

**ROSLYN
LANDMARK
SOCIETY**

**12th ANNUAL
HOUSE TOUR GUIDE**

JUNE 10, 1972

10:00 - 4:00

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

*** HOUSES ON TOUR**

CLAYTON

The Lloyd Bryce/Childs Frick Residence
Northern Boulevard and Mott's Cove Road
Roslyn Harbor

Pages 4 to 13

O. W. VALENTINE HOUSE

105 Main Street, Roslyn

Pages 14 to 25

ELLEN E. WARD MEMORIAL CLOCK TOWER
Main Street and Old Northern Boulevard, Roslyn

Pages 26 to 32

WILLET TITUS HOUSE

1441 Old Northern Boulevard, Roslyn

Pages 34 to 43

ST. MARY'S CHURCH

Bryant Avenue and Summit Street, Roslyn Harbor

Pages 44 to 53

WARREN S. WILKEY HOUSE

190 Main Street, Roslyn
Property of Roslyn Preservation Corp.

Pages 54 to 61



*** 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 Allan
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. Jay Cantor
Assistant Professor of Art, C. W. Post College

Mr. John H. Lindenbusch
Director, The Long Island Historical Society

Mr. Louis Auerbach
Member, American Association of Watch and Clock Collectors

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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:

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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.
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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.
Chapman Publishing Co., "Portrait & Biographical Records of Queens County, New York". New York & Chicago, 1896.

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.
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UNPUBLISHED HISTORIES:

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Goddard, Conrad: "History of Roslyn Harbor", written about 1960.
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Vol XXVIII, No. I, Winter-Spring 1967.
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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 thirty-eight buildings exhibited on Landmark Society Tours since 1961 have been examined carefully and much use 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 John Stevens. 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 Van Nastrand-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 1851-52, 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.

Apart from the large "summer seats" in Roslyn Harbor, 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 purchases 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 (1827) 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 as the time of building, the more likely it was to have been built in a contemporary style. Less important houses, in which 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. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another yard even earlier. 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 has 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 1830 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

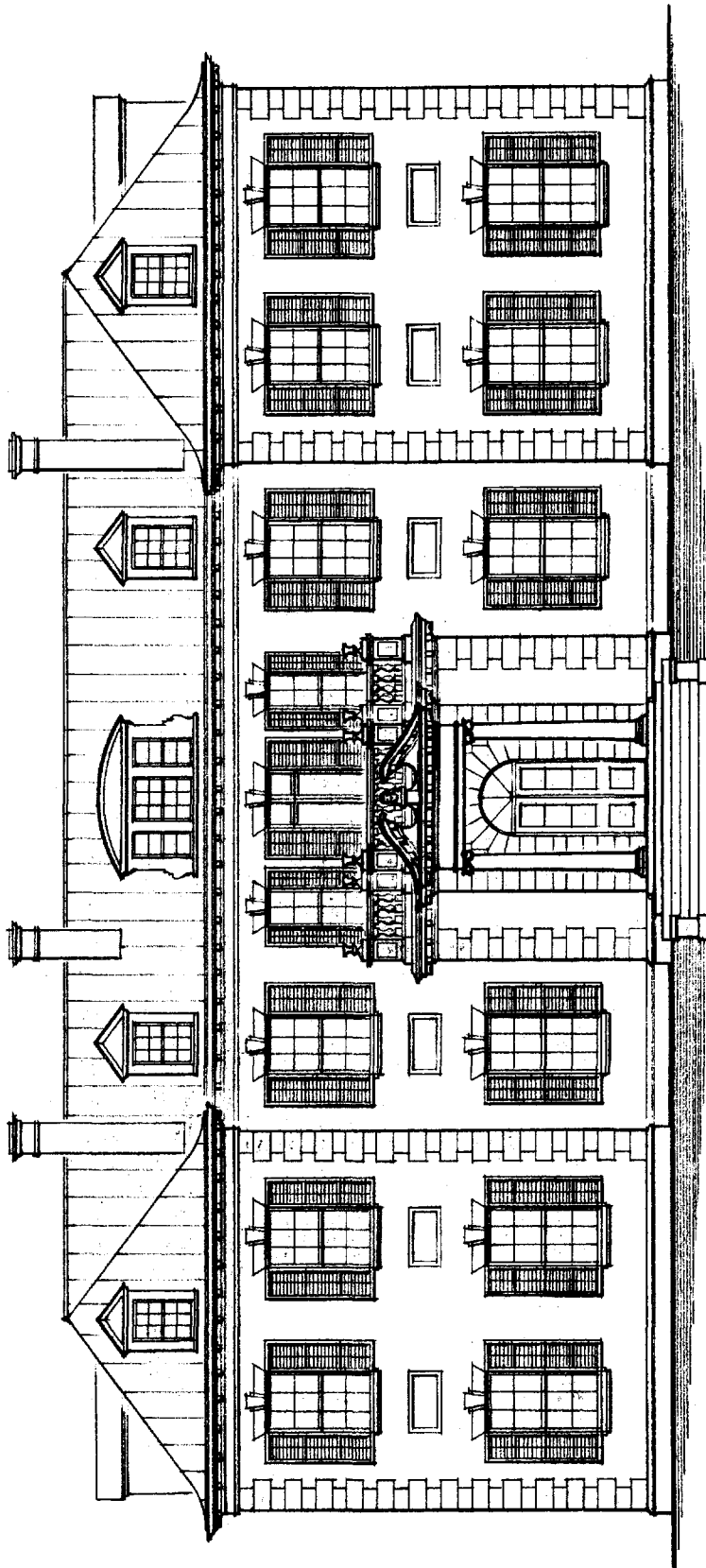
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In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Witners & 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 (1871-1876). Samuel Adams Warner was a New York architect who lived in Roslyn during the third quarter of the 19th century. 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? Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made.

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. Parke Godwin, a Bryant daughter, 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. In 1893, or shortly thereafter, Ogden Godman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named "Clayton" and substantially altered. 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. It should also be mentioned that, in 1971, the Landmark Society received a grant from the New York State Council on The Arts to defray the publication costs for the 1971 Tour Guide. In the same year the Society was the recipient of the National Award of Merit of the American Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides.

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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. James K. Davis of Roslyn (see 1968 Tour Guide) was the contractor who built the house.

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 allee 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 nonexistent. 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 drawing 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.

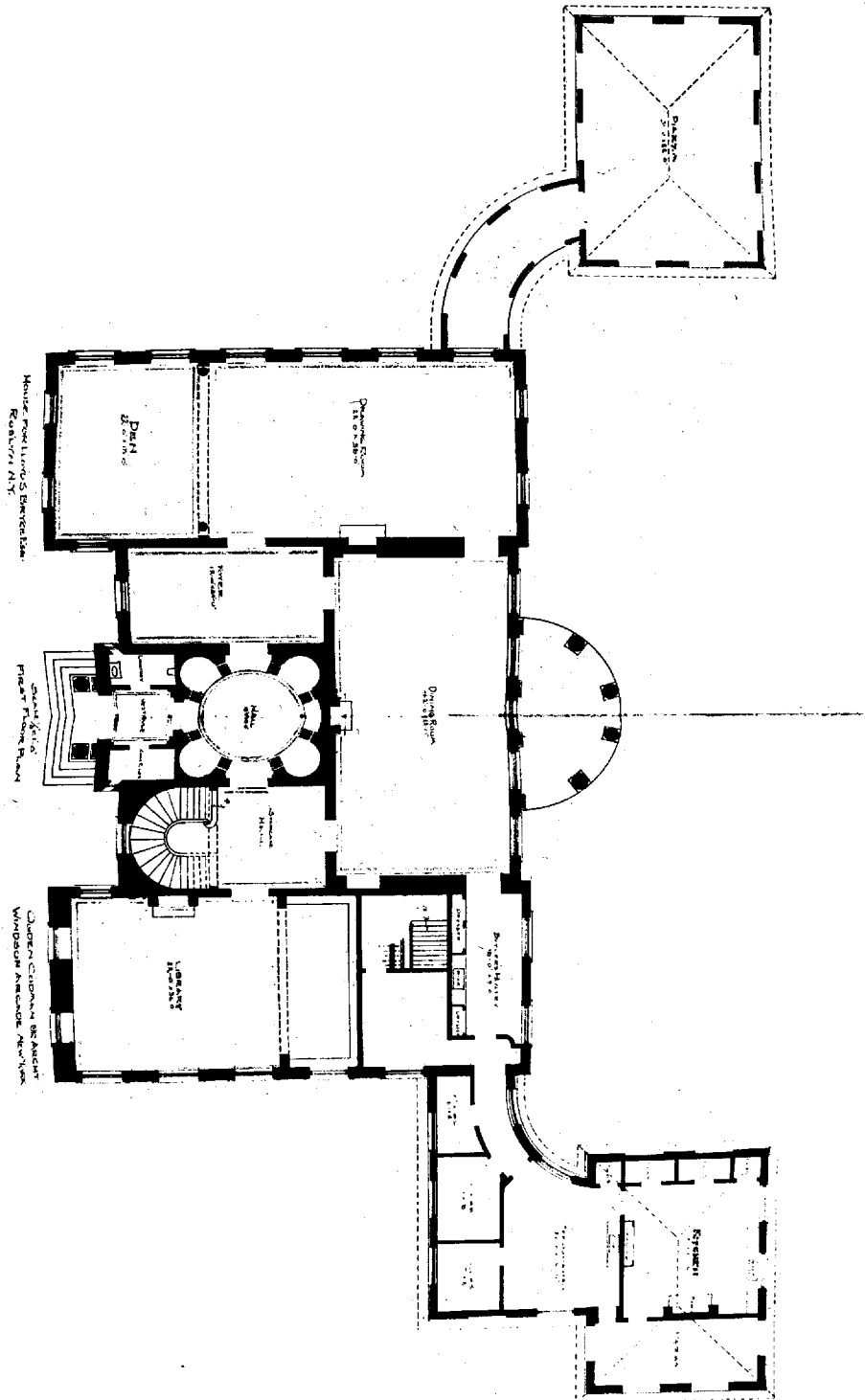
The Second Storey: Sir Charles Allom made no substantial changes in the original Codman second storey floor plan, although the finish of most of the rooms probably has been changed. However, access was provided to the tiled roof of the new loggia in the inner walls of the two projections which the loggia 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.

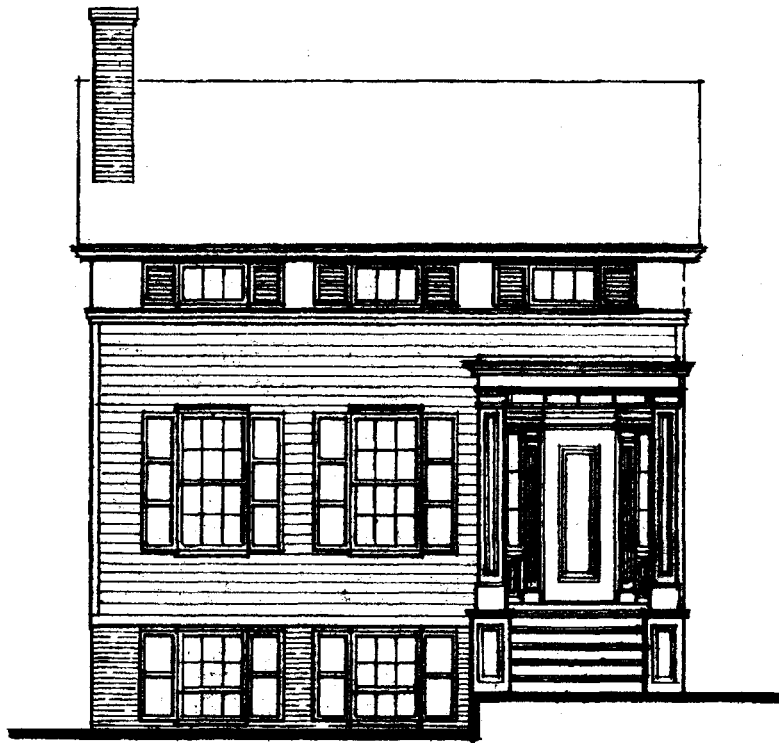
The Third Storey: Much of the third storey was used by the Fricks for the accommodation of the female house staff and remains virtually unchanged since the house was built. Ogden Codman included 13 servants bedrooms, on this floor, which were served by one bath. Sir Charles Allom converted one of the 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.

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



OBADIAH 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 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 in 1854 the house probably was rented. One of the better known lessees was Peter Douglas Leys, M.D., (1834-1911) who lived and practiced in the house from 1888 until his death. Dr. Leys was born in Evelyn, Scotland, and was educated at Robert Gordon's College. He emigrated to the U.S. in 1851. During the voyage the ship in which he was sailing was wrecked and abandoned. Its crew and passengers drifted about, in small boats, for some time before being rescued. After reaching New York he practiced pharmacy for several years while attending the Long Island College of Medicine.

In 1862 Dr. Leys entered the U.S. Army as a surgeon and served with the Army of The Potomac. After the war he remained in the south in charge of the transportation of patients from military hospitals and during this period transported more than 14,000 men from southern hospitals. After the war Dr. Leys practiced in Chicago for awhile but moved to Brooklyn in 1870. He relocated in Roslyn in 1888. He was a member of the Elijah Ward Post No. 654, G.A.R., and served as president of the executive committee of the Queens County G.A.R. While raised as a Presbyterian he became a Congregationalist and was active in building the first Congregational church in Roslyn. Later he became a Deacon and served as President of the Board of Trustees and as a Lay Minister.

He married Mary Holford of New Haven in 1859 and had five children (Chapman, "Portrait & Biographical Record of Queens County). He is buried in the Roslyn Cemetery near a son, Clifford Douglas Leys (1859-1917), a pharmacist of Hempstead. A photograph of the house, taken after 1907, shows the entrance to Dr. Ley's 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 Warnocks 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 redirected 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 whip 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 finials 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. 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 *clérestory*, 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. Their lintels are concealed beneath the water table.

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 "Chinest 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 cross-topped 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 crossetted overdoors, 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 surrounds 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 "walled out" during the 1930's delineating the present dining room and creating space for the small study. The twelve-light doors 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.

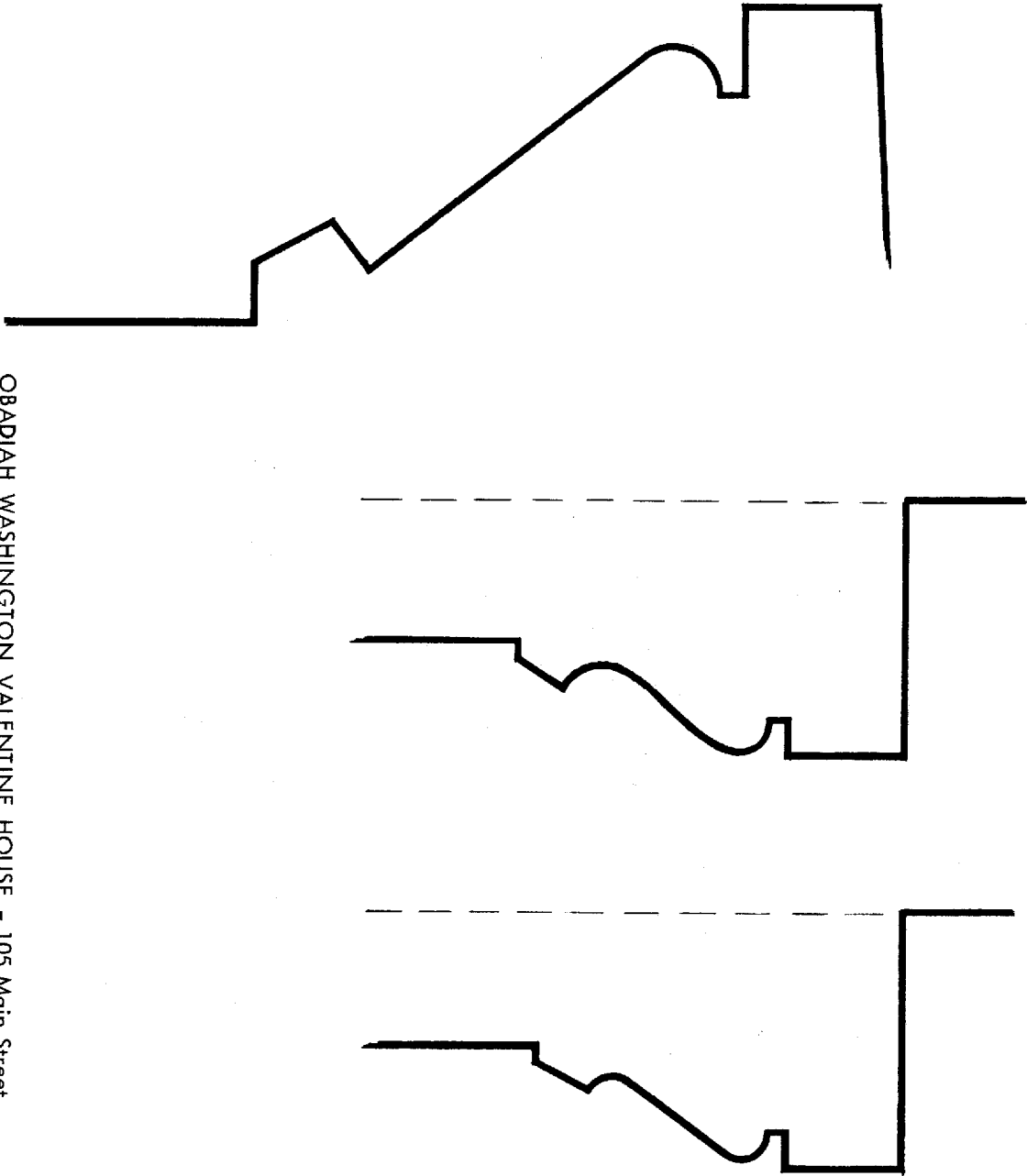
The present kitchen and dining room floors were raised about eight inches, probably during the World War I era, to increase their distance from the grade. Prior to this, the ceiling height was a respectable 8-1/2 feet. The present kitchen was the original dining room and was much the

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.

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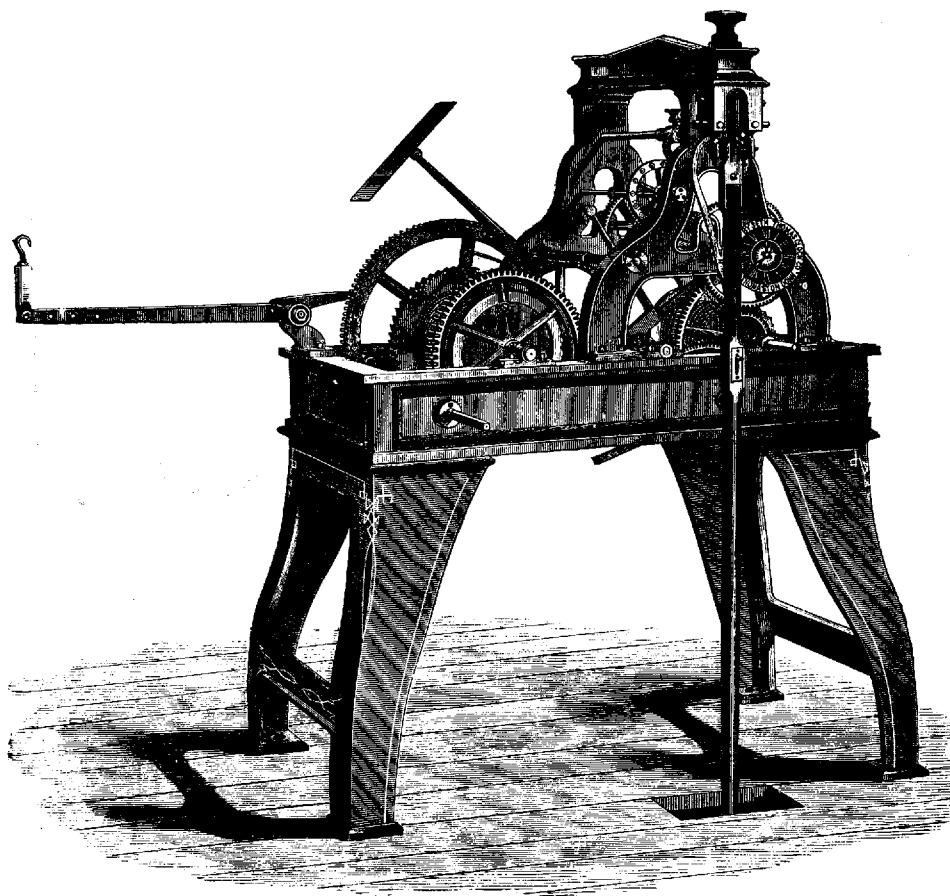
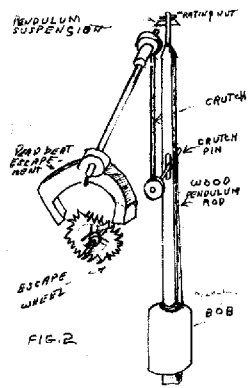


OBADIAH WASHINGTON VALENTINE HOUSE - 105 Main Street

EXTERIOR CORNICE

FRONT PARLOR DOOR SURROUND

SIDE HALL DOOR SURROUND



8 Day, No. 17, Strike.

Fig. 1

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 1970 and 1971 Tour Guides: 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. The clock works, a weight driven Seth Thomas #17, eight-day strike (see figure #1) is best described as having the following important characteristics and attributes: (see figure #2 for an illustration of the control system of this timekeeper).

1. A dead beat escapement (with no recoil, no energy is lost).
2. An eight foot wooden pendulum rod with a slot for the crutch pin and a 200 pound cast iron round bob on its bottom. The clutch pin's impulse keeps the pendulum going and in return is controlled by the constant rate of pendulum and bob. (A law of physics phenomena).
3. "Maintaining power" a spring and gear arrangement that keeps the clock going while being wound and prevents escape wheel teeth from being broken. The spring had stored energy from same weights that drive the clock.
4. A small "minutes only" attached dial which locates the minutes on exterior faces of tower.
5. The "motion works", an arrangement of four gears is located behind each external dial (face) which provides the hour indications on external faces. The minute indication is supplied directly from the clock.
6. A quad gear arrangement, located right above the clock and connected to it, transmits the time to all four faces of the clock on the tower.

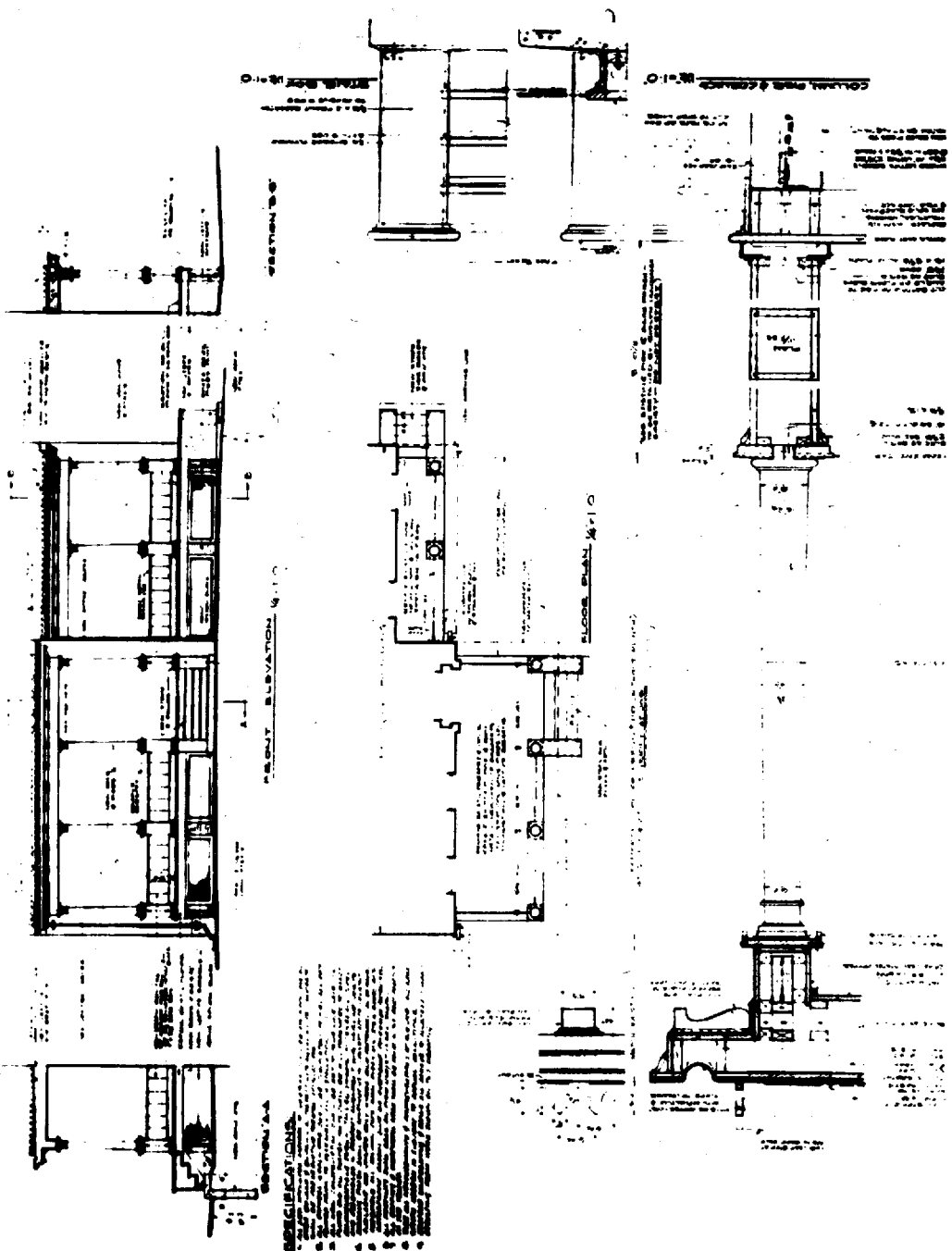
All in all, a very efficient, accurate and easily maintained clock. There is no mention of A. S. Hotchkiss anywhere in the 1890-1891 catalogue except occasionally in a few of the many testimonial letters. Similarly, the Seth Thomas Catalogue for 1892-1893 includes the same clock mechanism but no official 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.

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.

* * *



GUY LARDY ARCHITECT

SECTION OF FRONT PORCH
 THE WILLET TITUS HOUSE
 HOLYVALE, NEW YORK
 L. S. COLTRANE ARCHITECTS, INC.

WILLET TITUS HOUSE
(Original)
1441 Old Northern Boulevard
Roslyn, New York
Studio and Residence of Mr. William Friedle
Restoration by Covenant with The Roslyn Preservation Corporation

HISTORICAL BACKGROUND: Willet Titus was born in 1827 and lived until 1911. In 1858 he married Phebe Witson who was born in 1841 and died in 1910. Willet Titus had been in the sheet metal and stove business since at least as early as 1850 as he advertised in the Roslyn Plaindealer during 1850, the paper's first year. His advertisement in the July 12th issue indicates he had a warehouse at Mott & Kirby's Dock (beneath the present overpass on the east side of Hempstead Harbor) and that the public were "respectfully invited to examine a select assortment of tin and japanned wares". He also offered "a complete assortment of stoves, both parlor and cooking". In addition, he offered that "rags, old iron, copper, brass, pewter, etc." were all accepted in exchange. Neither his house nor his warehouse are indicated on the Walling Map (1859), which suggests that the warehouse at Mott & Kirby's Dock was rented. The Beers-Comstock Map (1873) shows both the house and his store, at the corner of Old Northern Boulevard and Skillman Street, on the site of the present Sixth Precinct, Nassau County Police. It is reasonable to conjecture the house was built in 1858, the year of his marriage. A building built in that year would probably not have been included on the 1859 Walling Map.

By that year he was 31 years old and had been in his own business for at least eight years, possibly longer. It is quite likely he may have had the funds to build a house in keeping with his position as a prominent merchant and a pioneer in the new heating industry. His house was intended to surpass the homes of other local business and professional men, and he probably was successful in this effort. Most of the other houses were either smaller or more old-fashioned. It was not until William M. Valentine enlarged his house, shortly after the Civil War, that a local merchant had a more imposing residence. The Landmark Society Collection includes excellent photographs of both the house and the store as they appeared circa 1875.

Willet and Phebe Titus had two daughters, Ada and Agnes. Ada Titus married Charles Conklin, who was associated with the Roslyn Savings Bank. Agnes Titus married Edward L. Falger and ultimately inherited her parents' home. Sometime during the early years of the present century Mr. Falger moved his plumbing and heating business into part of the house and made certain alterations to accommodate them. The precise year of this move is not known. Willet Titus advertised in the Roslyn News as late as 1902, perhaps later. The Landmark Society owns Edward Falger's Certificate of Registration as a Master Plumber, issued by the New York City Health Department in 1904, although he had been practicing his trade for many years prior to that date. While Willet Titus did not die until 1911, he was incapacitated as a result of an injury for several years before his death and the Falger alterations preceded it by several years. In any event, they appear to have been made in 1904 as some of the shingles recently removed bear that date.

These alterations consisted of substantial changes to the porches, conversion of the basement dining room into a workshop, conversion of the back parlor into a dining room, and the construction of a wing on street level to provide a kitchen. The addition of this new 2-storey wing necessitated demolition of the original back porch which extended across the west facade. Bathrooms probably were installed at the same time, and the entire house shingled over the original clapboard. In addition, a two-storey workshop, with garage or carriage space, was built in the rear. Central heating and electricity probably were installed at this time. Apart from these few changes, the house survived in virtually original condition and retains its original floors, doors, hinges, and porcelain knobbed door and window hardware.

The Falgers continued to reside in this house until 1957. When Mrs. Falger became ill her sister, Ada Titus Conklin, returned to the house to care for her. After her death Ada Conklin stayed on as housekeeper to Mr. Falger who died intestate on September 6, 1957, at the age of 80. For many years the wing was rented as a separate apartment. Dr. Everett C. Jessup, a well-known Roslyn internist, had his first office there. The wing continued to be occupied as a residence until the early 1960's.

The Willet Titus house was purchased by the County of Nassau in 1962, with the intention of demolishing it to provide parking space for the 6th Precinct building, next door. At that time the Landmark Society attempted to convince the County to restore the house for needed Precinct office space and to use the rear only for parking. In addition, the Society offered to defray the costs of an architectural survey to establish that restoration for use was practical and feasible. The society was unsuccessful in its effort for restoration but did convince the County to defer demolition. Establishment of a Roslyn Village Parking Area, nearby, removed the need for a special parking area for policemen. Shortly thereafter the County Police Department decided to relocate the 6th Precinct Headquarters in a more central location and the Titus House became excess property. Negotiations between the County and Roslyn Preservation Corporation led to the purchase of the Titus House by that group early in 1969. The purchasers were required to guarantee appropriate restoration of the house and to provide for its proper maintenance for a specified number of years.

Shortly after its purchase by the Roslyn Preservation Corp., it was sold to Bess Roistacher Interiors under the provisions of the carefully covenanted deed, by the terms of which the Roslyn Preservation Corporation retained architectural control of the restoration. The deed also specified that the early 20th century shingles be removed; that the enlarged front (east) porch of the wing be reduced to its original dimensions and that both front porches be restored to their original configurations. Architect Guy Frost's plan for the restoration of the porches is appended to this chapter. The deed also provided for the removal of the badly decayed, early 20th century (west) porches and for the careful restoration of the front and rear parlors and hall of the street (second) storey of the main block of the house.

All the aforementioned exterior work, as well as the rebuilding of the early 20th century west wing, was accomplished by the Roistachers who also refurbished and operated an antique shop in the early 20th century carriage house. However, they failed to undertake badly needed major structural restorations or to provide the house with utilities. Most important of all, they failed to resolve the problem of surface seepage which had converted much of the ground into a bog. In 1971 the Roistachers sold the house to William Friedle, the present owner, a sculptor. Since his purchase, Mr. Friedle has virtually completed the restoration project.

The Willet Titus house was exhibited in the 1969 Landmark Society house tour, at which time its restoration procedure had barely begun. In all probability, its restoration will be completed in time for the 1972 tour. The Roslyn Landmark Society may take much pride in this accomplishment as without its active intercession the house would not have survived to be restored.

EXTERIOR: The Willet Titus house is essentially a clapboarded residence in the Italianate style, three bays wide, and capped by a shallow hipped roof. There is an original wing, two bays in width, to the north, designed to serve as an almost self-contained apartment. Both the main block and wing have vigorously projecting, moulded roof cornices which rest upon cyma-reversa shaped modillions. There is a frieze immediately beneath, which includes clerestory windows in the main block, but not in the wing. Similarly, the main house included a rectangular "leaf-guard" above the cornice. This device not only kept the gutters free of leaves but also lent height and elegance to the entablature.

Like most Roslyn houses of the mid-19th century, the foundation is rubble to the grade and

brick from grade to sills. In this instance, the north and west basement walls are so high they were clapboarded down to the basement floor level. The clapboards on the west wall are nine inches in exposure - those on the other walls a bare five inches. It is hard to decide whether the larger, more coarse clapboards were used on the back wall because they were less expensive, or because it was considered desirable to use a different fabric behind the original west porch. The south and east basement walls are brick, laid in American bond. The foundation is capped by a flat, projecting water-table. The slope of the ground is such that full-size windows could be installed in all but the east basement wall. Obviously the second storey, at street level, is the principal floor. The original house had three chimneys, all of which survive. Two are located in the south wall of the main block; the other in the north wall of the wing. Originally, the exposed parts of these were "patterned" and included Gothic arch panels. However, they were rebuilt from the roof upwards and flue-lined during the Falger alteration and the panels no longer remain. Exterior walls are brick lined for insulation.

Originally both main block and wing had porches on their principal, or east, facade. These opened to the second storey which is at the street level. The two porches were not connected and the wing porch was stepped back substantially from the principal porch to provide for more dramatic facade and a suggestion of privacy. The original porches included modillioned cornices, employing modillions identical to those of the roof cornice but smaller. Both porches were trimmed above their cornices with "Hamburg edging", a series of Gothic style projections sawn in a strip of wood. The original porch columns were slender turned posts, resting upon square moulded wooden plinths.

During the Falger alteration the porch of the wing was brought forward to accommodate to the full width of the principal porch, thus creating a single large porch. A shingled railing was built across the front of the continuous porch and the original columns replaced with "Colonial Revival" turned columns which rested on top of the shingled railing. Because the new entablature of the extended wing porch lacked modillions, all of those which remained in sight were stripped from both porches.

During the recent restoration the Falger porch of the early 20th century was restored to the configurations of the original major and minor porches described above. Much of the data for this restoration was provided from an excellent photograph circa 1875 in the Landmark Society's collection. However, substantial supporting data was found on the site. The ceiling of the extended minor porch utilized narrower sheathing than the original, thus establishing the original depth of the minor porch. This dimension was confirmed by the survival of the original footings beneath the extended minor porch. One of the original porch column plinths was found in the carriage house and served as a model for the restoration. Several of the original porch cornice modillions were found attached to the original minor porch entablature which was concealed within the fabric of the extended minor porch roof.

The restored porch today is identical to the original with one possible exception. The "Hamburg edging" above the cornice has not been restored at the time of writing. It is hoped it will be in position by the day of the house tour.

Most of the windows are of the 6-over-6 type. However, the two windows which open to the principal porch extend all the way to the floor. These are 2-over-4 so that the lower sash can be raised into pockets to provide direct access from the porch to the front parlor. These two windows employed a wide, reeded vertical muntin to increase their resemblance to standard french windows. The third storey windows above them are designed to conform to the porch windows, but include 2-over-2 glazing because of space limits. All the windows of the principal facade are trimmed with projecting, moulded drip-boards. The third storey windows in the north wing all include 3-over-3 glazing because of the lower ceiling height in the wing.

The front doorway is one of the most elegant in Roslyn and includes square panelled pilasters capped by Corinthian capitals trimmed with carved acanthus leaves. These may be the only examples of the Corinthian order used in Roslyn. During the Falger renovation of 1904 the doorway pilasters were shingled but the sheathing was removed during the 1969 restoration. The paired doors each include a single moulded panel beneath. Above the panels belong a pair of elegant cast iron grills identical to those in the George W. Denton house (see Tour Guide of 1966 and 1967) but flat topped instead of round headed. These grills have been removed temporarily for cleaning and restoration of their early antique green finish but eventually will be replaced. Behind the grills are a pair of six-light windows which may be opened for ventilation. The glazing originally was etched but had become badly cracked and was replaced during the recent restoration. The door-surround is crossetted and trimmed with ogee moulding in the manner of the interior doorways.

The original purpose of the north wing can only be conjectured. It may have been designed as a completely independent unit, having its own porch, interior stairway, and kitchen. It even is possible that it may have been built shortly after the original main block of the house as, during the recent restoration, (1971) it was established that the wall dividing the main block and the wing includes bricked in-filling, usually a characteristic of exterior walls. As a matter of fact all the outside walls of the wing, as well as the main block, are brick filled. However, the main block and the wing are so much of a piece it is likely that both were built simultaneously and that the wing was designed as a service wing. On the other hand, since the wing could have been completely independent, the possibility that it may have been built as a "rental" unit cannot be ruled out.

INTERIOR:

Basement: This floor originally was divided into four rooms, two each in the main block and the north wing. The smaller front room of the main block, the furnace room since 1971, provides an excellent opportunity for the examination of the rubble foundation wall and the brick arch chimney support which rests upon two brick piers. Since, originally, this room did not have a flue and was below the base of the chimney, it could not have served as the original kitchen. Apparently it never had a wooden floor. Since it has extremely small windows because of the grade level and these located beneath the porch it is hard to think it could have been used for any domestic purpose, other than that of food storage.

The remaining basement rooms all were "finished" originally and included yellow pine flooring and plastered walls and ceilings. All the ceilings are eight and a half feet in height. The larger rear room of the main block probably was the original dining room. If so a "parlor" stove probably stood in the chimney arch. It is possible that this room may have been designed as the original kitchen, in which case a coal range would have been placed in this location. If the latter conjecture is correct one would expect to find a large bluestone slab upon which the range was placed. There is no evidence that any such slab was ever located in front of the chimney embrasure. At present there is a very simple, almost crude, wooden mantle placed in front of the chimney embrasure to make it appear to be a fireplace. This modification was completed in 1971. The mantle itself was removed from the basement of the wing. During the present century this room was used by Mr. Falger as his office and as a part of his plumbing shop, necessitating the removal of the dining room to the second floor and the construction of the west wing to provide additional space for the ground floor plumbing shop and for a second storey kitchen. This room retains its original flooring and a chair rail height, vertically placed, beaded-edge, board dado placed atop a simple skirting. The stairway from this room remains behind its original vertical sheathing. However, the treads and risers were changed in 1971 to provide a less precipitous stairway pitch. This modification lengthened the stairway which now makes a right angled turn into the room.

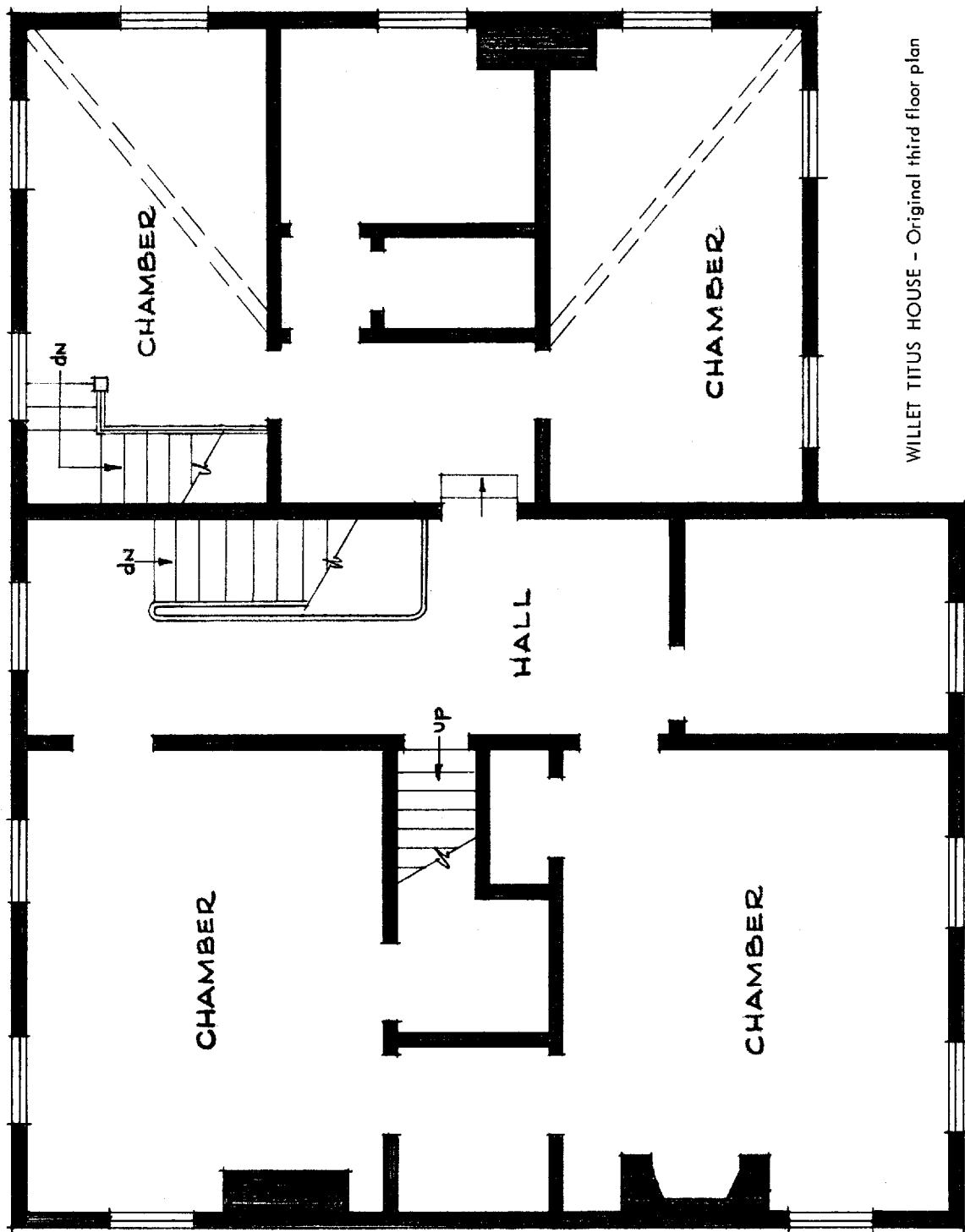
The basement of the wing originally was divided into two rooms. The larger of the two appears to have been an original kitchen for either the entire house or merely for the north wing. This observation is supported by the fact that its chimney extends all the way down to the top of the rubble foundation, providing a flue for a coal or wood range, which stood in front of the chimney. The simple mantle now located in the large basement room of the main block was removed from this place but never surrounded a fireplace. Apparently it had been placed there originally for decoration and the convenience of a mantle shelf. The present mantle is only slightly more elegant than the original, but retains some rudimentary Greek Revival flavor. This was relocated from the wing living room in 1971. The smaller of the original basement rooms, at the west end of the wing, probably was the original laundry. Its stairway to the floor above was installed in 1971. However, it replaces the original stairway, in the same location, which was removed by the Roistachers in 1969.

During the 1969 restoration the dividing wall between the two wing rooms was removed creating a single large room and, because of the deteriorated condition of the original flooring, a new floor was laid. Both of the original basement wing rooms included dados of vertically placed beaded edge sheathing above the skirting. The dado in the larger east room was of chair rail height while that in the west, or "laundry", room was a full five feet. Both dados have been removed to permit wall repairs but it is the intention of the present owner to replace one at chair rail height.

Street Floor: As mentioned earlier, the second, or street floor is the principal storey. Its ceiling height is 10-1/2'. The doorways are all crosstetted and trimmed with vigorous ogee mouldings. In addition, there is a projecting, triple-reeded moulding which delineates the center of each door facing. The latter decoration has not been observed elsewhere in Roslyn. The doors have four vigorously moulded panels on each face. The baseboards are not "stepped", but are prominent and substantial and trimmed with vigorous cyma-reversa cap mouldings.

Hall: The hall extends the entire east-west dimension of the house and creates the impression of a center hall because of the presence of the wing doorway in its north wall. Until recently the hall retained its original moulded gesso cornice and lantern medallion. However, these fell during recent replastering (January 1972) and have been replaced with precise duplicates utilizing a matching grant from the Landmark Society. The stairway includes a flat, moulded rail supported by turned, urn-shaped balusters and terminated by a mahogany-veneered octagonal newel post having a flat turned cap. The stair rail and balusters are San Domingo mahogany. The stairway is decorated beneath its treads with flat scrolled brackets which continue along the wooden stairwell fascia. The panelled wall beneath the stairway is trimmed with conventional ogee moulding. The stairway to the basement dining room descends behind this panelling. As mentioned above, the pitch of the basement stairway was modified in 1971. The stair panelling, stairwell fascia, stair risers, baseboards and door surrounds all were rosewood grained originally. Much of this artificial graining has survived, covered by later paint. It is the intention of the present owner to try to salvage the original rosewood graining of the stairway panelling and fascia. The principal (east) doorway has been described above. Until recently there was a rear (west) doorway which was identical to the interior doorways except that it was capped by a small 2-light over door window. With the recent (1969) removal of the decayed, early 20th century back porch the rear doorway became functionless. It was removed in 1971 and replaced by a six-over-six window, panelled beneath, which matches the parlor windows.

Front Parlor: This room is trimmed in the same manner as the hall. The window frames are identical to the doorways, but taller and not crosstetted. The porch windows extend to the floor and the lower sash can be raised enough to permit direct access to the porch. Similar, but earlier, porch windows are found in the Obadiah Washington Valentine House. Both houses may have been built by the same carpenter - presumably Thomas Wood. The window in the south wall is of conventional size and ogee-panelled beneath. The mantle is white Italian marble, unusual in Roslyn, and includes a shaped shelf and round-arched opening. Originally the latter was framed by a moulded



cast iron surround fitted with a perforated, decorated summer cover. The ceiling originally included a gesso-cornice but this has been removed, probably during the Falger renovation of 1904.

Back Parlor: This room is smaller than the front, but includes an identical mantle. One of the original windows was converted to a doorway during the Falger alteration to provide access to the kitchen in the new wing. It is identical to the other doorway in the room, but shorter due to the lower ceiling height of the new kitchen. This room also included a gesso cornice originally.

Wing (Street Floor): The street level floor of the wing originally consisted of two small rooms of which only the front (east) room had a fireplace. The west room had been drastically altered, probably during the 1930's, to provide space for a kitchen so that the street and basement levels of the wing could be rented as an apartment. The rear (west) room also included a "boxed in" stairway which provided access to the upper and lower floors. It is not known when the upper part of this stairway was removed but evidence of the tread and riser notches was found in the surviving stringers during the recent restoration (1971). The lower part of this stairway was removed by the Roistachers in 1969. This lower stairway was replaced in its original location with some modification by the present owner in 1971-1972. With the exception of its newel post, the railing elements are mid-19th century but unassociated with this house. In 1971 also the wall dividing the two rooms was removed. The present larger room utilizes less elegant trim than that in the principal rooms across the hall. The mouldings all are of the late-Tuscan type and the original front parlor mantle was wooden and very simple late Greek Revival in style. As mentioned above, the original mantle has been relocated in the room below. This type of trim was based primarily on economy as the materials used were uncomplicated and old fashioned and not as costly as the more stylish trim of the principal rooms. Similarly, on the basis of economy, the ceiling height was only 9' compared with 10-1/2' in the main block, and the standard 6-over-6 windows are not panelled beneath the sash. The lower ceiling also permitted more headroom in the somewhat cramped rooms above. The present mantle has the same location as the original and is a little more stylish. This was removed from the master bedroom on the third floor. This relocation was suggested because of widening of the chimney breast to accommodate heating ducts in 1971. On the basis of the greater space a larger mantle seemed appropriate. Neither of the street level wing rooms originally had a chair rail. The present chair rail and vertical sheathing beneath it were installed in 1972. It is interesting to note that this dado utilizes a "V" joint between the boards in place of the single bead of the mid-19th century work on the floor below.

Third Floor: The third floor plan of both the main block and wing was drastically altered in 1971 to convert this area into an apartment for the use of the present owner. For this reason most of the description of this part of the house will be more or less a restatement of the description in the 1969 Tour Guide. Those portions of the description taken from that Guide are indicated in quotations. Much of the original architectural detail remains and can readily be identified from the following description.

There was a small room at the east end of the hall which was part of the original floor plan. The stair rail terminated in the north wall of the house alongside the doorway to the wing. A wall was inserted across the hallway in 1971 replacing a small part of the stair rail and separating the wing doorway from the original hallway. "There are two bedrooms in the main block with a closet wall and the attic stairway between. The main block bedroom door and window surrounds are trimmed with Tuscan mouldings. There are no panels beneath the windows. There are no fireplaces in either bedroom, although the front bedroom includes a simple wooden mantle, the opening of which is presently closed with masonry. Originally this room was heated by either a fireplace or a parlor stove as the chimney which passes thru it has two flues. The rear bedroom was heated by means of a stove. One of the three flues passing thru it connects with the fireplace in the rear parlor. Another served a parlor stove in the dining room. The third connects with a stove-pipe opening in this room. As mentioned earlier, the front bedroom windows utilize 2-over-2 glazing

divided by a wide reeded central muntin, to convey the impression of french windows and to conform to the more important porch windows below." Both the rear windows have been replaced by modern french windows which open to a deck atop the Falger early 20th century wing.

"Attic: The attic is entered from the third floor hall. The framing is impressive and unusual in Roslyn as only a few houses with hipped roofs were built here."

"Third Floor (Wing): The wing is entered from the third floor hall by a short flight of steps which accommodate for the lower ceiling height below. Ceilings are low and conform to the pitch of the roof. Presently there are two bedrooms with a 20th century bath between. There is a total absence of architectural detail apart from the board-and-batten doors. The mean, pinched quality of the bedrooms is in marked contrast to the elegant chambers in the main house across the hall."

CARRIAGE HOUSE: This building, with its high gambrel roof, was built during the early 20th century Falger alteration. The full upper storey was used as a shop and must have been a most pleasant place in which to work. The lower floor was for storage and vehicles. If horses were kept there, no evidence of the stalls remain, although their absence does not rule out its partial use as a stable. The lower storey is built of the earliest type of concrete blocks. The gable fields are shingled and include 6-over-6 windows. The front gable field also includes paired "hoist" doors with a projecting beam for a block-and-tackle above. The high gambrel roof was tinned originally by Edward Falger. However, the tin had rusted and was replaced in 1969 with the present roof material. The carriage house was used by the Roistachers as a shop, from 1969 to 1971.

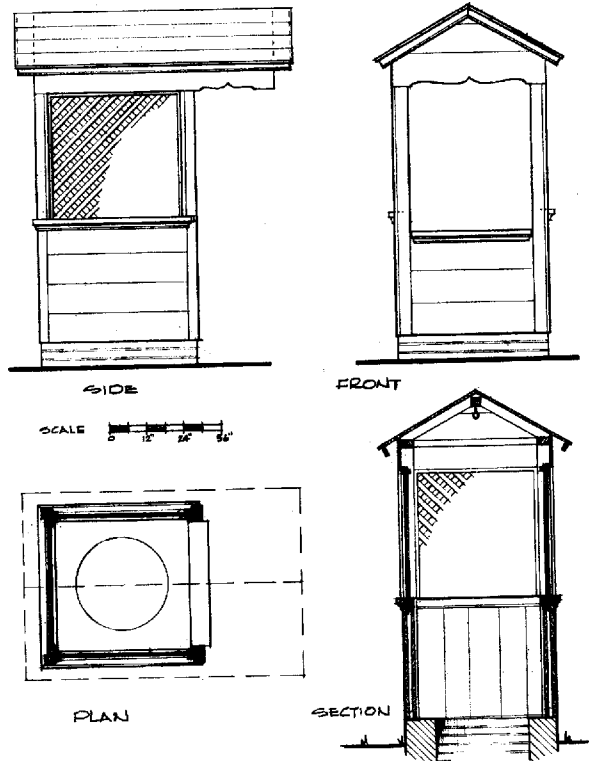
EPILOGUE: The restoration of the Willet Titus house is an excellent example of "restoration for use". Its principal (east) facade, as well as the north and south facades, have been carefully restored to their original appearances. The rear (west) facade has been altered from its original appearance but most of this alteration was completed during the early 20th century. During the present restoration (1969-1972) there has been no change in the original exterior fabric of the house apart from the conversion of a second storey doorway in the west facade to a window. Since the early 20th century porch it led to was badly decayed and required removal, retention of this doorway would have served no useful purpose.

So far as the interior is concerned, the rooms of greatest architectural merit, i.e., the street level front and rear parlors and hall of the main block, retain their precise original appearances with the exception of the parlor cornices which had been removed in 1904. The remainder of the interior has been altered, possibly substantially, especially in floor plan. But these changes were made so the house would function more efficiently as a commercial building and it must be remembered that its future use will be in this direction. Even with the changes in these minor rooms most of the original architectural detail has been retained or sympathetically replaced so that even the altered rooms preserve their mid-19th century feeling of space and quality. The Willet Titus house today is surely a significant asset to the Village of Roslyn and its restoration will not only make its surrounding area more immune to further decay but will almost certainly stimulate restoration and refurbishment of other buildings in this part of Roslyn.

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CAPT. JAMES MUTTEE HOUSE, 1856 - Original west facade



CAPT. JAMES MUTTEE WELLHOUSE, ca. 1856 (Conjectured elevation)

ST. MARY'S CHURCH
Bryant and Summit Avenues
Roslyn Harbor
RECTORY
Capt. James Muttee House

HISTORICAL BACKGROUND: 1971 is the Centennial of the laying of the cornerstone of St. Mary's Parish Church which was completed in 1878. The history of St. Mary's is completely described in an unpublished manuscript by John J. Radigan. Born in 1869, he knew most of the early parishioners personally. His manuscript covers the history of St. Mary's through 1948. It has been the principal reference in the preparation of this article.

Irish Catholics emigrated to New York during the colonial period and, after American independence, in increasing numbers through "the years of the potato rot" of 1846-1848, and for a number of years thereafter. By the beginning of the Civil War there were about 15 Catholic families and over 50 single persons of the Roman Catholic faith living in Roslyn. Most lived in the district called Round Hill, in the vicinity of the present intersection of Round Hill and Roslyn Roads. Many of the small houses, built by Henry W. Eastman, and still standing along Orchard Street, Lincoln Avenue, and Locust Street, were originally rented or owned by Irish Catholics.

The religious needs of these early settlers were met by travelling priests at widely separated intervals. By 1854, there was a Mission Church at Manhasset; and Roslyn Catholics went there for Mass. Shortly after the Civil War, Bishop Loughlin of the Diocese of Brooklyn, was petitioned to assign a priest so that Mass might be celebrated in Roslyn every Sunday. Thomas Boyle, the local dockmaster, when the steamship "Sewanhaka" was making daily trips between Roslyn and New York, was the leader of this group of petitioners. They agreed that the petition should include not only the signatures of all local Catholics, but also of non-Catholics who employed Catholic labor. The signatures of the latter group were important as an indication of permanence of employment opportunities for Catholics in Roslyn. Dennis O'Leary, coachman to Henry W. Eastman, offered the services of his employer in the drafting of this petition. Mr. Eastman, the most prominent of the local lawyers during the third quarter of the 19th century, was co-publisher of "The Plain-dealer" during the years of its existence (1850-1852); and was an extensive land owner whose real estate development at "Round Hill" was described above. He also was to become one of the founders of the Roslyn Savings Bank.

As a result of the petition submitted to Bishop Loughlin, Father McEnroe, or "Father James" as he was popularly called, agreed to celebrate Mass in Roslyn on alternate Sundays. The first Mass was celebrated in the home of Mr. McGann in 1866. Thereafter Mass was said at the home of John Campbell, which still stands at 1439 Old Northern Blvd. Unfortunately no records of these early meetings have survived.

During this period Thomas Boyle offered the use of his property, at the intersection of Summit and Bryant Avenues, for construction of a temporary chapel, with the understanding the congregation would purchase the land when it decided to build a permanent church. This chapel, built by Thomas Gorman (the only Catholic carpenter in Roslyn) was completed in 1867. Sited close to the road so a permanent church might be built behind it when the time came, the chapel was a small gable-ended, wooden structure having a cross at its gable-peak. It was built upon locust posts and sheathed with vertical siding. Its interior was not plastered, and there were no seats. After the permanent church was built, this chapel was sold to Patrick Cashman for \$50 and moved to the southwest corner of Roslyn Road and Lincoln Avenue for use as a barn. It was not demolished until 1948.

By 1869, arrangements for the purchase of the property were made with Mr. Boyle. The sub-

scription list included the names of a number of non-Catholics. Those who contributed sums of \$100, or more, included Henry W. Eastman, William Cullen Bryant, Parke Godwin, Thomas Clapham, Samuel Adams Warner, Stephen Taber, "A New England Protestant Lady", and "Benjamin D. Hicks of Old Westbury". A petition was presented to Bishop Loughlin by Colonel McNally, a prominent local Catholic, requesting the assignment of a resident pastor who would take charge of building a permanent church. As a result of this petition, Father William O'Donnell, a young man in his twenties, was appointed.

The question of the architect of St. Mary's has long been a mystery. Radigan points out that "much of the preliminaries to the construction of the church had been taken care of by Thomas Gorman". A few sentences later he wrote "In a sketch drawn by the architect of the new church and distributed to the parishioners, the sketch showed the lower church built of stone with the upper church finished with brick, topped with a tower and a spire rising from the roof". Radigan and all other sources make no reference to an architect. So far as is known none of the architect's sketches "distributed to the parishioners" have survived; an unfortunate occurrence since the architect's name could be learned from these drawings. While the inference may easily be made from reading Radigan that Thomas Gorman was the architect, this can hardly be the case. Radigan describes Gorman as, at that time, "the only Catholic carpenter for miles around Roslyn, skilled in every line of work required to build a small home from the cellar to the chimney top, making his doors, frames and sash" . . . "Another sideline Tom was a master hand at was sheep shearing". Nowhere does Radigan indicate that Thomas Gorman was a man sufficiently trained in architecture to design a masonry structure of the sophistication of St. Mary's.

For some years a number of historians have shared the opinion that Samuel Adams Warner was the architect of St. Mary's and there is considerable support for this conjecture. Warner was a trained architect thoroughly familiar with church design. He designed the Marble Collegiate Church (1854) in New York and a little later designed a chapel for Old Trinity at Broad and Wall Streets. Warner was living in Roslyn when St. Mary's was built and apparently was a man of sufficient inclination and leisure to take on a project of this sort. Family tradition credits him with donating the land for the Roslyn Railroad station. If this belief is correct he probably designed the station which was intended to be the showplace of the Oyster Bay branch. A contemporary cottage in the Swiss style survives on the grounds of his former estate (see Aalund House, Tour Guide 1961-62). This is such a sophisticated structure it may be assumed to have been Warner's design. The rough ashlar, brick quoined construction of its high basement strongly resembles the basement construction of St. Mary's although this resemblance may be a result of similar styling or even the work of the same mason. In addition, Warner was interested in St. Mary's, being one of the "non-Catholics" who donated \$100.00 or more for its construction, no mean sum in the depression that followed "Black Friday" in 1869.

The principal reason to doubt that Warner was the architect is simply the fact Radigan does not say he was. Radigan obviously was intensely proud of the interest of many local Protestants in the building of St. Mary's. He carefully provided personal credits for all acts relating to the founding of the congregation and the building of the church, especially in the case of prominent non-Catholics. There can be no doubt that if the architect of one of the foremost churches in America had designed St. Mary's, Radigan would have written about it.

A third choice remains in the assignment of architectural credit. Radigan includes in his history, which carries some general data related to Catholicism but not to St. Mary's, a clipping dated March 1, 1947 from "The Tablet", a Catholic newspaper published in Brooklyn. The article, titled "Story of Achievement", relates to the work of Patrick Charles Keely (1816-1896) whom Radigan identifies in a marginal note as "builder of many churches". Keely, born in Ireland and trained under his father in Kilkenny, was an architect who specialized in church design. He emigrated to Brooklyn in 1841 but could not at first find work as an architect. In 1843 he won the com-

petition for the design of a new altar for St. James Pro-Cathedral in Brooklyn and later worked on the reconstruction of that edifice after it was destroyed by fire. Subsequently he designed several hundred Catholic churches in the United States and Canada, including fifteen cathedrals. Withey credits him with having designed more than 500 churches in New York State alone exclusive of New York City. On this basis, it seems likely that many churches designed by Keely and his organization were simply submitted in the form of plans, elevations and specifications and that little or no on-site supervision was provided. St. Mary's could have been one of the many country churches designed by the Keely firm. If this were the case, there would have been little or no personal involvement with the architects, and Radigan and most of the parishioners may well have been unaware of them.

Construction started in 1871. Volunteers were available to excavate the foundation and grade all the ground. Some non-Catholic employers of Catholic men permitted them to work for several days on the project. Others, Catholic and non-Catholic, loaned teams of horses and excavating equipment. There were so many volunteers, each working a ten hour day, that most had to donate only two or three days labor. As in the case of many Roslyn excavation projects a large spring was uncovered and had to be diverted.

The mason in charge, a Mr. Hayes, was a professional who moved to Roslyn for this job. He was assisted by his brother. The rough stone used below grade was local, much of it found on the site. Additional rough stone as required was donated by William Cullen Bryant.

The cornerstone was laid in October 1871. During the following year Father O'Donnell was stricken with smallpox and died on November 5, 1872, at the age of 29. The church still owns his oil stock which he used in ministering to the sick.

Father O'Donnell's successor was Father Patrick F. Sheridan, S.J. a Jesuit. Under Father Sheridan's direction the brick work, roof and basement were completed. The first Mass was celebrated in the basement in July 1873 and services continued there until June 29, 1878. During Father Sheridan's pastorate the original ten stained glass windows were installed, gifts of Mrs. Thomas Boyle, Thomas Coffee, John Hennessey, Dennis O'Leary, Sara Gillespie, Mrs. Patrick Cashman, Thomas Gorman, Miss Glenney, "A Child of Mary" and Peter and Thomas Lynch, all parishioners. There were a number of complaints concerning the pretentiousness of St. Mary's, some of them, apparently, from parishioners. In the December 22, 1876, issue of the Roslyn Tablet, Ann Cooney commented about the elaborate stained glass windows. An editorial in the January 5, 1877, issue of the same newspaper seemed to end the discussion: "Only in the Mother of Churches can the same strong emotional devotions prevail. Let the Roslyn church be finished in all elegance possible, and may her sons and daughters worship in the full liberty of a free country".

Father Sheridan was transferred to Great Neck in February 1876. Father Mortimer C. Brennan, his successor and an enthusiastic fund raiser, completed the church and furnished its interior. St. Mary's Church was dedicated on June 29, 1878. The dedication ceremony was fully described in the Roslyn News for June 29, 1878. The account mentions that Dr. Edward McGlynn, one of the most famous priests of his period, preached the sermon. The account also mentioned that a full length painting of the Savior and the Stations of the Cross were presented by Mrs. Doden of New York.

At the time of dedication, the church had seating for 400 people; the choir loft was usable although not completed; the small dignified altar was placed forward in the apse permitting the space behind to be used as a vestry. The latter was very simple and included drawers for vestment storage. In the absence of a confessional, confessions were heard at the altar rail. The floor was covered with a red carpet. At this time there was no provision for heating the upper church and Mass continued to be held in the basement during cold weather.

On March 25, 1879, Father Brennan procured the Certificate of Incorporation for St. Mary's. However, because of the depressed state of the national economy, and in spite of Father Brennan's energetic fund raising, contributions were slow in coming and little could be done to reduce the mortgage or complete the finishing touches of the interior.

In 1886 Father Brennan was transferred to St. Agnes in Greenport. He was replaced by Father Nicholas Doran. The total indebtedness at St. Mary's on Father Doran's arrival was about \$12,000. At this time, however, wages were improving and a number of wealthy Catholics had moved into the Parish. These included William R. Grace, Burke Corcoran, Mrs. W. Butler and the Duncan, McDonald and O'Gorman families, all of Sands Point, as well as John Gallagher who mined gravel extensively along Hempstead Harbor. In 1888 Father Doran held a fair in the church basement and raised over \$1600.00. By 1893 he had raised enough money to pay off all the church indebtedness and to install a primitive hot air heating system. Father Doran's principal accomplishment after the elimination of the church indebtedness was the purchase of the Captain James Muttee house just north of St. Mary's for use as a rectory. According to the Muttee family records the sale took place on February 14, 1889, although it was not recorded until February 19, 1896 (Liber 1104, pg 467, Queens County deeds). Prior to this purchase the pastors of St. Mary's lived in private homes or rented houses. Descendants of Captain James Muttee reside in Glen Cove and have made available their data concerning this house. Captain Muttee was the commanding officer of the steamship "Idlewild" which made daily trips from New York to Roslyn. He served on this route for 35 years until he suffered a stroke just after leaving Peck's Slip in September 1886. Captain Muttee, a descendant of an old Long Island family, was the son of Baruck and Fanny Lewis Muttee. He was born January 1822, married Phebe Ann Hoogland in 1846 and died June 2, 1893. Captain Muttee purchased the property in three increments as follows: 1. From John and Rachel P. Tatterson a lot 75x100 feet for \$375. on March 17, 1856 (Liber 140, pg 204, Queens Co. deeds); 2. From John Tatterson, a lot 25x100 lying directly to the east of the first lot for \$137.50 on November 29, 1856 (Liber 160, pg 1330, Queens Co. deeds); 3. A lot 75x100 at the rear of the original property for \$125. from Steven and Sarah Mott on May 11, 1860 (Liber 182, pg 13, Queens Co. Deeds). These transactions suggest that the house could not have been built prior to 1856. Captain Muttee transferred the title of his Bryant Avenue house to his children William, Peter and James on November 7, 1877 (Liber 515, pg 17, Queens Co. Deeds) and, as already mentioned, it was sold to St. Mary's on February 14, 1889.

In 1893, Father Doran announced he had accepted a transfer to St. Finbar's in Brooklyn. However, he had become so popular with the parishioners that a committee called on the Bishop and requested that Father Doran's assignment to St. Mary's be extended. Father Doran continued for an additional five years during which the congregation increased substantially. In 1898 he was transferred to St. Stephen's in Brooklyn and replaced by Father Martin J. Hogan. Father Hogan was a dedicated scholar, more interested in education than parish duties. He was the first pastor to equip and occupy the rectory. In 1899 he joined a pilgrimage to Rome and, in his absence, was replaced by Father Louis N. Martel. In 1901 Father Martel was appointed permanent pastor of St. Mary's, taking over a parish free of debt. At the beginning of his tenure Clarence Mackay gave the church an organ made by Reuben Widmer and Son, Brooklyn, in memory of his brother, John William Mackay. Mr. Mackay also agreed to pay the salary of an organist. The first, Mr. Roy, remained only a few months. He was followed by Alexander Monestel who served from 1904-1910, and then by Mr. Monestel's son, Albert Monestel, who served from 1910 to 1947.

Father Martel was popular with his parishioners and with the entire Roslyn community. During his 30-year tenure he was able to accomplish many improvements and changes. In 1925 he started a fund drive for a parochial school in Roslyn. The first step was the purchase of the Willis House, (later the North Shore Neuropsychiatric Clinic, destroyed by fire in 1970), on Church Street, Roslyn Harbor. Sufficient funds were raised but Bishop Thomas E. Molloy would not permit the use

of a wooden building for a school and the project had to be abandoned. During the final years of Father Martel's tenure he was assisted by Father John F. O'Hare (1928-29). Father Martel died on September 7, 1930. He was followed by Father Edward C. McManus (1929-1934); Father Patrick F. Feely (1934-1937) and Father Francis R. Ryan (1937-1969). Father Thomas Minogue, the present pastor of St. Mary's, arrived in 1969.

EXTERIOR: St. Mary's is a rectangular hall Church, 90 x 45 feet, in the Anglo-Norman style. The Church has a polygonal (semi-octagonal) apse at its east end and a projecting gable-ended porch at its west. It is fronted by a square tower over its entrance which is, in turn, topped by an octagonal belfry surmounted by a wooden cross. Originally this was to have been the base of an octagonal spire which was never built. The square tower has a low hipped roof placed upon an ornamental brick frieze. The high foundation is of roughly-dressed, random Greenwich ashlar and includes brick-quoined Tudor flat-arched door and window openings. Each opening includes a pair of flat-arch Tudor surrounds which enclose two-over-two sash. The bonding originally was delineated with inscribed white lines but the paint, for the most part, has long since disappeared. The foundation is capped by a simple stone water-table having a chamfered upper edge. The upper part of the church as well as the square tower and belfry all are constructed of brick laid in American bond. There are five large painted Gothic window openings ranged along the north and south facades. Each includes a pair of cusped Gothic windows capped by a single quatrefoil window in the English late medieval style. Almost all the original stained glass was removed from these windows by Father Ryan during the 1960's and only the century-old glazing in the quatrefoils has survived. A similar window arrangement is included within the west wall of the projecting square tower. The roof structure intrudes upon the other three facades of the tower and only the springings and apices of the Gothic arch openings have been included. There are louvered lancet openings in the octagonal belfry, above. A granite belt course surrounds the church just beneath the moulded stone window sills. A similar, parallel belt-course traverses the wall at the level of the window arch-springings. At these intersections, the granite belt turns upward to outline the upper part of each opening. The tower window openings are trimmed in an identical manner. This alternate use of gray stone and red brick must have been most impressive during the early years of the church. Unfortunately, the brick work has been painted white since 1901 and only the patterned rust and gray slate roof remains to indicate the original, carefully selected colors. The north slope retains its original "snow-birds". They are missing on the south slope and the slates beneath them have been replaced. The entire church is trimmed with a moulded metal cornice under the eaves which conceals the gutters along the north and south walls. This cornice rests upon a simple flat projecting brick band which follows the eave line around the building.

The east gable peak of the church is terminated by a decorative, octagonal, double-flued clustered brick chimney. Beneath this may be seen the roof and cornice of the original, semi-octagonal, apse. Most of the apse, however, is concealed behind the walls of the 1907 vestry which is a continuation of the north and south walls of the church. The vestry was designed to harmonize with the construction details of the original church, and utilizes a similar random rough ashlar foundation, matching brick walls and moulded stone window sills and retains the stone string course below the window sills, but the paired windows and cornice are entirely unrelated to those of the original building.

The original granite cornerstone of 1871 survives at the southwest corner of the church. It bears no inscription and is decorated only with an incised cross. The cornerstone was removed in March 1972 because of the possibility of finding documents relating to the origins of the church, especially a copy of the original architectural drawings. However, only an 1861 quarter and an 1853 half dollar, and a bit of crumpled paper were found.

The basement entry survives in its entirety. The doorway opening is brick quoined to match the basement window openings, and the flat-arched moulded surround includes a pair of four-panel

ogee-moulded doors. The small low-pitched gabled roof porch which protects the entry is later work. It is not present in a photograph of this entry taken during the late 19th century.

According to Radigan the principal (west) facade was extensively modified by Father Doran in 1888. In addition, Radigan credits Father Martel with having replaced the original wooden steps with a concrete "stoop" in 1902. Apart from the steps which obviously are recent, the principal facade is so much of a piece today it is hard to accept that Father Doran's alteration could have been very extensive.

The Landmark Society's collection of photographs includes four glass negatives which had been donated to St. Mary's by the Cornelius family. These were taken prior to 1900 by a member of the Cornelius family and show the west front of the church as it looks today except for the later white paint and the change in the entrance stairway. The stairway shown in these late 19th century photographs is wooden and utilizes a Gothic arch balustrade. This stairway descended to the north and south from the entrance landing to a pair of lower landings and then turned west to descend in paired flights to the grade below. The Society also owns a photograph taken about 1918 which shows troops in World War I uniforms entering the church. They are using the same wooden stairway as that shown in the late 19th century picture. In other words, while the stairway shown in both the late 19th century and World War I photographs could have been installed by Father Doran in 1888, although this seems unlikely, it could not possibly have been replaced with a concrete stairway by Father Martel in 1902. A concrete stairway was installed by Father Martel, but apparently a number of years after 1902. Father Martel's stairway was roughly semi-circular in shape and divided into three short steep tiers of steps. Five simple handrails provided for the safety of the parishioners. The present ornamented brick stairway was installed about 1935 and is the third stairway to be constructed. Like the original, it includes short paired flights which descend in stages from the entrance landing.

The square tower projects slightly beyond the west face of the church and includes the tall pointed Gothic window which has been described above. The large window is flanked by two smaller lancet windows placed to each side of the projecting tower. The gable-roofed porch is situated in the base of the tower and projects slightly. It is capped by a small cross at its gable peak. The entrance doorway also employs the shape of a pointed Gothic arch. The wooden surround is only lightly moulded but the wooden over-door is decorated by a pair of vigorously moulded panels capped by a large moulded quatrefoil panel above and based upon a row of small moulded quatrefoils beneath. The paired doors each utilize paired pointed stained glass leaded windows separated by a pair of wooden Ionic columns. Beneath the glazing is a row of moulded, cusped, pointed panels which surmount a large moulded quatrefoil set in a moulded circle.

INTERIOR: The square vestibule contains a moulded doorway for double doors and has a stained glass transom above the doorways in both its north and south walls. The doors are now missing, but opened originally to the paired aisles of the first floor plan. There also is a doorway in the east wall of the vestibule which retains its doors. This is a later insertion which is less ornate than the earlier side doorways and lacks the stained glass transom. It opens to the present center aisle which was introduced by Father Martel in 1902.

The interior of the church has a hung ceiling which is supported by four massive tie-beams which are a part of the roof framing. Those sections of the heavy rafters which are visible beneath the ceiling are decorated in polychrome. The lower ends of the rafters appear to rest upon polychromed wall posts and consoles. However, the latter are purely decorative and the rafter ends actually terminate on the tops of the brick walls. The only other structural members visible from inside the church are the polychromed diagonal braces which extend from the mid-points of the tie beams obliquely downward to terminate at their junctions with the rafters. These are matched by

similar, but more acutely angled, diagonal braces above the hung ceiling. Also above the ceiling are vertical members which extend from the tie beams to the ridge of the steeply pitched roof. All this massive framing provides for a rigid roof structure which prevents lateral stresses upon the brick side-walls and eliminates the need for buttresses. The two ornamental ceiling metal grills, in painted polychrome surrounds, are parts of the early ventilation system.

The present floor plan utilizes a center aisle with two accessory side aisles immediately adjacent to the walls. The arrangement of the pews was introduced by Father Martel in 1902. The present pews represent the third set to be used in the church. Most of the interior decorative details have been altered substantially. The original walls were white - they are now a simulated stone pattern laid in a brick bond. Radigan mentions that Father Martel decorated the interior of the church in blue and gold trimmed with brown in 1902. This color plan has not survived and the present trim was artificially grained to resemble golden oak in 1965. Originally the floors were covered with red carpeting, no longer there. The Stations of The Cross, donated by Mrs. Doden in 1878, were replaced with the present Stations of The Cross in 1902. The present confessionals were installed in the same year. The present high altar and paired side altars were installed by Father Doran prior to 1893 and most of the major artifacts of the Sanctuary date from that period. These include the circular painting of "The Nativity", donated by Mrs. Thomas Clapham, and the statues of "St. Joseph" and "The Blessed Virgin" which are in their original locations atop the accessory altars. It should be noted that the latter both have been lowered and that the original chair-rail notches are now several inches too low. The altar rail was installed in 1902, in style vaguely suggestive of Art Nouveau. The apse retains its semi-octagonal configuration on its interior. The outline of an early exterior doorway may still be seen in its north wall. The ceiling of the apse is somewhat unusual in that it is located well up in the arch opening, instead of the conventional arrangement in which the ceiling is placed at the arch springing.

The original choir loft was extended in 1902 and again in 1908. This balcony is supported, in part, by four clustered collonettes having cherub-head capitals. It is not known whether these date from the original loft or from a later addition. The balcony pews were donated in 1908 by Clarence H. Mackay. He also contributed the cost of extending the balcony in the same year.

The basement apparently has survived in a largely original state. The windows are set in deep embrasures over a sill-height dado of beaded vertical boarding. The double row of simple round columns, which support the major floor beams, forms a central east-west aisle. These are decorated only with simple Tuscan mouldings which serve as the capitals. The perforated round tin plates on the walls are remnants of the early heating system. There is a small vestibule in the southwest corner of the basement which includes the small, partly enclosed stairway which descends from the upper church. The vestibule connects with the basement hall thru a double doorway, the surround of which is trimmed with a simple cyma moulding identical to the one employed in the secondary rooms of the Warren Wilkey house. The paired doors utilize ogee moulded panels below. The upper parts of the doors have four light glazing, the upper pair of which are round-headed and highly unusual in Roslyn. The unaltered ashlar foundation of the apse may be seen beyond the east wall of the basement hall, beneath the 1907 vestry.

RECTORY

Capt. James Muttee House

The Capt. James Muttee house is a two storey, presently shingled but originally clapboarded, dwelling three bays wide with a one and a half storey wing, three bays wide, at its South end. The wing has "eyebrow" windows in the east and west facades of its upper storey. All other windows are of the conventional six-over-six type. The house apparently was built in 1856 and includes elements of both Victorian and very late Greek Revival detail. In many Roslyn houses early architectural concepts have survived, executed in later mouldings. In the Muttee house the opposite

is found and many Victorian concepts are executed with the Tuscan mouldings usually associated with Greek Revival houses. The wing seems to have been built at the same time as the principal block. The gable-ends of both the main house and the wing are at right angles to the road. Both main block and wing are built upon rubble foundations to the grade with brick construction from grade to sills. In 1905 the grade was raised around the wing and some of the originally exposed brickwork is now underground. The main block has always had a full cellar which includes two wooden grilled window openings under the porch. The wing foundation, however, originally included only a crawl space which has been partially excavated to provide additional cellar space today. The brick piers which support the northwest chimney and hearth survive in the principal cellar. The northeast chimney has been re-built, in part, for central heating and its hearth supports have been removed. There is an additional chimney at the south end of the wing which probably was intended originally for a kitchen range. The exterior components of all three chimneys are the original.

Originally there were verandahs on the west fronts of the main house and the wing. The principal porch extended along the entire front of the main house. The wing porch, a smaller matching covered platform, was built in front of an entry which has been replaced by a bay window. There are two excellent photographs of the house, taken circa 1900, which show that both porches were fitted with matching trellis-type columns of the mid-19th century. The principal porch has been enclosed and extended to the north to provide office space. The original bracket system, under the eaves of both main house and wing, survive unaltered.

Like the exterior, the interior of the James Muttee house has been modified to provide for its use as a rectory. The entrance doorway survives in original condition. The surround includes major and minor flat pilasters having Tuscan moulded capitals. The major pilasters utilize flat panels. The minor pilasters are now asymmetrical as the result of later modifications for the accommodation of a storm door. There is a four-light over-door window and five-light sidelights which extend all the way to the floor. This arrangement also survives in the John Wood House (140 Main Street) of the same date and John Wood probably was the carpenter for both houses. The interior of the doorway is unpanelled and is trimmed with Tuscan mouldings. The exterior face of the four-panel door combines half-round and Tuscan mouldings to provide a vigorous, although inconsistent, moulding in the Victorian manner. The inner panels of the front door are trimmed with simple Tuscan mouldings as are all the surviving interior doors, as well as the exterior door at the east end of the side hall. All the interior door surrounds are simply trimmed with Tuscan mouldings. The rear doorway is identical to the surviving interior doorways. The stepped, Tuscan-capped baseboards survive in the side hall as does the original stairway which utilizes a flat rail, slender, urn-turned balusters and the usual turned mahogany newel post in general use in Roslyn during the second quarter of the 19th century. The panelling beneath the stairway, like the interior doors and doorways, is simply trimmed with Tuscan mouldings. Apart from the later parquet flooring, which was installed over the original ten-inch yellow pine flooring throughout the house during the 20th century, the side hall has survived in virtually original condition.

The front parlor is now an office but survives in original condition in large part. Its baseboards and trim are identical to those in use in the side hall and there are conforming Tuscan-moulded panels beneath the windows. The fireplace has been relined and reduced in size and its black marble hearth and facings may be later modifications. However, its original Gothic mantle, inconsistently trimmed with Tuscan mouldings, has survived in original condition. The rear parlor also is used as an office but has been changed somewhat more extensively than the front. Originally there was a connecting doorway between the two which no longer survives. The fireplace and mantle have been removed although the internal chimney projection survives. As in the case of the front parlor, the window surrounds are trimmed with Tuscan mouldings and panelled beneath.

The interior of the wing has been altered extensively and will not be described. The ground

floor space has been divided into a dining room and kitchen.

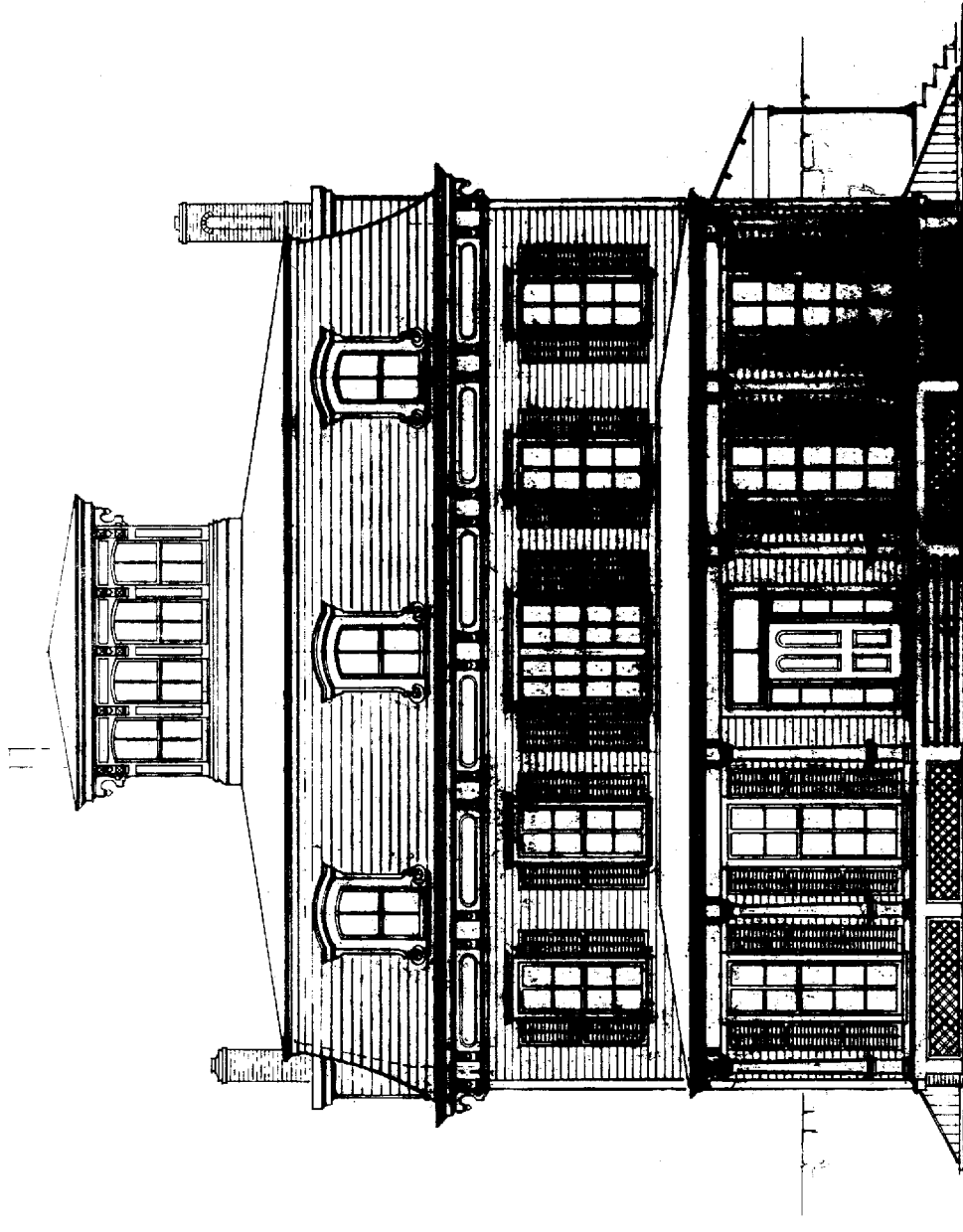
The upstairs side hall is a continuation of the lower and is similarly trimmed. The window at the top of the stairway is panelled beneath. The small room at the opposite end of the hall probably is original as its window is not so elegantly trimmed. The door to this room was kept closed and its window was not seen by visitors.

The front chamber resembles the front parlor immediately below and is trimmed in much the same way. The fireplace has been modified and is hard to evaluate. The black Belgian marble hearth and facings appear to be the original. However, the mantle has been extensively altered and, probably, only the free-standing Ionic columns are original. The rear chamber is more simply trimmed and window panelling was not utilized.

The stairway to the attic is enclosed in its early sheathing. The attic has been modified to serve as living quarters for the curate and the original framing may be seen only in the triangular crawl-spaces adjacent to the east and west eave lines.

THE WELL-HOUSE: There is a small, semi-derelict well-house at the rear of the Muttee wing, adjacent to the church. This is covered with 20th century shingles and much of its construction details are concealed. Originally it was faced with board sheathing with latticed openings beneath its projecting, gable-ended roof. There is a carefully shaped, sawn fascia beneath the projecting portion of the roof, the exterior of which is covered by later shingles. The foundation and well lining both are brick. The well-house appears to date from the mid-19th century and, almost certainly, is contemporary with the Muttee House. It is the only surviving early well-house in Roslyn and is scheduled for restoration.

* * *



EAST ELEVATION OF THE WARREN WILKEY HOUSE
192 MAIN STREET ROSLYN, NEW YORK CIRCA 1865
MEASURED AND DRAWN BY
G.L. FROST, AIA JAN. 1971



WARREN S. WILKEY HOUSE
190 Main Street
Roslyn, New York
Property of Roslyn Preservation Corporation

HISTORICAL BACKGROUND: The exact date of the building of the Warren Wilkey house still remains a mystery. A house on this site is shown as belonging to "W. Wilkie" on the Walling Map (1859) and as having belonged to "W. S. Wilkey" on the Beers Comstock Map (1873). However, they are not necessarily the same house. Francis Skillman, in his letter to the Roslyn News in 1895, wrote, "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory/180 Main St.), past this the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathan Conklin and moved to the east side of the swamp, north of Mrs. Cordaman's. Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith at the fork in the road".

While Skillman's letter was not published until 1895 it apparently was written a good deal earlier as it described no events later than 1879. In addition, when he does list specific dates, they often are a decade or two after the fact. Anthony Wilkey's house, which was bought by Jonathan Conklin and moved, still stands at #208 East Broadway and belongs to Mr. and Mrs. Robert McCorkle. This house, shown as belonging to Jonathon Conklin, is indicated on the Beers Comstock Map (1873) so we may conclude that Warren Wilkey's house had been built by that date. The Walling Map (1859) shows a house standing on East Broadway at the same location as the Conklin house but does not indicate its owner. Could it possibly have been the Anthony Wilkey house? Possibly not, as the records of the Town of North Hempstead include three references to Anthony Wilkey in the year 1860, establishing that he was alive in that year and probably living in his house at its original Main Street location. Apparently Anthony Wilkey was alive as late as July 7, 1864, as on that date he conveyed his Main Street property to Ann Eliza Wilkey, wife of Warren S. Wilkey (Queens Co. Deeds, Liber 217, pg. 44). On this basis Anthony Wilkey owned the house for at least several years after Walling credited its ownership to Warren Wilkey. The only other mention of Anthony Wilkey in the Town records mentions his designation as "Overseer of Highways" at the Annual Meeting of The Town of North Hempstead on April 6,7, 1830.

The list of marriages at St. George's Episcopal Church in Hempstead shows that Anthony Wilkie (sic) and Sarah Stillwell, both of Hempstead Harbour, (the early name for Roslyn) were married on August 18, 1804. In a list of the Residents of The Town of North Hempstead published in 1850, Anthony Wilkey described his age as 68 and gave his occupation as "Gentleman" indicating that he was able to live from his income. On the basis of the foregoing it seems likely that Anthony Wilkey was born in 1782 or 1783 and died in 1864 or shortly thereafter. In fact the conveyance of the Main Street property to Ann Eliza Wilkey, mentioned above, may have been a testamentary one, based upon his will.

Warren S. Wilkey was born in 1812-1813 and married Ann Eliza Thorp in New York City on September 28, 1840. He apparently continued to live and work in New York as the New York City Directory for 1852-53 describes his business address as 8 Ferry Street and his home at 92 Greene Street. His addresses remained the same until 1862, when he moved his home to 1 Varick Place, New York City. He continued to reside on Varick Place through the issue of 1867. From 1868 thru 1873 he is shown in the New York Directory, as being in the leather business in New York and residing in Roslyn, although in other years he is variously listed as "agent", "collector", and "lawyer". The earliest Curtin's "Directory of Long Island", for 1867-68, shows "Wilkes (sic), Warren, agent New York" as living in Roslyn and continued to show him in residence there until the last issue for 1878-1879. The foregoing probably establishes that the Anthony Wilkey house was moved and the Warren Wilkey house built between the years 1864 and 1867. Warren Wilkey is listed again in the

New York City Directory for 1880, although no home address is given. By 1882 his home address was listed as 302 Putnam Street, Brooklyn. In the 1887 Registry of Voters he is listed as having been a resident of Kings County for seven years and as being 74 years of age. His address is given as 190 Washington Ave., which was the residence of James Ryder. Apparently he was a boarder in the Ryder home. He may have maintained residences in both New York, or Brooklyn, as well as Roslyn, during this period. His date of death is not known.

A 20th Century deed to the Warren Wilkey property, long after it passed from Wilkey ownership, refers to the conveyance of the property from Anthony Wilkey to Ann Eliza (Mrs. Warren S.) Wilkey, as mentioned above, and establishes that she later gave or sold part of the holding to the Methodist Episcopal Church immediately to the north. While his parents were married in the Episcopal faith, Warren and his wife apparently were Methodists and in 1869 Warren was a member of the 5-man building committee charged with superintending the work of enlarging and renovating the church building, which had been completed in 1824 and which up to that time (1869) had been an "uncomfortable and uncouth affair". The 1869 alteration made the church 48' long and 25' wide.

Late in the 19th century the house was acquired by Henry M.W. Eastman (1854-1924) who rented it to tenants. Apparently he tried to sell it as in the January 12, 1912 issue of The Roslyn News, he advertised "the Wilkey house" for sale for \$5200.00. Presumably there were no buyers and on his death the property passed to his heirs. During the final years of his ownership and perhaps for longer the house was rented to several lessees simultaneously. On December 15, 1925 the house was sold by the heirs of Henry M. W. Eastman to Emil T. and Nellie Rinas, who divided the house into three apartments, depriving it of much of its architectural quality. Emil Rinas is better known for having brought the first motion picture theater to Roslyn. Ultimately the house passed to a son, Karl Rinas, who sold it to the Roslyn Preservation Corp., a non-profit corporation, late in 1970.

During the final years of Rinas ownership the house deteriorated badly. The tin gutter lining rusted through producing extensive rot in the elaborate cornice and in some portions of the house framing. One of the porch columns rotted out and the porch roof collapsed. A temporary column and footing installed by the Landmark Society probably saved the porch for later restoration. The quality of the tenants deteriorated to the point that the house was permitted to stand empty. Almost immediately extensive and uncontrollable vandalism began and, as the result, all the windows and most of the sash were badly damaged. All of the shutters were damaged. Most of the door panels were knocked out to gain access from room to room and, in some places, holes were made in the walls to provide this access. The entire double stair rail leading from the third storey to the belvedere was removed and several of the large belvedere cornice brackets were stolen. During this period the house caught fire at least twice. The damage caused by an earlier fire to the south facade was repaired.

Notwithstanding the extensive vandalism, the worst threat to the house was that of landslide. During the building of the Chalet Apartments to the southwest, the foreman in charge of construction admitted to bulldozing large quantities of gravel over the hillside in the grading of the Chalet parking area. This act placed a serious overburden on the steep hillside behind the house and deposited several feet of gravel against the west facade of the house penetrating its sheathing and breaking studs in several places. The original back porch of the house was badly damaged and a later south porch, circa 1925, completely demolished. Finally, firm action on the part of the Incorporated Village of Roslyn, and the risk of litigation by Karl Rinas who was faced with the prospect of losing a firm sale of the property unless the west boundary line was stabilized, convinced the Chalet owners to agree to construct a rock retaining wall at the top of the hill, to control future gravel flow, and to remove the over-burden from the hillside below the wall. This work started during the summer of 1970. During the construction of the retaining wall a large water main

broke, washing even greater quantities of gravel against the house. The cellar was completely filled with gravel and the house inundated above the second storey window sills in some areas. Notwithstanding the tremendous impact of this final landslide, the house remained basically sound. The water main leak was repaired, the retaining wall was completed, the cellar was emptied of gravel and the hillside was cleared and seeded. Grass started to grow and the sale of the property by Karl Rinas to the Roslyn Preservation Corp. was consummated.

The first step in the restoration of the house was to assess the damage and deterioration which the house had endured as result of alteration, neglect and vandalism. Actually the house had suffered little damage from the landslides. It was the attitude of the Corporation that the house should be restored as it was locally important architecturally and its restoration would contribute significantly to the quality of the Main Street Historic District and to the stabilization and improvement of the south end of Main Street. Accordingly in January 1970, without heat and by the light of a flashlight, as all the windows had been boarded against vandals, the architect for the Corporation, Guy Ladd Frost, commenced a survey of the house to distinguish between the original fabric and later insertions. The data gathered during this study later was incorporated into a set of measured drawings one of which, of the principal (east) facade, has been reproduced in this Tour Guide. As the result of these studies it was established that the house was basically sound; that it could be restored; and that all the architectural components of the house were present in sufficient quantity to permit the complete accurate restoration of every part of the house except for the original front doorway. This had been removed when the house was divided into apartments in 1925 and, while the dimensions of the opening remained, no clues, photographic or otherwise, could be found which identified the precise configuration of the original principal doorway. On the basis of the Frost drawings the Corporation decided to proceed with the structural restoration of the house and with the complete and precise restoration of its exterior. It also planned to restore the original floorplan of the house as well as those interior components which might be difficult for the eventual purchaser to complete. These included the restoration of the fire places, all of which had been altered; the mantles, two of which had been removed in 1925 and two of which had been later damaged by vandals; as well as the interior doors and sash and shutters, all of which had been damaged by vandals. The major stair rail had been largely removed during the apartment conversion of 1925 and the belvedere stair rail had been removed by vandals. It was felt that these also should be restored. When this part of the restoration was completed the Corporation then planned to offer the house for sale for use as a private residence. The Corporation recognized there was great risk of financial loss in the implementation of this project but felt that the community benefits to be derived from the Wilkey house restoration justified this risk. Adam V. Brandt, of Greenvale, was retained as contractor in charge of the restoration.

EXTERIOR: The Warren Wilkey house is rectangular in shape in the French Second Empire style and commodious by local standards. It is of frame construction, five bays in width, and capped by a slightly concave, slate shingled, mansard roof. The mansard includes three dormer windows in its principal facade and rests upon an elaborately scrolled bracketted cornice which is the principal architectural feature of the house. Each bracket is decorated with a pair of carved flowers in low relief and is terminated by a large turned drop. The entire roof-cornice complex closely resembles that of the Hart M. Schiff house, built in New York by Detlef Wienau, in 1858. The frieze between the paired brackets is decorated with ogee mouldings in the shape of elongated flat ovals. The roof is surmounted by a rectangular belvedere having a low hipped roof. The latter rests upon a cornice which employs architectural elements matching those of the principal cornice but utilizing slightly larger, single brackets so that those in the belvedere appear to be of the same size as those in the principal cornice. There are four sash windows across the principal (east) front of the belvedere which are separated and surmounted by flat panels. The entire belvedere rests upon a base formed by a gigantic cyma-reversa moulding.

The house rests upon a massive foundation which is rubble construction to the grade and brick

from the grade to the sills. The simple wooden water table utilizes a projecting square-edged cap. The foundation construction seems a bit retarded for a house built between 1864 and 1867 as by this time some local houses have entirely brick foundations. It is likely that the rubble foundation of Anthony Wilkey's early 19th century house was enlarged to serve for the present house. The foundation walls remain in near perfect condition despite the stresses to which the house has been subjected. There is a full cellar, paved with large bluestone slabs, which retains the original masonry components of its north and south cellar entries. There is an interesting coal shoot in the east cellar wall which also is lined with large bluestone slabs. The three principal chimneys, two north, one south, are built of brick and include two flues each. They all rest upon the foundation tops and upon brick arches which may be seen in the cellar. One of these, the northwest, survives in its original form. The other two were infilled with brick about 1925 to provide furnace flues to the cellar. All three chimneys originally were decorated with two rows of paired, round-arched panels on their sides of maximum exposure. The east and west sides of the chimneys included matching single-arch panels. The south and northwest chimneys both had been rebuilt, somewhat shorter than they originally were, after 1925. In their rebuilding the arched panels were omitted. The original northeast chimney survived in a crumbling state until 1971 when it was rebuilt to its original panelled design utilizing its architectural remains and a 1925 photograph supplied by Karl Rinas. Unfortunately the mason worked on an unannounced Saturday and completed the chimney omitting the single short side panels before anyone was aware of his error. At the same time the northwest chimney was extended to its original height to conform to the restored northeast chimney. In addition to the three major chimneys there is a brick minor chimney, which rests upon a brick pier in the cellar, which was designed to provide a single flue for the third floor parlor stove. This chimney protrudes into the first and second storey hallways and against the interior of the south wall of the belvedere. The short exterior portion of the minor chimney was removed and roofed over, probably about 1925, and has not been replaced.

The house is sheathed with novelty siding, a type of clapboard bevelled along its upper edge and rabbetted along its lower, which permits the carpenter to install it without measuring the exposure of each clapboard. No one seems to know when novelty siding was first introduced and it is generally regarded as a recent form. However, the Zanetta Hotel, in San Juan Bautista, was sheathed with novelty siding in 1858 according to the California State Park Commission. If so, this type of siding certainly would have been available in Roslyn by the time the Wilkey house was built. Most of the Wilkey house windows are of the four-over-four type and are capped with moulded drip-boards. The exceptions are the belvedere and dormer windows which are of the two-over-two type and include slightly arched, upper sash. The dormer windows are capped by matching shallow-arched moulded roofs and are flanked by sawn scrolled trim. Also exceptions to the four-over-four windows glazing are the large ground floor windows of the east facade. These four employ four-over-six glazing and extend all the way from the interior ceiling to the floor. They appear to have been designed to permit the lower sash to be raised into pockets to provide direct access from the interior to the porch. However, the pockets were not provided for in the original construction. The two large windows south of the front doorway had been replaced with smaller windows, probably in 1925, when the ceiling inside was dropped. The original forms were replaced during the recent restoration. Because the rear of the house rests upon a high retaining wall at the foot of the steep hillside, the ground floor windows in the west facade are much smaller than the others. There are only three of these as originally windows were not installed south of the central hall. The central window of the second storey of the east facade consists of four-over-four paired sash to conform to the dimensions of the front doorway below. The first and second storey windows originally were fitted with louvered shutters. Most of these have survived although badly damaged by vandals. These have been restored so far as possible.

No trace of the original front doorway survived except for the opening in the framing and no photograph of the original could be found. On this basis it was decided to design an appropriate doorway which included side-lights and an over-door window to provide a maximum of light into

the central hall, the west end of which had only minimum natural lighting because of the exterior grade. It was decided to use a single door which included round-arched moulded upper panels and rectangular lower panels as this arrangement matched the original round-arched chimney panels. The Landmark Society owned such a door, from a Civil War period house in Cornwall-on-Hudson, and made it available for this purpose. The basic design of the doorway was modelled on that of a house of approximately the same date on West Street, in Glenwood Landing, and the sidelights were carried all the way to the floor in the manner of those of the John Wood house, circa 1855, at 140 Main Street. The moulding surrounding the doorway duplicates those of the window drip boards and the capitals of the pilasters which flank the door were copied from the porch column capitals. This doorway design was considered to be entirely appropriate to the formal symmetrical pattern of the house. The reconstructed doorway was completed just prior to Christmas 1971. A few weeks later a snapshot was produced by Miss Dorothy Henry who had lived in the house as a child prior to the Rinas alteration of 1925. This snapshot showed a doorway of contemporary design which utilized paired doors having moulded arched panels above and rectangular panels below. The lower panels each included a central carved wooden flower in low relief identical to those decorating the principal and belvedere brackets. Because of the greater width of the combined paired doors there were no side-lights although there was an over-door window. The original doorway also included a vigorous ogee moulding in the door surround. While the restored doorway admittedly differs from the original it is harmonious in design and, because of its side-lights, admits far more light to the hall. On this basis it will be retained.

The long porch which extends completely across the front of the house has a low hipped roof supported by paired brackets which resemble those of the principal cornice but are smaller. The porch entablature rests upon columns which are rectangular in cross section. Each column is composed of a slender tapering upper section which rests upon a plinth. Both columns and plinths have chamfered corners and are terminated by moulded capitals. As mentioned earlier one of the columns was missing and required replacement and there was considerable rot damage to the porch cornice. All of this was corrected in 1971. The inner framing of the original porch roof has always been exposed and was permitted to remain so. Two of the wooden lattice grills beneath the porch floor survived and were reproduced to fill these openings. In 1971 the concrete steps at the ends and center of the porch which had been installed in 1925 were removed and appropriate wooden steps were constructed at the porch center.

There are two additional accessory porches, on the ground floor of the north facade opening to the kitchen and on the second floor of the west facade opening to a central hall. Both utilize simple shed roofs supported by two slender columns which are simplified versions of the principal porch columns. Two of the original accessory porch columns survived. The two missing columns were copied from them. The slender columns do not support brackets but the exposed ends of the rafters are shaped and chamfered to provide an element of decoration. Both porches were badly damaged and required extensive rebuilding. Both porches retained the original doorways opening to them. That opening to the north porch includes a glazed door which utilizes paired moulded rectangular panels in its lower section. The west doorway utilizes a simple two-light over-door window and the original four panel moulded door which had been badly damaged and has been restored. A monumental concrete stairway, circa 1925, which led to the west porch was removed early in 1972.

INTERIOR: The interior floor plan utilizes a center hall arrangement, typical of its period, on the first two floors, and, in an unusual way, even on the third. On the ground floor which has a ceiling height of almost 11 feet, this plan consists of a large drawing room which extends the entire length of the house, to the south of the hall; the central hall which includes a single run stairway along its north wall, and the dining room and kitchen. There is a small pantry built at the expense of the kitchen but opening to the dining room. Its single exposed corner is rounded to prevent bruising. The second storey, which has a ceiling height of almost 10 feet, utilizes

much the same plan with two bedrooms having a range of closets between and connected by a short hallway through them to the south of the central hall, and the master bedroom with its dressing room, range of closets and bath to the north. The second storey hall is terminated at its east end by a small morning room lighted by the double windows immediately over the principal doorway and, at its opposite end, by the minor doorway which opens to the west porch. This door, and all the interior doors of the lower two floors, are of the four panel type and utilize rich protruding ogee mouldings. Their door surrounds are similar but vary somewhat from room to room. Those of the two principal bedrooms utilize complex protruding ogee mouldings as do the center hall, drawing room and dining room. The doorways of the kitchen and secondary rooms of the second storey are trimmed with simple cyma mouldings. The more important rooms of the first and second floors are panelled beneath their windows. The prominent baseboards are stepped and are capped by vigorous ogee mouldings. The dining room, drawing room, and ground floor hall all include gesso cornices and probably had chandelier medallions as well. The drawing room, dining room, and two principal east bedrooms all had fireplaces. Each had a simple marbled slate chimney piece, having a shaped mantle shelf, round arched opening, and central keystone boss. Three of these were identical. The drawing room chimney piece was slightly larger because of the size of the room but otherwise similar to the others. Each opening was fitted with a moulded cast iron surround suitable for a coal grate and designed to accommodate a pierced summer cover. The kitchen includes a stove embrasure capped by a massive granite lintel in the exposed brick chimney. In the front of the chimney there is a large bluestone hearth upon which the stove originally stood. As the result of rot the supports for this slab sagged and the slab split in two. For some reason or other the stove embrasure has been bricked in although at this time it is impossible to determine why or when this was done.

The principal stairway includes ogee moulded walnut grained panels between the lower two storeys and most of the area behind this panelled wall originally was devoted to closet space. The principal stair rail is walnut. The balusters employ top and bottom turnings and their turned shafts are octagonal in cross section. The railing itself is oval in cross section and lightly tri-cusped along its upper surface. Originally the principal stair rail continued in an unbroken run from the first to the third storey.

The third storey which has a ceiling height of almost 12 feet is dominated by a large central area covered by a cove ceiling which follows the configuration of the hipped roof. This space is roughly that of an "L" as it occupies the northwest corner as well as the central area. The principal architectural feature of this space is the free-standing double-railed secondary stairway which extends to the belvedere. This stair rail was retarded in style and consisted of a pair of turned newel posts, similar to those in general use in Roslyn during the second quarter of the 19th century, and urn-turned balusters of the type in favor during the same period. The moulded stair-rail was almost flat on its upper surface. Most of this double stair-rail was destroyed by vandals although enough remains so that it can be precisely restored, hopefully with contemporary materials. The other features of this large central area are four massive simply bracketed, but otherwise undecorated, piers which support the belvedere. Three of these are original. The northeast pier was removed when this floor was converted to an apartment. It was replaced early in 1972.

In addition to the foregoing the free standing slightly angled brick chimney which was designed to accommodate a small parlor stove to heat this space and the termination of the principal stair rail which surrounds the stairwell also are contained in this room. The original purpose of this large space is unknown. All its exterior walls converge slightly toward the ceiling to accommodate to the shape of the mansard roof. There are several large wrought iron hooks let into the walls for some unknown purpose. Those in the vertical walls could have been installed for the large mirrors and portraits of the period. Obviously, the hooks in the sloping walls could not have been intended for this purpose. There are three small bedrooms on the third floor, two to the south of the central space and one in the northeast corner. All are entered through standard simple four-panelled ogee

moulded doors of the period, all of which were badly damaged by vandals. Their surrounds all are ogee moulded on their bedroom facings, but untrimmed on the facings opening to the central area. The southeast bedroom utilizes a small Gothicized, wooden mantle piece on its chimney. The function of this mantle is decorative only and it never has surrounded a fireplace.

1925 ALTERATION: The house was divided into three apartments about 1925. These included two two-storey apartments divided by a wall which extended down the center of the ground floor central hall, concealing the stairway panelling and depriving the principal stairway of its railing from its beginning to the start of its run from the second to the third storey. A collateral rightangle stair way was built from the first to the second floor requiring the relocation of the east wall of the southwest bedroom about two feet to the west and eliminating the closets of both south bedrooms. The chimney pieces were removed from the drawing room and dining room. Their fire boxes were enclosed and their flues utilized for furnaces in the cellar below. The mantle shelf of the drawing room chimney piece was not discarded and was found outside the house in 1970. The major part of the closet area beneath the principal stairway was converted to a cellar stairway. The drawing room was divided into two rooms by a wall inserted just to the west of the chimney. The smaller (west) room was converted to a kitchen with its own entry built into its south wall. The discarded drawing room mantel shelf survived as a step to this small porch which was demolished by the landslide of 1970. The mantel shelf, however, survived the slide.

The larger of the two rooms survived as a living room. Its ceiling was dropped several feet for easier heating and its windows modified to accommodate to this change. The original wallpaper of this room has survived above the hung ceiling. The double doorway opening from the drawing room to the central hall was reduced in size to accommodate a smaller single door.

Both second storey chimney pieces survived the 1925 alteration, although both were later damaged by vandals. The closets serving the master bedroom suite, north of the central hall, had been demolished to provide a hallway for the north apartment.

The third apartment was converted at the expense of the entire third storey and the large central space was divided into a number of smaller rooms. This apartment was entered through the second storey west porch. It should be recalled that the second storey central hall had been walled out of both lower apartments and remained to provide access to the final run of the principal stairway, the only portion to retain its original rail.

EPILOGUE: The exterior restoration of the house during 1971 and early 1972 has been described above. All the interior work which was added in 1925 with the exception of the interior cellar stairway has been removed and the missing wall framing has been replaced to reestablish the original room dimensions. Parts of the original drawing room and kitchen floors were badly worn or were inadequately supported and these deficiencies have been corrected. The drawing room hall doorway was reopened to its original size. Conforming slate mantles have been procured for the drawing room and dining room and working fireplaces will be reestablished in the drawing room and both principal bedrooms. Elements of both missing stair rails are being sought and it is anticipated both of these can be restored utilizing period materials. Sufficient fragments of the ground floor gesso cornices survive for their feasible reproduction.

At this time it is anticipated that the house will be marketed with appropriate covenants to assure continued architectural control after the program outlined above has been completed, and the exterior of the house painted. It is also anticipated, at this time, that two small early 19th century cottages from East Broadway, the Hegeman and Sexton houses, will be relocated at the extreme north and south ends of the property. If the latter project is completed a small concrete block garage, circa 1925, on the south boundary of the site, will be retained.

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