, clapboarded structure, having flat corner boards and water table and built upon a high brick foundation laid in Flemish bond on three sides. On the east facade, where the grade is lowest, the clapboards extend down to the ground floor level. The house retains its original windows, almost all of which are six-over-six, and its original panelled shutters trimmed with delicate Tuscan mouldings. The paired chimneys are the original apart from the capstones and their supports (painted black) which were added later. The house almost certainly was built by Thomas Wood - a master carpenter who had been in residence on Main Street since he enlarged the 18th century Wilson Williams House (see Tour Guides for 1966, 67, 68) for his own use in 1827 or shortly thereafter. The house maintains the traditional side-hall plan which apparently started in Roslyn with the William M. Valentine House (Tour Guide 1963) prior to its Civil War period enlargement and, like all local houses of the side-hall type, has its gable ends at right angles to the road.

The house, while traditional in form, is strongly Greek Revival in detail. In this respect it differs from other local houses of the second quarter of the 19th century whose architectural characteristics are essentially late Federal. The Obadiah Washington Valentine House unquestionably has the most vigorous Greek Revival quality of any local house. Even its tall basement wall is suggestive of the high podia upon which many stylish Greek Revival houses were placed. The color contrast of the brick and clapboards enhances this impression. Actually, the brick structure, in turn, rests upon a rubble stone foundation below grade. This type of foundation construction started to appear in Roslyn about 1830. Prior to that time sills were placed closer to the grade and

rubble walls to the sills provided adequate support. When the foundation wall itself provided an architectural quality the more dependable bonding and uniform surface of brick became desirable. Like most local houses of this period this one includes only a small root-cellar below grade. This reduction in cellar space became popular early in the 19th century as a means of reducing damp odors prior to the drying effect of central heating.

Since O. W. Valentine must have been married by 1833, the house could have been built as early as that year. This is quite early for a Greek Revival house but Thomas Wood was an advanced and competent builder and Washington Valentine apparently an informed and critical client. William Hicks' saw mill had been in operation since 1832 (see Anderis Onderdonk House) and, obviously, could have supplied the sawn timbers for the framing. If the house was built as early as 1833 it is one of the earliest Greek Revival houses in the U.S. However, since the form was traditional and the necessary knowledge and competence available locally, this early attribution seems quite plausible. If the house had been built later, and it is unlikely it was built much later than 1840 because of the style and quality of its detail, one would expect its form would have been more highly developed with its gable fields parallel to the road and a tall columned portico. Horatio Onderdonk's house in Manhasset (built 1836) satisfies these criteria, and only the detail of its principal doorway is richer than that of the Valentine house. It should be remembered that Judge Onderdonk was a prominent man and a very extensive landholder and far better able, financially, to build a residence of quality than a paper mill operator. If, as mentioned earlier, the house actually was built by William M. Valentine, who did not marry until 1836, it probably was not built until after the Onderdonk house had been completed.

The west, or street, facade is the principal one and is dominated by a fine Greek Revival doorway having sidelights and an overdoor window. This opens to the second storey which is the principal, street-level floor. The *toute ensemble* including the flat-panelled major and minor pilasters and the richly moulded, single panel door are derived from the architectural pattern books of the period, notably those of Ashur Benjamin. It should be noted that even the doorway reveals are panelled. The original entablature was removed, probably between 1912 and 1920, and was replaced by an unrelated form. The original was redesigned in 1963 by Daniel M.C. Hopping from an early photograph and residual notching in the adjacent corner board. The entablature was reconstructed by Bruno Nowak. At the same time an appropriate new porch platform was constructed to replace a decaying one of incorrect style which dated from the World War I period. The benches from this demolished porch remain in use flanking the doorway to the wing. The large dormer window also dates from the World War I period and replaces three characteristic Greek Revival clerestory, or "eyebrow", windows inserted in a flush-boarded frieze and surmounted by a prominent cornice executed with bold Tuscan mouldings. Part of the cornice remains at each end of the facade.

The small, single storey, clapboarded, gable-ended wing which projects from the north facade also was added during the World War I period and was in place by 1920. This wing conceals an originally exterior doorway. The doorway is simple, but definitely Greek Revival in style with Tuscan-moulded flat pilasters and a projecting cornice. The construction of the wing necessitated the removal of a tall rectangular third storey window which was capped by the semi-lunar window which remains in the gable field. The eaves are trimmed with a richly moulded fascia which is second only to the principal cornice in quality. The six-over-six windows all relate to the design of the building in their dimensions and locations.

The south facade remains unaltered and it is here that one may see the house to its best advantage. Nevertheless, it is the simplest of the four facades. It retains its semi-lunar window in the gable field, but never included a tall rectangular window beneath as a part of its composition. The ground floor eight-over-eight windows are much smaller than their counterparts of the north

facade and have exposed wooden lintels. The doorway is less ambitious than its equivalent to the north. It is entirely contained within the doorway opening and, like the windows, has an exposed wooden lintel. These characteristics, added to the fact that the house is sited eccentrically, suggest strongly that it was Washington Valentine's original intention to expand the house to the south, when he could afford it, thus converting it to a five-bay, center-hall residence. There are certain interior characteristics which confirm this hypothesis which, unfortunately, was never implemented.

The east, or garden, facade, like the west has been deformed by a World War I dormer window which replaces the third storey clerestory windows and almost all of the frieze and cornice. It differs from the other facades in that its clapboards extend all the way down to the first floor sill, eliminating the need for a brick wall above grade. The east facade incorporates a two-storey portico which extends completely across this front and which originally had a pent roof. The porch has been extensively reconstructed without significantly altering its appearance. A profile photograph taken after 1907, but prior to 1920, shows the porch to be approximately 6 feet in depth instead of the present 9-1/2 feet. Obviously the original portico was open at both levels with the upper, principal storey having an elegant "Chinese fret" railing. The four original octagonal Greek Revival columns have been re-used along the east side in the reconstruction of the upper level of the porch. Matching pilasters were not employed, originally or later, to establish a connection between this colonnade and the house. The lower, or secondary porch, which now is screened, is supported by square piers of recent construction. It is likely that these were square, originally, as in this instance there are original square pilasters remaining which delineate the porch connection to the house. The mixing of "orders" at different levels is entirely acceptable in the classical sense. The lower porch was enclosed in the photograph mentioned above and the shape of the columns is not demonstrated clearly.

The second storey of the east facade utilizes two large six-over-nine windows which extend down to floor level. The lower sections rise into pockets in the wall to permit ready access to the porch. The doorway at this level is secondary to the principal entry. Like the principal doorway it utilizes sidelights and an overdoor window. The flat, un-moulded surround is crosssetted and flares outward toward the base. The junction of the overdoor and the inner pilasters is delineated by square blocks, the only detail suggestive of Federal styling on the exterior. The door itself is of the six panel type, trimmed with vigorous Tuscan mouldings, and identical to those used on the interior at this level.

The lower storey of the east facade differs from the others and is four bays across. Its doorway is simple and utilizes flat pilasters capped with simple Tuscan mouldings. Its overdoor is "stepped", a characteristic Greek Revival feature. The door itself is modern and was made in 1965. It is a thicker adaptation of the door employed in the World War I wing which probably originated in this doorway. This door is contemporary with the house and demonstrates the early use of glazing. Many of the exterior lighting devices are contemporary with the house; some actually are earlier. None are original. The gazebo and lower porch lanterns both are Japanese.

Interior: The second or street level is the principal floor and has survived in virtually original condition. All the doors retain their original locks and hinges and most of the windows their original latches. The box locks were made by A. Searing of Jamaica and have his pre-1840 stamp on their bolts. The second storey flooring is all the original Long Island yellow pine.

Side Hall: The exteriors of the front (west) and back (east) doorways have already been described. Their interiors, like all the doorways on this floor, are typically Greek Revival with crosssetted over-doors, flaring door cases and vigorous Tuscan mouldings. The doors all utilize six panels of equal size, except for the front door which employs a single panel. All are trimmed with Tuscan mouldings. While the door mouldings are identical throughout the "piano nobile", the door and window mouldings vary from room to room. The latter are further decorated with Tuscan moulded

panels below the sash. The baseboards all are stepped and very high. They are capped with a cyma curved moulding which has been expanded from a local Federal form. The "straight-run" stairway is very long - to accommodate the more than ten feet of ceiling height. It is placed against the inner wall, a unique position in a local house, probably because this position makes the hall appear larger. Actually, a great effort was made to concentrate on those areas which visitors were most likely to see with the intention of creating an impression that the house is grander than it actually is. The elegant stairway which ascends dramatically to an originally unimportant third floor is an example of this effort. The stairway is panelled beneath with Tuscan moulded panels and the tread and riser ends trimmed with raised, flat, Greek frets. The San Domingo mahogany stair-rail is circular in cross-section and utilizes slender, vase-turned balusters of a type which was to be used locally for several decades. The turned newel post includes the same profile as piano legs made by Robert Nunns, Clark & Co. in 1833.

The moulded gesso cornice is identical in all the street floor rooms. There is a moulded gesso chandelier medallion at the street end of the hall. The etched glass hanging lantern is contemporary to the house but not original to it. A similar, but damaged, hanging lantern was found in the attic and may originally have hung in this location.

The Front and Rear Parlors: These also are in almost original condition. The rear parlor, used as a library today, is furnished with Empire furniture of New York origin of the period of the house. Except for slightly different mouldings, the door and window surrounds are identical to those in the hall. Similarly, the gesso cornices are identical to that in the hall. The large double doorway which connects the two parlors originally included two very large six-panel, Tuscan moulded doors which swung open into the front parlor. These were removed when the front parlor chimney embrasure was converted into a shallow coat closet. Later on, about 1940, the closet was converted into an open cupboard and its six-panel Tuscan moulded door was stored on the premises with the larger pair of doors from between the two parlors. The closet is worthy of careful examination as its details and construction are indistinguishable from the original work. However, it is unlikely that the closet was installed until the World War I era. To provide space for this closet it was necessary to relocate part of the gesso cornice. This early 20th century work is also indistinguishable from the original. Part of the rear parlor cornice was reconstructed in 1959 when the bookshelves were installed. However, in this instance the replacement was made of wood and is not as successful as the World War I reproduction. The bookshelves replace a dumbwaiter, dating from the 1920's, because of which the missing cornice segment was destroyed originally. In the removal of the dumbwaiter, a fragment of early, but probably not original, imported French wallpaper was found, still in place on the wall. The paper is predominately gray green and gold leaf medallions, and probably dates from the mid-19th century. The chimney pieces in the two parlors are identical. Both utilize flat, stepped, panelled pilasters of the same type as those employed in the principal doorway. The hearths and fireplace facings originally were brownstone. The rear parlor facings were badly cracked and were replaced with slate in 1959. The "marbelizing" of both fireplaces dates from then.

Upper Porch: As mentioned above, this porch originally was open and much narrower. It was probably widened during the World War I era and enclosed during the 1920's. There is a "saddle" remaining in the northeast corner which suggests the presence of an outside stairway after the porch was expanded but before it was enclosed. All the remaining original detail, i.e., octagonal columns, doorway, windows and shutters are exterior work and have been described above. All definitely interior work, as the low cupboards, was installed in 1959.

Third Storey: The third storey has been subjected to considerable alteration although it retains its original Long Island yellow pine flooring throughout. Probably the most important change was the construction of the two "shed" dormer windows in the east and west roof-slopes which provided substantially more usable space in a storey which, at best, had insufficient headroom. The original

ceiling height of the now "raised" areas may be seen at the top of the stairway. All other remaining sloping ceilings were included in closets in 1959. On this basis, the carefully executed Greek Revival window surround, at the head of the stairway, is not original and was installed after the dormer window was in position. The workmanship is of the same high quality as that of the front parlor closet and, most likely, was done by the same carpenter. Similarly there was insufficient room, originally, for the doorway to the rear bedroom in its present location. This, however, is original to the house and was relocated in 1959 from a small hallway at the site of the rear bedroom closet wall. The six-panel door, originally, was used on the first floor but had not been in use for many years.

From nail marks in the flooring it seems likely that the west end of the third storey was divided into three small chambers all having walls made of vertical panels with beaded edges. A small hallway provided access to the three small rooms and separated them from the rear bedroom which, also, was entered from this hallway. The present rear bedroom closet wall is reminiscent of their vertical board construction. In the case of the closets, the vertical boarding is not original to the house but was taken from the late 18th century "Miller's House", in Roslyn, which was demolished in 1959. However, the bath and front bedroom are entered thru beaded board-and-batten doors which originally served the small chambers just mentioned. Both doors retain their original latches. These appear to be earlier than the house and may have been re-used. An identical latch, from the board-and-batten door which originally entered the rear bedroom is now employed on a paneled door cupboard in that room.

First Storey: This floor actually is a basement, although only one of its walls, the west, is below grade and that one only in part. This floor may be entered from the outside thru all three remaining walls. The stairway from the second floor originally was completely enclosed with vertical panelling. The present "closed-end" stairway with a round rail and turned balusters dates from the 1920's. At that time the present dining room, the original kitchen, extended completely across the east end of the house and had a collateral doorway just inside the doorway to the south terrace. This arrangement placed almost the entire enclosed stairway within this room, an arrangement acceptable in an early kitchen but unsuitable in a dining room. The stairway was "altered out" during the 1930's delineating the present dining room and creating space for the small study. The twelve-light door to the study and the south terrace were installed even earlier to provide more light in the small hallway. This latter originally was much larger and included the present bath and closet entered thru later, ogee-moulded doorways. The bathroom window has a Greek Revival, Tuscan moulded, stepped surround which matches the exterior doorway to the south terrace and the entrance to the present kitchen. The etched glass hanging lantern presently in the small hallway was found in the attic in a badly damaged state. It may be original to the house. If so, it hung inside the principal, second storey entrance.

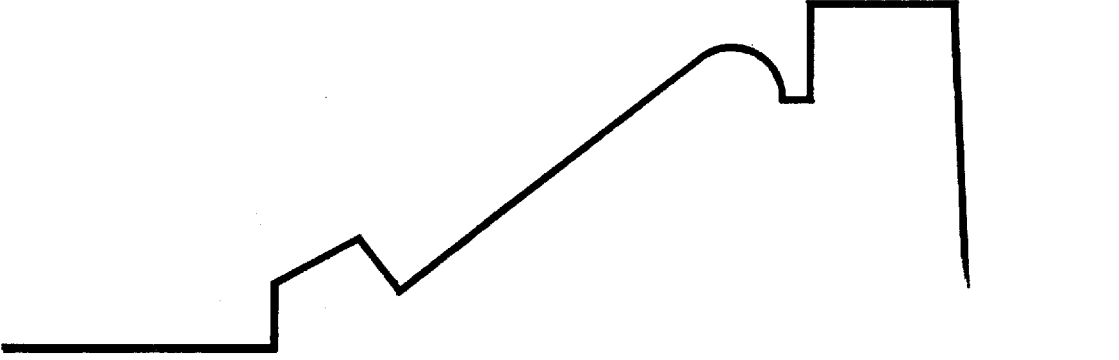
The present kitchen and dining room floors were raised about eight inches, probably during the World War I era, to increase their distance from the grade. Prior to this, the ceiling height was a respectable 8-1/2 feet. The present kitchen was the original dining room and was much the richer of the two rooms. For many years it was Dr. Ley's office. It has a simple, yet ample, Tuscan-moulded Greek Revival mantle which originally had brownstone facings and probably a brownstone hearth. The latter actually may be in position beneath the present brick hearth. The original brownstone facings were badly damaged and were replaced with slate in 1959. The west wall of the original dining room was plastered stone, at least up to the window level. This apparently remained damp and the entire wall was "furred out", probably during the World War I era, with the destruction of the original window surrounds, although the original sash remain. The three doorways in the early dining room all are original and all retain their single-faced, six-panel, Greek Revival doors with Tuscan mouldings. The north doorway opened to the exterior before the wing was built, and the door itself was modified for glazing probably during the third quarter of the 19th century. Some of the door knobs and the oval keyhole escutcheons appear to be earlier than

the date of the house. The knobs may have been changed, but the escutcheons are the original. They may have been re-used from an earlier house. Like those in the small hall, the door surrounds are "stepped" and utilize Tuscan mouldings in the Greek Revival manner. The vertically sheathed dado is a later installation and replaces the original stepped baseboard, capped by a Tuscan moulding. Small sections of the original baseboard survive on each side of the fireplace.

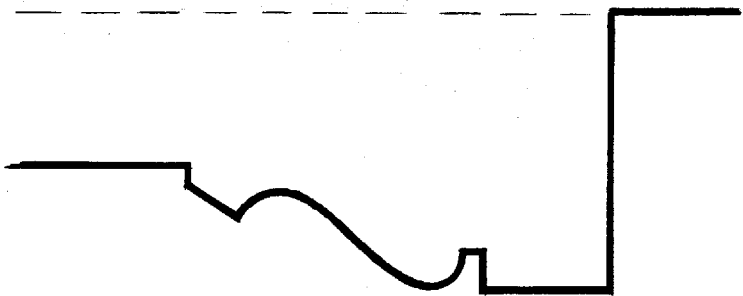
The present dining room was the original kitchen. It is the only room in the house which does not retain its original fireplace arrangement. Probably there was just a slab and a flue for a wood-burning stove. The present fireplace seems to date from the first World War and has a protruding brick mantle of that era. This was concealed behind an early 19th century New York mantle in 1962. This mantle was found in Roslyn and may be of local origin but has no early connection with the house. The door and window surrounds as well as the sash are for the most part the original. The surrounds are not stepped but do utilize Tuscan mouldings. The north window is trimmed with later ogee mouldings and, for some reason, has been re-faced. The sash, however, is the original and one of the panes bears the inscription "L.A.C.-1864". The small study, to the south, originally was a part of this room and both its windows are trimmed to conform. It has already been said that the exterior door was made in 1965 and is a copy of an early door, now in the wing, which probably originally stood in this location. The small cupboard with the ogee panelled door is the bottom of a dumbwaiter which was installed in the 1920's. This originally extended to the third floor but was removed from the two upper storeys in 1959.

The house is almost entirely furnished with examples of American decorative art dating from the 17th, 18th and early 19th centuries, which are supplemented by a number of examples of oriental fine art, many of much earlier origin. A number of specimens, in both categories, have been exhibited in various major American museums. The house was the subject of an article in Antiques, in 1965.

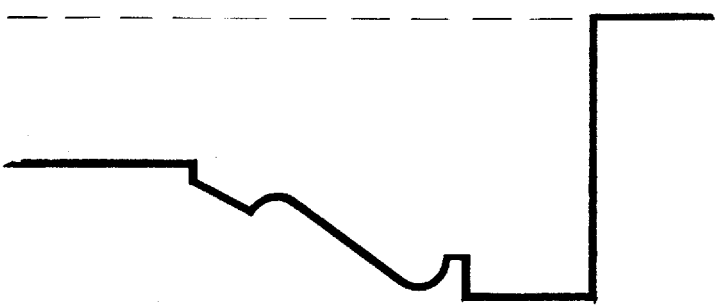
* * *



EXTERIOR CORNICE



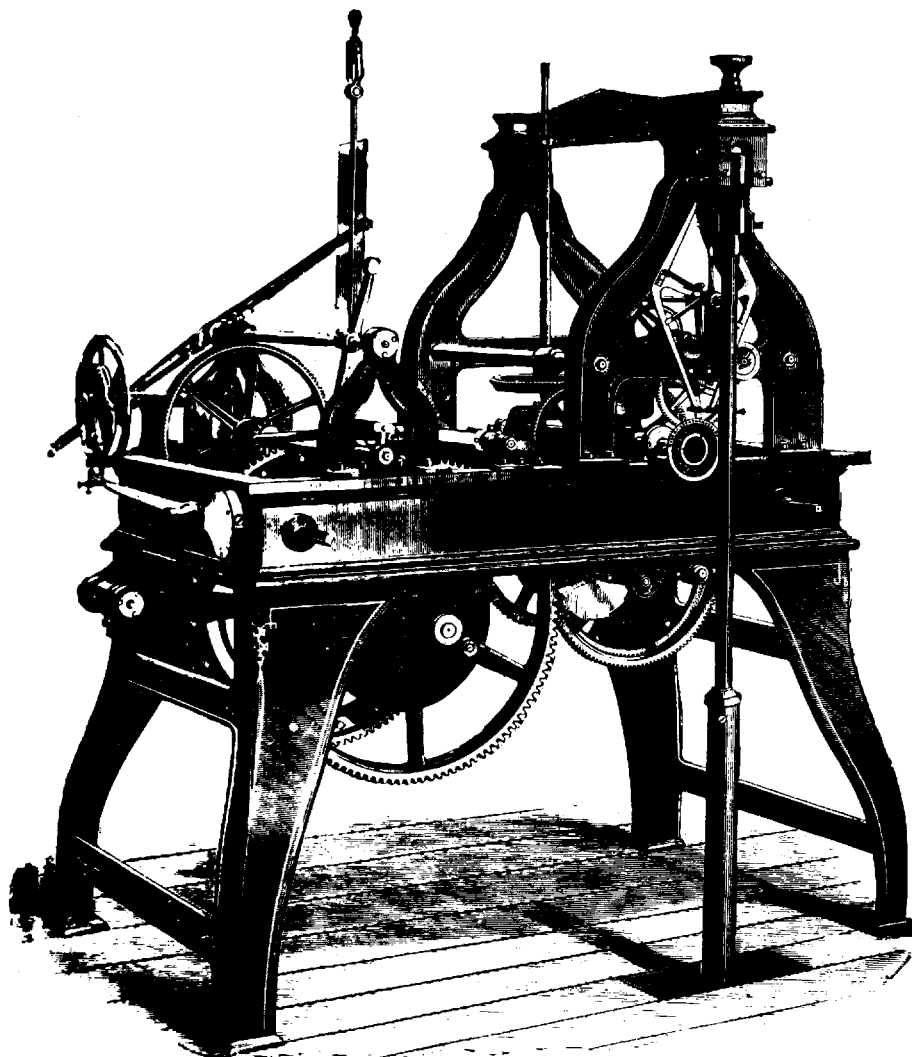
FRONT PARLOR DOOR SURROUND



SIDE HALL DOOR SURROUND

GERRY - 105 Main Street

Catalogue page 121 from Seth Thomas 1890-1891 Catalogue
Photo credit: Edw. H. Goodrich, w/permission of
American Clocks & Watch Museum, Bristol, Conn.



No. 16, 8 Day, Strike.
Pendulum, 4 feet, as shown on "No. 6, Time," page 120; Pendulum Ball, 135 lbs.
For one Dial up to 8 feet, or four Dials of 7 feet or less.
For Bell up to 1,800 lbs.

No. 16 B, 8 Day, Strike.
Pendulum, 4 feet; Pendulum Ball, 150 lbs.
For one Dial up to 10 feet, or four Dials of 8 feet or less.
For Bell up to 3,000 lbs.

No. 17, 8 Day, Strike.
Pendulum, 8 feet; Pendulum Ball, 200 lbs.
Made also with 14 foot Pendulum, and 300 lb. Ball.
For four 9 foot Dials and Bell up to 3,500 lbs.

No. 18, 8 Day, Strike.
Pendulum, 14 feet; Pendulum Ball, 300 lbs. or 500 lbs.
For large Dials and heavy Bell.

No. 19, 8 Day, Strike.
Pendulum, 14 feet; Pendulum Ball, 500 lbs.
For very large Dials and very heavy Bell.

121

ELLEN E. WARD MEMORIAL CLOCK TOWER
Town of North Hempstead
Division of Parks and Beaches

HISTORICAL BACKGROUND: The Roslyn News for 22nd March 1895 carried an article describing an offer by the children of the late Ellen E. Ward to erect a stone tower and clock, in the Village of Roslyn, in her memory. Since Roslyn was not incorporated at that time the offer was extended to the Town of North Hempstead. The Roslyn News for 5th April 1895 reported, "It affords us great pleasure to be able to state that the resolution concerning the acceptance of the Tower and Clock for Roslyn village was carried by a large vote on Tuesday."

Ellen Eliza Ward (b. 1826) was the daughter of William and Ann Cairnes who lived at "Clifton" (now "Willowmere"). She married Passed Midshipman Robert Stuart, USN, in 1848. Their house, "Locust Knoll", now MAYKNOLL, built in 1855, was described in the 1969 and 1970 Tour Guides. She bore three children by Lt. Stuart, who resigned his commission in 1857 and died in 1863. Three years later she married Elijah Ward who had been Judge Advocate General of New York State and who, intermittently, served several terms in Congress, becoming a close friend of President Garfield. The Elijah Ward Post of the Grand Army of The Republic was named in his honor. Elijah Ward died in 1882 and, in the same year, a superb stained glass memorial window was donated to Trinity Church, Roslyn. In 1885, Ellen Ward donated the Roslyn Watering Trough, in front of the Willet Titus House, to his memory. Ellen Ward died at her son's home in Pasadena on 18th January 1893 and was buried in Woodlawn Cemetery.

Mrs. Ward was deeply interested in the Roslyn community and especially in the affairs and problems of Trinity Church (1969, 1970 Tour Guides). During the depression of 1873, when there were no funds for a rector's salary, Mrs. Ward paid lay readers so that services could be held. She continued to provide this support until 1887, and, on her death, bequeathed \$20,000.00 to the church, the interest from which was to be used toward the rector's salary. Her children, Mrs. Alexander McK. Smith and Messrs. Robert and William Stuart, donated a litany desk and a brass eagle lectern to Trinity Church in their mother's memory. They also were the donors of the Ellen E. Ward Memorial Clock Tower. There was considerable local interest in the progress of the Clock Tower. Articles about it appeared in The Roslyn News almost weekly from 22nd March 1895 to 20th December 1895, when it was announced that the clock works had been installed and the clock was in running order. "The tower is now complete except for some tile on the roof which has to be specially made". In an article on 6th September 1895 the architects were identified as Lamb & Rich of New York. This article describes the tower as being "Egyptian" in style and goes on to state "The contractor is the firm of George Mertz and Sons of Port Chester, New York, who have a competent foreman in the person of Mr. Harry Skewes in charge of the work. The triangle in which the tower is being erected will be graded and enclosed with a coping and otherwise improved. The entire work including the clock is expected to cost about \$10,000.00."

The architectural firm of Lamb & Rich, which was active 1882-1903, was an excellent choice. The firm had established a reputation for the design of church and college buildings and were the architects of the main group of buildings at Barnard College. They also designed 20 buildings on the Dartmouth campus as well as buildings at Smith and Colgate. After the death of his partner Charles Alonzo Rich (1855-1934) founded the firm of Rich, Mathesius and Koyl and was elevated to Fellowship in The American Institute of Architects. During the period of the firm's activity Hugo Lamb (1848-1903) was the architect of President Theodore Roosevelt's home, "Sagamore Hill". Hugo Lamb also may have designed the Clock Tower as The Roslyn News on 14th June 1895 mentions that "one of the architects, Mr. Lamb, arrived in town Tuesday afternoon and located the spot for the erection of the Clock Tower". Of greater interest is the subsequent career of Harry Skewes, the mason in charge of construction. He moved his family into the 18th century John Rogers House (#95 East Broadway) and settled in Roslyn. His son, Edgar, married Ella Mary

Magee, a neighbor, in 1909. Their descendants still live in Roslyn (see Tour Guide: Mott-Magee-Skewes House).

The Roslyn News, on 6th September 1895, carried a description of the tower: "The tower is being constructed from Letts Island granite with red sandstone trimmings. It will be 44 feet high from the street level and rests on a foundation 4 feet 3 inches thick. The walls will be 2 feet 6 inches thick and lined on the inside with brick. The outside dimensions above the water table are about 18 feet square. The walls incline towards the top where the tower is 14 feet square under the cap and 12 feet at the top. The roof will be of tile, there will be two stories. The first story having two handsome windows on each of the four sides. Just above the second story the clock, which has a dial nearly 6 feet in diameter, will be placed. The clock will be encased in a brown stone with marble dials and bronze figures. Above the clock will be a belfry in which a bell weighing 2700 lbs. and equipped with a muffled clapper to deaden the sound, will be placed. A stairway will lead from the entrance to the belfry, but will not be open to the public. The entrance to the tower will be on the west side, and will be enclosed by a door of elaborate architectural design. It will be encased in brown and red sandstone, which material will also form the window casings. Above the door will be placed a handsomely carved memorial tablet of brown stone. The steps leading to the entrance will be of granite."

The Roslyn News, on 20th December 1895, carried the announcement that "The clock in the Ward Memorial Tower is in running order. Mr. King, of Thomaston, who is placing the works, is an expert from Seth Thomas Manufactory and will see that everything is in working order before he leaves". The same issue had the news that "Charles H. Pearsall of this village has the honor of being the first keeper of the new clock in the Ward Memorial Tower. The clock is keeping excellent time and giving universal satisfaction". Charles Pearsall continued as Keeper of The Clock until his death in 1937. He was followed by George Washington, whose father had been born a slave and came to Roslyn after the Civil War. George Washington continued in his assignment until his final illness in 1959. The third Keeper is Elbert Miller III, the Superintendent of Roslyn Park.

Apparently the tower was completed during the winter or early spring of 1896. The Roslyn News for 24th April 1896 included the item, "Mrs. Alexander McKenzie Smith and her brother, Robert Stuart, were in Roslyn on Friday and made an inspection of the Ward Memorial Clock Tower. They were highly pleased with the work, now the grounds are to be graded and put in first class order".

In addition to the clock mechanism, there was considerable interest in the bell itself which was described in various items in The Roslyn News as weighing either 2500 or 2700 pounds. The bell was fitted with a large wheel so it could be tolled separately from the clock mechanism and used as a fire alarm. It has not served the latter purpose for many years. However, the bell is tolled on important occasions as it was in 1904 during the funeral procession of John D. Hicks (see Tour Guide entry for Anderis Onderdonk House). It also was tolled by George Washington in 1945 on the death of President Franklin D. Roosevelt and is now tolled every Independence Day in honor of Eric Sloane's (another Roslynite) proposal to "Let Freedom Ring".

After the tower was completed and in full operational order a minor catastrophe took place. The Roslyn News for 26th July 1897 announced that "lightning struck the Roslyn Clock Tower and damaged the roof so that a new roof is necessary on one side. The Clock Mechanism was not seriously affected". Apparently replacement tiles were readily procured as the issue for 21st August 1897 advised that "Stephen Speedling and Elbert Miller spent one day working on the clock tower". Stephen Speedling was a local carpenter who was employed on many construction efforts during the second half of the 19th century. He completed the Presbyterian Parsonage, 115 Main Street, in 1888 (see Tour Guide for 1965). Elbert Miller was Stephen Speedling's apprentice and the father of the present Keeper of The Clock.

EXTERIOR: The Clock Tower is a tall building; square in cross-section and having slightly rounded corners; four storeys in height including the belfry; and having a stair tower, 3/4 circle in cross section, at the northeast corner. Both the principal tower and the stair tower converge upward giving the principal tower the approximate shape of an obelisk, which probably is the reason for the statement, in early news releases, that "The style of the architecture is Egyptian". Actually the Tower is difficult to assign, stylistically, and probably the designation "Richardsonian"* would be the best one to use today. Four rusticated piers rise above the third storey to form the belfry and to support the steep hipped roof with its overhanging eaves. The piers are terminated by roughly pyramidal granite caps which project above the reddish "Spanish" tile roof. The granite blocks used for the Tower walls are roughly ashlar and roughly symmetrical. Alice Titus, in an article prepared for The Roslyn News in 1955, stated "The stones were cut in Vermont but after building the first three feet it was found they were too large for the rest of the design and had to be cut down on the site by the master stonemason, Harry Skewes". If the original architectural drawings for the Clock Tower are found, they should establish whether or not the granite blocks were pre-cut at the quarry.

Both the principal tower and the stair tower rest upon a "visual" foundation, which does not end at floor level but about 2 feet above it. Like the walls of both towers, the foundation walls are rough ashlar construction and converge upward. The foundation walls project somewhat beyond the tower walls and the dimensional difference is adjusted by a boldly projecting, chamfered brownstone water-table which extends completely around both towers ending at the entrance surround.

The entrance faces west (Main Street) and is flanked by paired buttresses which are stepped because of the projecting water-table and capped by two vertically placed brownstone triangles. A brownstone lintel is placed between these, flush with the wall surface, and rests upon facing, curved, brownstone corbels. Upon the lintel is engraved the dedication:

IN LOVING MEMORY OF
ELLEN E. WARD
A.D. 1895
To Whom Roslyn and Its People
Were Dear
She Fell Asleep January 18, 1893

The quoined brownstone door surround is reached by way of three granite steps, placed between the buttresses. The door itself is faced with vertical strips of wainscot and does not achieve the quality of its hardware. The superb pair of medieval-inspired strap hinges in the Art Nouveau taste are very large. They extend completely across the door and measure twelve inches across the butts.

There is a large pointed Gothic window in the south wall, which, like the doorway, employs a quoined brownstone surround. The window opening includes a heavy wooden grill, in a pattern of squares and diagonals, which is painted brown to match the surround.

The second storey of the principal tower includes similarly pointed Gothic windows in the

*Henry Hobson Richardson (1838-1886), of Boston, dominated the American architectural scene from about 1870 until the Chicago World's Fair of 1893. He modified elements of French and Spanish Romanesque buildings to evolve the style known as "Richardsonian". He was an enthusiastic user of quarry-faced stone which he insisted be laid with taste and texture. It is these qualities in the stonework of the Clock Tower, which even is bonded with reddish-brown tinted concrete to match its brownstone facings, which more than anything else give the building its Richardsonian appearance.

north and east walls and slightly smaller, paired, pointed Gothic windows in the west and south walls. This variation in the placement of windows is the result of the intrusion of the stair tower at the northeast corner of the principal tower. This apse-like structure is two storeys high and is capped by a conical copper roof which has standing seams and a moulded copper cornice. The latter rests upon a band of brownstone blocks, some of which serve as the lintels for a group of three small rectangular windows placed high in the second storey level. The brownstone sills of these windows are continuous and form a string-course which extends completely around the stair-tower. Alternating brownstone quoins at the sides of these windows connect and, with the continuous horizontal bands above and below, form an interesting decorative composition. Beneath this group, at the first storey level of the stair tower, is a single pointed Gothic window which, like all the others, employs a quoined brownstone surround and includes a heavy wooden grill in its opening.

The third storey of the Clock Tower includes the four faces of the clock in place of the grilled windows of the lower levels and provides for an orderly transition from the latter to the square belfry openings above. The square dials are recessed in the walls of the Tower. Each is composed of two rectangular slabs of white marble placed one atop the other. Like the windows below, the dial openings utilize quoined brownstone surrounds. The bronze Arabic numerals are contained between two concentric, flat, bronze rings which are suspended an inch or two out from the marble dials for chiaroscuro effect. The numerals are cut in a basic English ornamental style of the late 19th century called "circlet". The clock hands are oak, of traditional shape, and are fitted with counterpoise adjustments.

The grounds at the base of the Clock Tower are planted with yew shrubs which have achieved substantial size. There are three additional monuments around the Tower base. One of these is a small, late 19th century, iron naval cannon, marked with a brass plate which includes the legend:

U.S.S. WASP
From Spanish Gunboat
Don Jorge-Juan
Nipe Bay, Cuba
July 21st, 1898

The Wasp was commanded in Cuban waters, from April to September 1898 by Lt. Aaron Ward, U.S.N. (1851-1918), the donor of the trophy. He was a nephew of Elijah Ward and lived at "Willowmere" (See Tour Guides 1964, 1965). He had a distinguished naval career and was advanced to the rank of Rear Admiral on 9th January 1910.

The other two monuments both consist of large granite boulders into which bronze plaques have been inserted. The monument to the south of the Tower is dedicated to the Roslyn men who gave their lives in World War II and was donated by the Roslyn Chapter of Kiwanis International in June, 1949. The remaining monument, at the northeast corner of the site, is an interesting example of an early 20th century neo-classic relief. The bronze plaque is trimmed with a wreath of laurel leaves and shows an early biplane in flight over the sea, away from the sun. There is an American Shield at the tablet's lower right and a French at the lower left. Beneath the relief is the legend:

IN GRATEFUL REMEMBRANCE OF
CORP. PILOT WILLIAM H. TAILER
OF ROSLYN
SHOT DOWN IN THE WAR FOR LIBERTY
FEB. 5 - 1918
FEB. 3 - 1895 FEB. 5 - 1918
Erected by His Fellow Townsmen

INTERIOR: The interior of the principal tower is octagonal in floor plan in contrast to its square exterior perimeter. This was done to provide a greater mass of masonry at the corners to strengthen the tower walls. The interior floor plan of the stair-tower is 3/4 circle as on its exterior. The interior of the Tower was never intended to be opened to visitors but, as an example of late 19th century functional design, is most impressive. Actually, it is quite medieval in feeling, esthetically if not historically, and in a vague way is reminiscent of the prison prints of Giambattista Piranesi (1720-1778).

The walls are lined with white-washed brick laid in common bond. Because no headers were used it may be assumed the brickwork is merely a lining and is only a single course thick. The only headers to be employed are located over the doorway and the window openings. There are three rows of brick headers laid to form a flattened, elliptical arch over the doorway and laid to delineate the curves of the Gothic arches from their springings on each side of the window openings. The arrangement is most effective as utilized in the pointed Gothic window in the stair-tower. In this instance the curvature of the walls has produced an arch surface which is suggestive of the "hounds tooth" pattern. The three small rectangular windows, at the upper level of the stair-tower, are capped by a single row of brick headers. The Gothic windows all include 12 light glazing.

Immediately to the left, on entering the Tower, are two square wooden chutes for the descent of the weights as the clock unwinds. These were placed with safety in mind so that, if a cable snaps, the weights will fall in their regular course. The floor of the first storey is concrete, although it may not always have been. The upper floors all are wood and exhibit exposed wooden floor joists. There is a large wood column at the center of the stair-tower circle, which also is the northeast corner of the principal tower. This column serves as the axis for the wooden stairway which winds upward, around the interior of the stair-tower, to the second storey. At this point the pendulum ball may be seen, swinging to and fro, within a protective wooden case. Above the second storey the stairway is narrower and winds around the inside of the walls of the principal tower to reach the open belfry at the fourth storey level. The clock mechanism is located on the third storey level.

THE CLOCK MECHANISM: The clock mechanism is located at the third storey level, inside the four dials. It bears a label, bolted to the frame, with the following legend:

Seth Thomas Clock Co.
Thomaston, Conn., USA
Oct. 30 - 1895 873 A.S. Hotchkiss

The entire clock apparatus is part of a general group of bid clocks known as "Tower Clocks" which were made in large numbers during the second half of the 19th century for churches, colleges, street clocks and clock towers. In their 1879 catalogue Seth Thomas asks that architects and builders "in making plans for buildings, provisions be made for Tower Clocks. It costs but little in addition, is an ornament, and a public and private benefit".

Andrew S. Hotchkiss was one of the principal makers of tower clocks. In his "Book of American Clocks" (MacMillan, N.Y., 1950) Brooks Palmer lists A.S. Hotchkiss & Co., New York City, as having started operations in 1869-1870 and added "Assembled Tower clocks by Seth Thomas and sold by American Clock Co. Catalog dated May 1, 1877, extant. First dial clock made in Thomaston 1872." While there can be no doubt of Mr. Hotchkiss' connection with Seth Thomas during the closing years of the 19th century, he was making clocks well before 1869. A testimonial from the Rev. Stephen H. Tyng, Rector of St. George's Church, New York, printed in the American Clock Company's catalogue for 1874, mentions a clock made by Mr. Hotchkiss which "was destroyed by fire, November 14th, 1865".

Kenneth D. Roberts, Managing Director of the American Clock & Watch Museum, Bristol, Conn., has observed that Hotchkiss made tower clocks distributed by the American Clock Co., a sales organization based in New York which represented a loose consortium of several independent clock-makers. The American Clock Co. catalogue for 1874 has been reviewed. While it does not include the clock which was installed in Roslyn, it does include a number of testimonials to Mr. Hotchkiss, and describes their line of tower clocks as "A.S. HOTCHKISS' TOWER CLOCKS". No mention is made of Seth Thomas, although that company's catalogue for 1879 has a section "Tower Clocks manufactured by Seth Thomas Clock Co., Thomaston, Conn.". The first sentence in the introduction to this catalogue states "Designed by A.S. Hotchkiss, and manufactured by the Seth Thomas Clock Co. of Thomaston, Conn. are unsurpassed in accuracy of time-keeping, excellence of material and workmanship". The catalogue introduction goes on to indicate that the clock mechanism and all the accessories except the dials and weights were "boxed and delivered as directed in New York City". About 150 Hotchkiss designed tower clocks are itemized in this catalogue, among them clocks in New York City Hall, The Naval Academy at Annapolis, the Centennial Clock in Independence Hall, Philadelphia, the Jefferson Market Court House, New York. There also are numerous enthusiastic testimonials to the accuracy and dependability of Hotchkiss designed tower clocks. It does not illustrate a tower clock mechanism of the type used in the Ward Tower. The Seth Thomas Clock Catalogue for 1890-1891, on page 121, carried the clock mechanism which survives in the Ellen E. Ward Memorial Clock Tower. This is model "No. 17, 8 Day, Strike" having an 8 foot long pendulum and a 200 pound pendulum ball. Model #17 was made for clocks having four 9 foot dials and bells weighing up to 3,500 pounds. The clock mechanism is unusual in that it includes a three-legged gravity escapement which is unique in its action. There is no mention of A.S. Hotchkiss anywhere in the 1890-1891 catalogue except occasionally in a few of the many testimonial letters. Similarly, the Seth Thomas Catalogue for 1892-1893 includes the same clock mechanism but no official mention of A.S. Hotchkiss.

From the foregoing it may be assumed that Andrew Hotchkiss was a prominent manufacturer of tower clocks in his own right and that he continued to play an important role in the design of the tower clocks manufactured by Seth Thomas after he sold out to that organization during the 1870's. However, with the passage of time (perhaps as the result of his death) his influence in the Seth Thomas organization declined until, by 1895, his connection with that company was indicated only by the inclusion of his name, in small type, at the lowest line of the clock's label. This line also includes the serial number of the clock, 873, and the date of the completion of its installation, October 30, 1895.

The clock mechanism illustrated, Model #17, is reproduced from the Seth Thomas catalogue for 1890-1891. The multiple unit drive for the four dial clock is not shown in the picture. The pendulum shaft differs from the one illustrated in that it is wood (oak or hickory) instead of metal. Also, the weights of the Roslyn clock are cast iron and except for their large size, 9-1/2 inches diameter, are identical with old-fashioned scale weights. The catalogue specifies that "The Weights, usually can be made of wooden boxes filled with stones or bits of iron".

EPILOGUE: The Ellen E. Ward Memorial Clock Tower was donated in 1895 by her children who wished to honor their recently deceased mother. Architecturally, it is a product of its time. It not only has served as an appropriate memorial but has provided a village focus since the day it was built. Its striking clock has given pleasure to many over the years. It has indeed been "an ornament, and a public benefit". In recent years we are beginning to appreciate, once again, what a qualitative building it actually is as a civic amenity in a tiny village. We are delighted to have it and hope it will stand for the centuries to come for which its design and construction have prepared it.

* * *