

**ROSLYN
LANDMARK
SOCIETY
ANNUAL
HOUSE TOUR GUIDE**

JUNE 1, 1974

10:00 - 4:00

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

*** HOUSES ON TOUR**

JACOB KIRBY COTTAGE
221 A Main Street, Roslyn
Pages 4 to 9

SMITH-HEGEMAN HOUSE
198 Main Street, Roslyn
Pages 10 to 15

JAMES SEXTON HOUSE
180 Main Street, Roslyn
Pages 16 to 21

JAMES & WILLIAM SMITH HOUSE
106 Main Street, Roslyn
Pages 22 to 29

EPENETUS OAKLEY HOUSE
76 Main Street, Roslyn
Pages 30 to 35

ROSLYN PRESBYTERIAN CHURCH
35 East Broadway, Roslyn
Pages 36 to 45

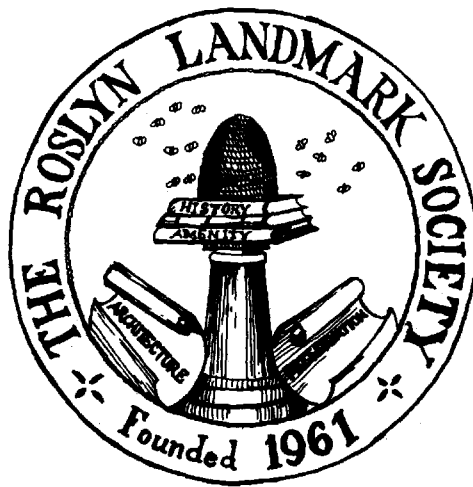
A. NOSTRAND HOUSE
80 East Broadway, Roslyn
Pages 46 to 51

MONTROSE
410 Bryant Avenue, Roslyn Harbor
Pages 52 to 62



*** P L E A S E**

**NO CHILDREN
NO SPIKED HEELS (PINE FLOORS)
NO SMOKING WHEN IN HOUSES**



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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. Most of these references are available in the Department of Local History, Bryant Library, Roslyn.

ARCHITECTURAL SOURCES:

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

MAPS:

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

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in The Roslyn News for July 3, 1903.
Valentine, T. W.: "The Valentines in America; 1644-1874", Clark & Maynard, New York, 1874.
Munsell, W. W.: "History of Queens County, New York", W. W. Munsell & Co., New York, 1882.
Wilson, James G. & Fiske, John: "Appleton's Cyclopaedia of American Biography", D. Appleton & Co., New York 1887.
Skillman, Francis: Letter to The Roslyn News in 1895. We 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.
Once-A-Week or the Roslyn Tablet: Published by the Keeler Brothers. Vol. I was published elsewhere and is unrelated to Roslyn. Vol. II commenced with the issue for Oct. 12, 1876, the first Roslyn issue, and continued (Vol. III) thru the issue for Oct. 19, 1877, at which time publication was suspended. All issues published in Roslyn have been reviewed and the relevant items abstracted.
The Roslyn News: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed.

UNPUBLISHED HISTORIES:

- Brewer, Clifton H. (Rev.): "The History of Trinity Church, Roslyn, 1785-1909", written circa 1910.
Radigan, John J.: "History of St. Mary's Church, Roslyn", 1943 and 1948.

RECENT PUBLICATIONS:

- Gerry, Peggy & Roger: "Old Roslyn" I (1953) and II (1954), published by Bryant Library, Roslyn.
Moger, Roy W.: "Roslyn - Then & Now". Published by the Roslyn Public Schools, 1964.
Fahnestock, Catherine B.: "The Story of Sycamore Lodge", published by C. B. Fahnestock, Port Washington, 1964.

Gerry, Roger: "The Roslyn Historic District", the Nassau County Historical Society Quarterly,
Vol XXVIII, No. I, Winter-Spring 1967.
Withey, H.F. & E.R.: "Biographical Dictionary of American Architects (deceased)".
Published by Hennessey & Ingalls, Los Angeles, 1970.
Goddard, Conrad G.: "The Early History of Roslyn Harbor". C.G. Goddard, 1972.



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 consequential buildings dating from 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 forty-two buildings exhibited on Landmark Society Tours since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted 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 Nostrand-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 actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter. One early carpenter, Thomas Wood, is known. He probably was Roslyn's principal carpenter between 1825-1875. An article in the *Roslyn News* for September 20, 1878, describing life in Roslyn fifty years earlier, states "Probably no builder erected as many of the existing dwelling houses, barns, etc., in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Wilson Williams House at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the *Brooklyn Daily Eagle* for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seem related to it. Later carpenters were John Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century.

Architectural concepts of Roslyn houses were usually quite reactionary as might be expected in a small country village. In general the more ambitious the house at the time of building, the more likely it was to have been built in a contemporary style. Less important houses, 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, 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 1870, 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.

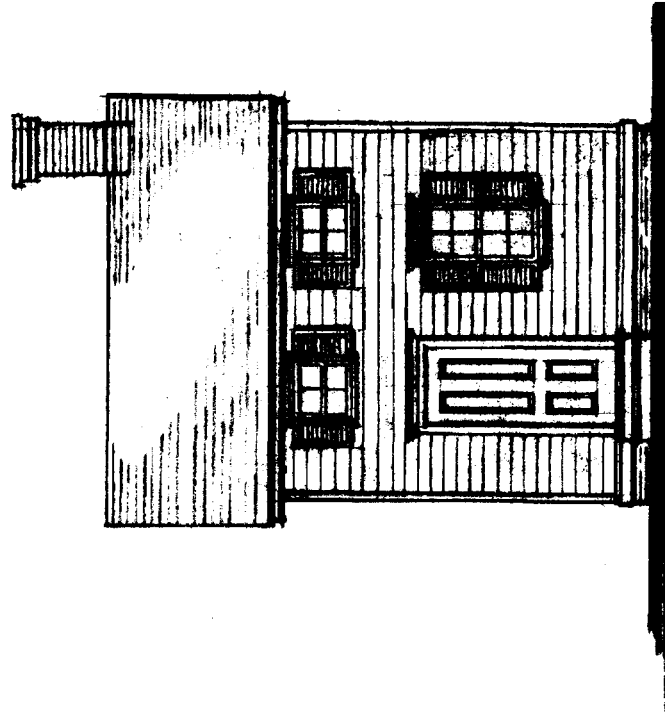
As noted above, most of the early Roslyn buildings were designed by local carpenters who, in some instances, worked from architectural pattern books. By the mid-19th century, however, the larger, more fashionable houses being built along the harbor must have been designed by architects, even though in 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

Zanten, David T.: "Jacob Wrey Mould: Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865", *Journal of the Society of Architectural Historians*, Vol. XXVIII, #1, March, 1969, pages 41-57.)

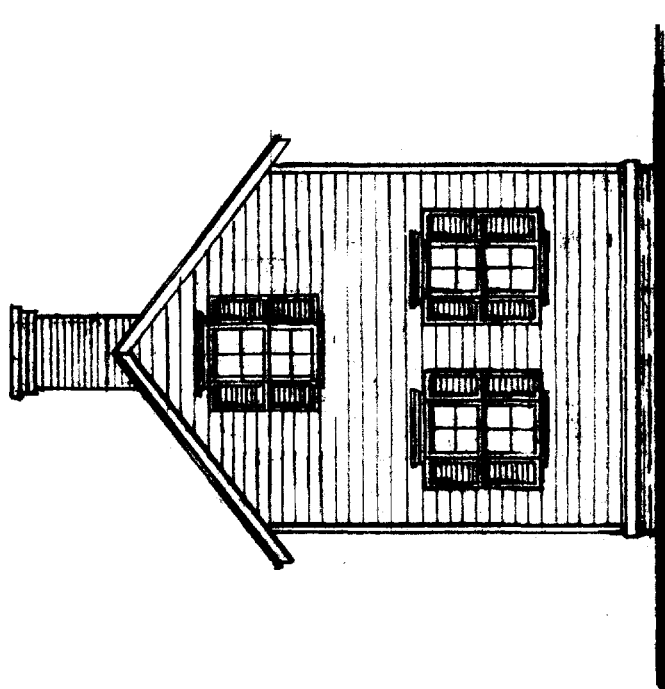
In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Sycamore Lodge", "Locust Knoll", now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (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 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 Codman, 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 since 1971, the Landmark Society received grants from the New York State Council on The Arts to defray the publication costs for the annual 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.



Front elevation



Side elevation

JACOB KIRBY COTTAGE, circa 1850

CAPTAIN JACOB M. KIRBY COTTAGE (Circa 1850)
221 A Main Street, Roslyn
(Roslyn Landmark Society)
Residence of Miss Mary Ann Brandl

HISTORICAL BACKGROUND: Kirby Cottage, built circa 1850 as an independent "one-up-one down" structure, may have been originally located somewhere about the "Kirby's Corners" property which encompassed the intersection of Main Street and East Broadway. Sometime around 1870 the cottage was attached to the Van Nostrand-Starkins house, being moved into the angle formed by the early 18th century leanto and the mid-19th century leanto of its late 18th century wing. In 1970-71 the once-independent cottage was detached from the Van Nostrand-Starkins house, relocated on the southwest corner of the lot, restored and slightly enlarged by the Landmark Society as a residence.

The lot upon which the cottage stands, one of the oldest settled parcels of land in the village, is shared with the Van Nostrand-Starkins house, which has been dated by characteristics of its construction circa 1680. William Van Nostrand was living in this house at the end of the 18th century. (The first U.S. census in 1790 lists William Nostrand as the northerly neighbor of William Valentine, whose house site is established by a photograph by George Brainerd in 1878, and by Francis Skillman's description of conditions during the first half of the 19th century). The house was sold in 1795 to Joseph Starkins, a blacksmith. (Queens County Liber 65 of Deeds, pg. 291). The 1800 Federal census lists Starkins as a neighbor of William Valentine, having the same relationship as Van Nostrand had had ten years earlier.

In 1850 the house and four acres was sold by Joseph Starkins, Jr. to William Verity of the Town of North Hempstead, (Queens County Liber 85 of Deeds, pg. 486) and in October 1852 Verity sold his land to Captain Jacob M. Kirby, who already owned property on the east side of the present Main Street.

Captain Kirby operated a fleet of sloops, including the "Mary Ann" probably named for his first wife, the "Mary Hicks", the "Sarah Elizabeth", the "General Washington" and the "Andrew Jackson", between Roslyn and New York. He carried farm produce, cordwood and locust logs to be sold by New York's commission merchants whose tall brick warehouses lined the East River shipping district along South, Water and Front Streets. Business made him prosperous, and by about 1845 Kirby was able to build the seventeen room Greek Revival mansion which stood until 1941 on the southeast corner of the intersection. The mansion fronted East Broadway with a monumental Doric portico, grand if ungainly in its design. (In 1941 the Kirby mansion, the site of which had been sold for the Silver Hill apartments, was moved to Wheatley Hills, where it now forms the west wing of the Cornelius Vanderbilt Whitney house. Roslyn News, April 18, 1941.)

According to the construction and style of the Kirby Cottage, it was probably built around the time when Jacob Kirby purchased the Starkins house parcel, in 1852. A minuscule building, it originally contained only two rooms, one on the ground floor and one above. There was an interior chimney but no evidence remains of a kitchen. Although the Walling Map of 1859 is vague in its records of outbuildings, the Beers-Comstock Atlas of 1873 contains this information:

- a. On the parcel within the V formed by the intersection of Main Street and East Broadway there is the early element of the existing dwelling house, the existing Kirby store facing Main Street, a barn, and a small cottage on East Broadway. (An early 20th century photograph including the cottage shows that it was not the building known as the Kirby cottage).
- b. There were no outbuildings attached to the mansion; and

- c. behind the Van Nostrand-Starkins house, slightly north of the present site of the Kirby cottage, stood a tiny building labelled "office". No known photograph includes it, but the one-story building behind the present 219 Main Street, which seems to date ca. 1850-55, traditionally known as the "dame school", was moved in 1963 from a spot behind the Van Nostrand-Starkins house very close to the place where the Kirby "office" was shown on the 1873 map.

This leaves no unidentified outbuildings on the Kirby holdings, but the little cottage might have been somewhere at the "corners" and unrecorded in 1873, or it may have been brought from another location.

Joseph M. Kirby, having married a second time in 1875, died on January 5, 1880 (his gravestone in the Roslyn Cemetery reads January 3, 1889) leaving the Van Nostrand-Starkins house, to which the cottage was by then attached, to his son, the Reverend William Wallace Kirby. W. Wallace Kirby was a Justice of the Peace for the Town of North Hempstead from 1874 to 1878, and supplied the pulpit of the Roslyn Presbyterian Church (Tour Guide, 1973-74) from spring, 1870, to July of 1871.

As part of the larger house, the cottage was owned by Wallace Kirby's family until 1918, when his wife Susan Eliza deeded it to her son Ralph Kirby. Ralph's brother, Isaac Henry Kirby, lived in the house from the time of his marriage in 1916 until 1934, and was the last member of the Kirby family to occupy it. In later years it was the residence of George J. G. Nicholson; then of John G. Tarrant, who sold it in 1963. In 1966 it was acquired by the Incorporated Village of Roslyn, the present owners, who rent it on a long-term lease to the Roslyn Landmark Society for restoration and operation as a house museum. The restoration is being supported by a matching grant from the New York State Division for Historic Preservation.

The original "Kirby Cottage" probably was a workman's cottage, 14 1/4 feet square, having a lower all-purpose room heated by whatever device served for cooking with an additional unheated room above, with a sloping ceiling on two sides which provided additional sleeping area. Originally there was a hole in the floor over the stove, the plug of which could be removed so that heat would circulate to the upper room. On the basis of its construction, i.e. clapboarded exterior with corner boards, the slope of the roof, rough log floor joists, mortise-and-tenon joinery and careful dovetailing of the sill corners, the house is assumed to have been built during the mid-19th century. It is similar to, but somewhat smaller and slightly more ambitious than the design for a farm workers cottage published by William H. Ranlett in 1849 as Plan XLI. Ranlett estimated the cost of building at 374.12.

Sometime around 1870, when the cottage was joined to the Van Nostrand-Starkins house, it was placed upon a cellarless rubble foundation. In this location the lower room was used as a kitchen and the upper room as a bedroom. It remained in this location for about a century and was not recognized as having been a separate building originally until stripping procedures conducted by the Landmark Society in 1970 disclosed the survival of its west wall clapboards behind the east wall of the Van Nostrand-Starkins leanto. In addition the south wall of the Kirby Cottage was independently framed at its connection with the Van Nostrand-Starkins house. The scars of this connection are still visible on the west wall clapboards of the Kirby Cottage in its present location.

At the time the Kirby Cottage was attached to the Van Nostrand-Starkins house (about 1870) an overall modernization program was undertaken. This included new interior plaster, the addition of a new Victorian dormer window to the south roof slope of the late 17th century Van Nostrand-Starkins house and the construction of a bay window at the east end of its late 18th century wing. A 6/6 window, replaced by the bay window, was relocated in the north wall of the first floor of the Kirby Cottage. The remaining sash in the Kirby Cottage were probably of the 4/4 type. These

were replaced with 2/2 sash which have survived today. An early 20th century photograph in the Landmark Society Collection shows the Kirby Cottage as it looked after its attachment to the Van Nostrand-Starkins house. At that time it had overhanging eaves and an interior chimney. The most substantial change was the reversal of part of the rafter pitch of the leanto of the late 18th century Van Nostrand-Starkins wing so that its roof slope would more closely approximate the roof slope of the Kirby Cottage. Subsequently the eaves of the Kirby Cottage were "clipped" and an interior chimney taken down and replaced by a single flue exterior chimney. At this time the hearth was demolished and a new concrete slab for a kitchen stove poured.

In 1970, as a part of the overall Van Nostrand-Starkins House Restoration Project, the Kirby Cottage was detached from the Van Nostrand-Starkins House and relocated on its present site, maintaining the same orientation the cottage had when it was attached to the Van Nostrand-Starkins House. The cottage was placed upon a concrete foundation having a full cellar to provide a space for a heating system. The visible foundation was brick faced in conformity to the practice followed in Roslyn in the mid-19th century even though it had had a rubble foundation when it was attached to the Van Nostrand-Starkins House.

EXTERIOR: Basically little was done to the exterior of the original "one-up-one-down" cottage. It was decided to retain the Kirby Cottage as it had been modified when it was attached to the Van Nostrand-Starkins House as so much detail survived from that period. The 6/6 window mentioned above was removed from the north wall of the first floor of the Kirby Cottage and returned to its original location in the east end of the late 18th century wing of the Van Nostrand-Starkins House. It was replaced by stylistically appropriate 2/2 paired windows. The simple doorway east of this window was removed as it would have served no useful purpose in that location. The 20th century single flue chimney was replaced with a more appropriate double flue chimney derived from a surviving example in the Ralph Tubby House at 1401 Old Northern Blvd. The Victorian dormer window from the south roof slope of the Van Nostrand-Starkins House was inserted into the north slope of the Kirby Cottage roof. Unfortunately, the early 20 century photograph referred to above which showed the Kirby Cottage with extended eaves was not known of at the time of its relocation. Otherwise this characteristic of the original cottage would have been restored. In addition to these few changes a small utility wing was added along the south side of the Kirby Cottage to provide space for such 20th century amenities as closets, a bath and a kitchen. The rear doorway with its four panel, ogee moulded door which has been mentioned above, was relocated from the north wall of the cottage. The bay window, which dated from the time of the attachment of the Kirby Cottage to the Van Nostrand-Starkins House was attached to the south wall of the new wing of the Kirby Cottage. This relocation not only provided for the survival of the stylistically qualitative bay window but also provided additional, badly needed space in the new kitchen. The front entrance also was placed in the new wing. This included a small, pent-roof stoop trimmed with lamb's tongue-and-chamfer decorative bracing. The four panel ogee moulded front door is a survival from the demolished Virginia Morris house on East Street in Roslyn Harbor. The Victorian door bell is not original to the door but is of the same period. All of the louvered shutters remain attached to their original plain surrounds. The present plain water table is stylistically appropriate to the Kirby Cottage but it is impossible to establish whether it dates from the original freestanding cottage or from one of its subsequent revisions. The Kirby Cottage restoration and addition were designed by Guy Ladd Frost, A.I.A., and executed by Adam Brandt of Greenvale. This project was the first of a series of restoration projects accomplished by this team.

INTERIOR: The interior of the new wing all dates from 1970 and will not be described. However, the plain flat surround of the bay window is the original and the remaining door and window surrounds conform to those in the original part of the cottage. The four panel, ogee moulded interior doors are in period with the house and come from the Landmark Society's stockpile. All were fitted with appropriate stoneware knobs and cast iron rectangular or square rim locks of the period. The board-and-batten doors to the bath and second floor closet had been discarded from the Samuel

Dugan House I (Tour Guide 1966-67).

The principal architectural feature of the parlor is the enclosed stairway which winds around the fireplace. This is sheathed on both sides with 4 1/2 inch beaded sheathing which dates from the 1850-60 period. The sheathing on the room side of the stairway is placed vertically; that on the wall side is placed horizontally. The board-and-batten door which opens to the stairway and a small closet door beneath it are made of the same vertically placed sheathing. The patent reciprocating thumb-latch on the stairway has cast decoration and appears to date from about 1860. It was found in its present location. The stair wall also includes a small window which rotates on its horizontal axis. This arrangement was intended to allow heat from the stove to penetrate to the chamber above. It probably dates from the attachment of the Kirby Cottage to the Van Nostrand-Starkins House.

The parlor fireplace is entirely conjectural as the interior chimney was moved to the exterior and a concrete stove slab poured early in the 20th century. The present brick fireplace, hearth and chimney were designed by Frederic N. Whitley, Jr., an internationally known authority on chimney and fireplace design. The flat panelled mantel with its late Tuscan moulding dates from about 1860 and comes from the Landmark Society stockpile.

The parlor dado is made of narrow, beaded vertical sheathing of the type call "wainscot". Like the pine parlor flooring, placed over the early floor, it dates from about 1870 when the Kirby Cottage was attached to the Van Nostrand-Starkins House. The flat door and window surrounds are beaded on their interior edges. The east window surround and its sash are original to the house.

The moulded Victorian bookcase, circa 1870, in the chimney embrasure, was in use as shelving in the Kirby Cottage parlor when it was the kitchen of the Van Nostrand-Starkins House. It was restored and the flat panelled lower doors reconstructed for use as a bookcase in its present location.

As mentioned above, the stairway retains most of its original beaded sheathing and continues upward to terminate at the level of the original four inch yellow pine flooring of the upper storey. The stairway with its narrow treads, high risers and triangular steps is a bit hazardous especially when descending. At some time during the attachment of the Kirby Cottage to the Van Nostrand-Starkins House this stairway was "straightened out" and the triangular treads eliminated by extending the stairway through the south wall of the original Kirby Cottage into the leanto of the late 18th century wing of the Van Nostrand-Starkins House. This modification isolated the lower part of the stairway. Since this was enclosed and retained its original board-and-batten door, for many years it was used as a kitchen closet; the lower three steps serving as shelves. Originally the stairway was enclosed above the second floor level but insufficient evidence remained to reconstruct this enclosure.

For many years no protection of any kind surrounded the stairwell at the upper front level. During the restoration of the Kirby Cottage in 1970-71 a discarded section of stair rail from the Epenetus Oakley House (Tour Guide 1973-74) was installed utilizing a contemporary newel from the Landmark Society's stockpile. The mahogany stair rail is circular in cross section and the balusters slender, tapering, mahogany rods. The newel is maple with an urn-turned shaft and turned finial. The original interior single flue chimney was located only a few inches from the stairwell at the second storey level. It must have required considerable agility to negotiate this small space before descending the stair.

The bedroom baseboard is a simple, uncapped skirting dating from the 1870's. It is not original to the house as during the recent restoration areas of beaded pine sheathing, matching that of the stairway, were found under the bedroom plaster. This suggests that in the original room-over-room

house, the entire bed chamber was sheathed in this material. The sheathing which remained was removed and used in patching the stairwall. The flat east window surrounds are original and match those of the parlor. The dormer window surround was reconstructed to match it.

The Kirby Cottage includes an attractive array of 18th and 19th century cottage furniture and 19th century prints, some of which descended from local families.





DANIEL HEGEMAN HOUSE, circa 1840
East elevation

THE SMITH-HEGEMAN HOUSE (Circa 1840)
198 Main Street, Roslyn
Roslyn Preservation Corporation

HISTORICAL BACKGROUND: The Smith-Hegeman House (Circa 1840) and the James Sexton House (Circa 1849) were moved to their present Main Street locations during the summer of 1972. Before the move, they stood side by side on small East Broadway properties whose ownerships have been interconnected throughout the 19th and 20th centuries.

In 1813 the entire plot, with an 86' frontage on East Broadway, was conveyed by Adam and Jane Tredwell to Jacobus Monfort, Joseph Hegeman and Nino Onderdonk, in trust for the Dutch Reformed Congregations of Oyster Bay and North Hempstead. In 1835 the trustees sold the parcel to William Hicks. (See Tour Guide 1970-71 - Anderis Onderdonk). In 1838 Hicks transferred the land to John R. Schenck who then owned land on both sides of East Broadway near its intersection with the Flushing - North Hempstead Turnpike. There were no known buildings on the parcel when it was bought by John Schenck. As a footnote, about this time Schenck built his handsome Greek Revival style mansion which stood at the east side of the intersection, looking down the Turnpike, where M. Grella's Mobil station now stands. The Schenck mansion was one of the two highly fashionable temple-porticoed Greek Revival houses in town, the other belonging to Captain Jacob M. Kriby at the intersection of Main Street and East Broadway, at "Kirby's Corners". These two were among the grandest houses in Roslyn at mid-century.

The Smith-Hegeman house, the earliest one on the property, appears to date around 1840 and was built by Captain James W. Smith, the local tailor and commanding officer of the Hempstead Harbor Militia in the War of 1812. Captain Smith had built a house in 1836 at 106 Main Street (Tour Guide 1973-74) but in 1840 he declared bankruptcy and in 1845 was forced to move from the Main Street house when his father-in-law and apprentice, Jacob Dillingham, who had acquired the house, sold it to Charles Baxter. Francis Skillman's account of people, houses and events in Roslyn during the early 19th century states that when Captain Smith lost his house "he then built another opposite the Presbyterian Church". Captain Smith never owned the East Broadway land, renting from John Schenck. In 1846 Schenck sold the 35' front section of land containing this house to Peter Wood, although there is no indication Peter Wood ever lived there. In 1855 Ann Dillingham Smith, Captain Smith's wife, purchased a building lot from James Losee at 145 East Broadway (Tour Guide 1963-64). There the Smiths built a third house, the Smith-Valentine House, which still stands, little changed, immediately south of the James K. Davis house. Shortly after Captain Smith built his Main Street house, he sold a small house next to it to Daniel Hegeman, a tinsmith, who is recorded in 1859 as keeping shop in two small buildings on the Mill dam. When Smith moved out of his first East Broadway house, Daniel Hegeman took over the cottage, eventually purchasing it from Peter Wood in 1867 (Queens County, Liber 255 of Deeds, Pg. 57). Daniel Hegeman died in 1867, leaving the house to his wife. It remained in the Hegeman family until 1899 when his grandson, also named Daniel, sold it to Arrinda W. Smith (Nassau County, Liber 7 of Deeds, Pg. 135). Between 1904 and 1918 the house was owned by the Roslyn Savings Bank, Jacob H. Levin and George H. Desson, a butcher. In 1918 Desson sold the property to Vincenzo Teolis. In 1923 Vincenzo Teolis bought the second house built on the original 86' plot, the Sexton House (Circa 1849- Tour Guide 1974). Both houses remained in the Teolis family from 1923 until 1970, when Joseph L. Teolis sold them to the Roslyn Savings Bank.

For about 50 years the Hegeman and Sexton houses were combined into a single unit by means of building a connecting structure filling in approximately ten feet between them. The two houses were divided into three residential units and a store; a one-storey barber shop was added to the east front of the Smith-Hegeman house. Each house stood upon a rubble foundation, brick from the grade to the sill which, because of the steepness of the grade, provided for a basement storey which was fully above grade at the rear of each house. In conformity with local practice,

the above-grade west wall of each house was clapboarded down to the level of the basement floor. Each of the ground floors included the original kitchens and on the east, below grade, there were small rooms across the front of both houses which were intended to serve as root cellars. This arrangement helped keep the remainder of the basement storeys dry and free of condensate. A two-panel "Treasury of Atreus" Greek Revival exterior door was found in use in the storeroom of the Smith-Hegeman House root cellar and was assumed to be the original front door of that house.

In addition to the barber shop extension and the connecting structure, both houses had substantial one-storey additions along their west fronts and along the south front of the James Sexton house. Both had been shingled over the original clapboards and subsequently resheathed with composition shingles over the wood shingles. All these modifications occurred during the 20th century.

During the spring of 1972 both houses were donated, together with a small grant, to the Roslyn Preservation Corporation by the Roslyn Savings Bank. The bank needed the property for its plans to expand its parking lot, scooping out the side of the hill upon which the houses stood to gain level ground. Both houses were stripped of all later additions, including the connecting structure and the barber shop and were moved to new foundations on Main Street on the grounds of the Warren Wilkey House (Tour Guides 1972-73). These sites were selected not only to provide for the survival of the two houses but also to assure that the new sites could not be developed inappropriately at some future time. A recently discovered photograph taken around the turn of the century and now in the Local History Collection at the Bryant Library (#L-466) shows another gable-ended house near the present site of the Smith-Hegeman house. It is assumed this is the Anthony Wilkey House, (Circa 1825) which now stands at 208 East Broadway (see Warren S. Wilkey House, Tour Guide 1972-73). Until the discovery of this recently donated photograph, it was not realized that at one time the Anthony and Warren Wilkey Houses stood side by side.

In contrast to their original sites at which the grade fell off rapidly to the west, the new sites are flat from roadside for some distance to the west. At the rear of the flat grade there was an old stone retaining wall and from this point the grade rose rapidly to the west. Because of differences in the dimensions of the two houses and in the depth of the flat roadside areas, it was necessary to reverse their positions, placing the Sexton House to the north of the Wilkey House and the Hegeman House to its south. Both houses continue to face east as they did on their original East Broadway site. Because of the flat terrain it was necessary to sacrifice the original basement storey in order to keep the principal (east) facade in a proper relationship to the grade. Each house was placed upon a somewhat higher brick-faced foundation to permit the use of larger cellar windows. Each house has been provided with a modern wing in order to provide more space and it was recognized that modification to the upper storey floor plan would be necessary to provide maximum use of space. Beyond these changes, major efforts were made to restore each house, and especially its exterior configuration and interior detail, as carefully as possible. As of March 1974 the restoration of the Smith-Hegeman house has been completed apart from a few minor details and the exterior restoration of the James Sexton house has been completed. The architect of the restoration and relocation of both houses is Guy Ladd Frost, A.I.A., and the carpenters Steve Tlockowski and Edward Soukup. Upon completion both houses will be offered for sale under the protection of comprehensive preservation covenants.

SMITH-HEGEMAN EXTERIOR: The Smith-Hegeman House as it stands today is a 1 1/2 storey clapboarded, side hall, "Cape Cod" cottage, strongly Greek Revival in flavor, which stands upon a brick-faced foundation with its roof ridge parallel to the road. The house is three bays wide by two bays deep. A gable-ended wing with a narrow porch has been added to the south of the original house. The wing is terminated at its south end by a gable-ended concrete block garage whose roof ridge is at right angles to the road. The garage was built in the early 1920's for the Warren Wilkey House (Tour Guide 1972-73). The original roof of the garage had fallen in and it was raised substantially in rebuilding so that its ridge would conform to the ridge height of the wing.

In examining the exterior of the restored Hegeman House it should be recalled that the entire main floor wall of the principal (east) facade had been removed to make way for the Teolis Barber Shop. However, considerable data survived for restoration guides. The 6/6 windows were placed beneath the surviving "eyebrow" windows. The plain surrounds with 1/8 inch interior beading and plain drip-caps were copied from surviving window surrounds. There were narrow strips of clapboards having 5 inch exposures surviving at each end of the second storey frieze and this exposure was duplicated from the surviving frieze mouldings down to the water table. The latter also could be reconstructed from the surviving water table on the other fronts. It is 5 1/2 inches high and rectangular in cross section. The frieze itself is flush-boarded and its three-light "eyebrow" windows are set in surrounds consisting of simple beads. The frames are not rabbetted and the east "eyebrow" windows were never shuttered. The corner boards also could be reconstructed from surviving fragments. These are plain and face the east and west fronts only. The clapboards on all but the principal (east) facade have 8 inch exposure to the weather. Along the west front the clapboards continue all the way up to the eaves and include the three west "eyebrow" windows. These three-light window frames are rabbetted which suggests they were shuttered originally. All of the 6/6 windows now have appropriate two panel, Tuscan moulded shutters, two pairs being contemporary with the house. The remainder are new and were made on the job. The small one-storey projection at the rear is new and was added to provide part of the space required for a coat closet and a powder room. The eaves are close cropped. The gable-end eaves are finished with a stepped fascia which is the only surviving example of this type in Roslyn. Much of the exterior sheathing and architectural detail was badly rotted and portions of the clapboards, window surrounds, corner boards and fascii required replacement. However, in each instance the replacement was carefully copied from the original. The main floor 6/6 window in the north facade was inserted during the restoration to provide more light in this area.

The chimney is in its original location but has been completely rebuilt. Its dimensions at the roof line were determined from a patch in that area. Its projection above the ridge, bevelled bonding and projection of the three upper courses which form the chimney cap all were copied from the Captain George Punderson Hawkins House in East Setauket which strongly resembles the Hegeman House.

The elaborate porch and doorway are almost entirely conjectural as not even the doorway frame had survived, although the architectural quality of the frieze, the gable fascii and the interior detail all suggested that the porch also would have been qualitative. In addition, the elegant doorway of the earlier Smith House at 106 Main Street (see James and William Smith House - Tour Guide 1973-74) suggested that Captain James Smith's aspirations for the Smith-Hegeman House would have been for the grand effect. The front door is the one found in the root cellar and was assumed to be the original front door of the house which had been relocated when the barber shop was added. The two raised panels of the door utilize concave bevels and were trimmed with Tuscan mouldings. The 36 inch door was sufficiently wide in relation to the hallway to preclude the use of side lights and too tall to permit the insertion of a transom. The present doorway was derived from combining elements of the doorway and porch of the Captain George Punderson Hawkins House in East Setauket and drawings of porches shown in plates 74, 82 and 141 of Carl F. Schmidt's "Greek Revival Details" (Scottsville, N.Y. 1968). The door surround is trimmed with Tuscan mouldings and flanked by paired stepped pilasters based upon plain plinths and terminated by Tuscan moulded capitals. The piers at the front of the porch match the pilasters and support an entablature which is capped by a Tuscan moulded cornice beneath a shallow hipped roof.

SMITH-HEGEMAN INTERIOR: The interior of the front door is panelled but untrimmed. Its lock and brass hardware are not original but of the period and conform precisely to the paint markings. The surround is crossetted and employs Tuscan mouldings to conform to the design of the rear doorway, part of which had survived incorporated in the inner hall wall which had been relocated. When this wall was returned to its original position during the restoration the submerged surround

was identified and is now incorporated in the powder room doorway. The front door of this room also is two panelled and Tuscan moulded. It is original to the house but not in this location. The closet next to the powder room also utilizes a two-panel Tuscan moulded door from the Landmark Society's collection. Both doors have been fitted with mid-century rectangular rim locks and contemporary brass hardware as have all the first floor interior doors. The baseboards are stepped and are capped with Tuscan mouldings. The Santo Domingo mahogany stairrail has survived. Its railing is circular in cross section and has the urn turned balusters common in Roslyn during the second quarter of the 19th century. The newel post also is turned and is the late Sheraton type frequently encountered during this period. The stairrail has been lengthened slightly at its upper extremity to accommodate to changes in the second storey floor plan. The added rail and balusters come from the Landmark Society's stockpile and almost match the original. The panelled wall beneath the stairway was never moulded and the stiles are very slightly bevelled along their interior edges. The window surrounds are stepped and trimmed with Tuscan mouldings. The hall and living room floors both retain their original long leaf yellow pine boards.

The living room originally was divided into small front and back parlors. The dividing wall was missing when the house was relocated and has not been replaced. Similarly the original fireplace and chimney were in their present locations as established by a hearth patch in the floor and ceiling and roof patches. The entire chimney and fireplace had been removed and a new interior chimney constructed in the northwest corner of the present living room. When this later chimney was removed part of the crossetted Tuscan moulded surround of a window was found, including a Tuscan moulded panel beneath the sash. On the basis of this discovery all the living room doorways and windows were constructed with crossetted Tuscan moulded surrounds and Tuscan moulded panels were placed beneath the window sash. The sections of original mouldings, panel, etc. have all been incorporated into the four living room window surrounds. The same type of doorway and window finish has been followed in the dining room, even though this is a completely new room in the 1972 wing. The living room and dining room doors all are of the single faced, 6-panel, Tuscan moulded type. None is original to the house but all are in period with it and fitted with appropriate hardware. The doors are from the Society's stockpile and originated in a demolished house in Rye, New York. The window latches on the 6/6 windows all are modern ones made in England. However, they follow the pattern of those used in New York during the middle quarters of the 19th century. The baseboards in both dining and living rooms match the stepped Tuscan moulded hall and stairway baseboards. All but the dining room baseboards are original to the house. The front and back kitchen doors are period 6-panel, Tuscan moulded doors whose four upper panels have been replaced with glazing in the traditional manner.

The present living room fireplace and mantel are completely new to the house but have been rebuilt in the position of the original fireplace. The fireplace has appropriate slate facings and a brick hearth. The mantel is an early one in the Greek Revival style and is appropriate to the room, incorporating plain pilasters having Tuscan moulded capitals and a straight front, moulded edge shelf supported by a Tuscan moulding.

The second storey floor plan has been modified to achieve a more workable design. The hall has been somewhat lengthened and reduced in width, which has resulted in a reduction in size of the chamber at the front of the hall to permit its use as a bath and to increase the size of the two bedrooms. The stepped and moulded stairway baseboard continues across the hall to end at the inside wall. All the other baseboards are simple skirtings capped by a bead moulding. All the flooring is the original yellow pine boards.

The hall window surrounds are stepped and Tuscan moulded and provided the example for the inserted first floor hall window. By this device the second storey finish, to an observer standing in the hall below, appears to be more elaborate than it actually is as all the other second storey door

and window surrounds consist of plain facings beaded on their interior edges. The front and back three light "eyebrow" windows slide horizontally into their original pockets. All the doors are of the board-and-batten type, some original to the house. All utilize Norfolk type thumb latches of the 1830-1850 type. Elements of some of these were in use in the house at the time its restoration began.





JAMES SEXTON HOUSE, circa 1849
East elevation

THE JAMES SEXTON HOUSE (Circa 1849)
180 Main Street, Roslyn
Roslyn Preservation Corporation

HISTORICAL BACKGROUND: The James Sexton House (Circa 1849) and the Smith-Hegeman House (Circa 1840) were moved to their present Main Street locations during the summer of 1972. Before the move, they stood side by side on small East Broadway properties whose ownerships have been interconnected throughout the 19th and 20th centuries.

In 1813 the entire plot, with an 86' frontage on East Broadway, was conveyed by Adam and Jane Tredwell to Jacobus Monfort, Joseph Hegeman and Nino Onderdonk, in trust for the Dutch Reformed Congregations of Oyster Bay and North Hempstead. In 1835 the trustees sold the parcel to William Hicks. (See *TourGuide 1970-71 - Anderis Onderdonk*). In 1838 Hicks transferred the land to John R. Schenck who then owned land on both sides of East Broadway near its intersection with the Flushing-North Hempstead Turnpike. There were no known buildings on the parcel when it was bought by John Schenck. As a footnote, about this time Schenck built his handsome Greek Revival style mansion which stood at the east side of the intersection, looking down the Turnpike, where M. Grella's Mobil station now stands. The Schenck mansion was one of the two highly fashionable temple-porticoed Greek Revival houses in town, the other belonging to Captain Jacob M. Kirby at the intersection of Main Street and East Broadway, at "Kirby's Corners". These two were among the grandest houses in Roslyn at mid-century.

In September of 1849, Schenck sold a 40' front parcel south of the land upon which Captain James Smith had settled four years earlier, to James Sexton, a confectioner. Architecturally the house seems to date from that period and was probably built shortly after the land was acquired by Sexton. In 1873 the Beers-Comstock Atlas listed the cottage as the "Sexton store", possibly noting the first commercial use of the building, which had been given a small extension adding shop space to the older living quarters. The house descended in the Sexton family until 1923, when it was purchased from the heirs of Catherine Sexton by Vincenzo Teolis, who had acquired the Smith-Hegeman House and lot five years earlier. Thus the two properties were again combined, having had separate histories for the 77 years since Schenck sold the northern lot to Peter Wood in 1846. Both houses remained in the Teolis family from 1923 until 1970, when Joseph L. Teolis sold them to the Roslyn Savings Bank.

For about 50 years the Smith-Hegeman and James Sexton houses were combined into a single structure by means of building a connecting structure filling in approximately ten feet between them. The two houses were divided into three residential units and a store; a one-storey barber shop was added to the east front of the Smith-Hegeman house. Each house stood upon a rubble foundation, brick from the grade to the sill which, because of the steepness of the grade, provided for a basement storey which was fully above grade at the rear of each house. In conformity with local practice, the above grade west wall of each house was clapboarded down to the level of the basement floor. Each of the ground floors included the original kitchens and on the east, below grade, there were small rooms across the front of both houses which were intended to serve as root cellars. This arrangement helped keep the remainder of the basement storeys dry and free of condensate.

In addition to the barber shop extension and the connecting structure, both houses had substantial one-storey additions along their west fronts and along the south front of the James Sexton house. Both had been shingled over the original clapboards and subsequently resheathed with composition shingles over the wood shingles. All these modifications occurred during the 20th century.

During the spring of 1972 both houses were donated, together with a small grant, to the Roslyn Preservation Corporation by the Roslyn Savings Bank. The bank needed the property for its plans to

expand its parking lot, scooping out the side of the hill upon which the houses stood to gain level ground. Both houses were stripped of all later additions, including the connecting structure and the barber shop and were moved to new foundations on Main Street on the grounds of the Warren Wilkey House (Tour Guides 1972-73). These sites were selected not only to provide for the survival of the two houses but also to assure that the new sites could not be developed inappropriately at some future time. A recently discovered photograph taken around the turn of the century, now in the Local History Collection at the Bryant Library, (#L-466) shows another gable-ended house near the present site of the Smith-Hegeman house. The James Sexton House is the first structure to occupy the location immediately north of the Warren Wilkey House.

In contrast to their original sites at which the grade fell off rapidly to the west, the new sites are flat from roadside for some distance to the west. At the rear of the flat grade there was an old stone retaining wall and from this point the grade rose rapidly to the west. Because of the differences in the dimensions of the two houses and in the depth of the flat roadside areas, it was necessary to reverse their positions, placing the James Sexton House to the north of the Wilkey House and the Smith-Hegeman House to its south. Both houses continue to face east as they did on their original East Broadway sites. Because of the flat terrain it was necessary to sacrifice the original basement storey in order to keep the principal (east) facade in a proper relationship to the grade. Each house was placed upon a somewhat higher brick-faced foundation to permit the use of larger cellar windows. Each house has been provided with a modern wing in order to provide more space and it was recognized that modification to the upper storey floor plan would be necessary to provide maximum use of space. Beyond these changes, major efforts were made to restore each house, and especially its exterior configuration and interior detail, as carefully as possible. As of March 1974 the restoration of the Smith-Hegeman House has been completed apart from a few minor details and the exterior restoration of the James Sexton House has been completed. The architect of the restoration and relocation of both houses is Guy Ladd Frost, A.I.A., and the carpenters Steve Tlockowski and Edward Soukup. Upon completion both houses will be offered for sale under the protection of comprehensive preservation covenants.

JAMES SEXTON EXTERIOR: The James Sexton House as it stands today is a 1 1/2 storey clapboarded "Cape Cod" cottage, Greek Revival in concept as demonstrated by the survival of "eyebrow" or "clerestory" windows but shows evidence of Gothic Type influence in some of its mouldings and by the verticality of its structure. Like the Smith-Hegeman House, it stands upon a high brick-faced foundation, although neither house did so originally, and its gable fields are at right angles to the road. The house has a side-hall floor plan and is three bays wide by two bays deep. A two-storey gable-ended ell has been constructed to the west of the original house and is slightly offset toward the south. This wing is entirely new (1973) although authentic or carefully fabricated architectural details have been included in its construction.

Much of the exterior sheathing of the house had survived as well as most of the original 6/6 windows and a few interior doors. Some of this material was badly decayed and required replacement as did some of the framing of the east front. However all removed materials could be, and were, precisely replaced. The clapboards on the east face of the Sexton House have a 5 1/2 inch exposure to the weather. Those on the other three facades have 9 inch exposures. There are narrow corner boards on both faces of the corners and these are placed so that the joining is never visible on the front or back (east or west) walls. All the windows except the "eyebrow" ones are of the 6/6 type. All are placed in narrow surrounds having simple drip cups and 1/8 inch interior beading. Only four of the original three-light "eyebrow" windows survive. Two of these, in the west facade, were included within the new ell and were removed to gain additional ceiling height. The eave moulding is of the beaded ogee type, a profile used extensively in the Presbyterian Church (Tour Guide 1973-74) which was built in 1851. The plain water table is 5 inches in height and its upper surface is lightly bevelled. The three "eyebrow" windows of the east front are set in a flush boarded fascia as is usually the case in Roslyn. This fascia ends just short of the corner boards and

the few inches left at each end are filled in with clapboards which match the remainder of the east wall sheathing. The "eyebrow" window frames are rabbetted and were designed to utilize louvered shutters, none of which survive. The "eyebrow" windows slide horizontally into pockets. The 6/6 windows probably utilized two-panel, Tuscan moulded shutters originally. None have survived although some period shutters from the Landmark Society's stockpile have been used.

No traces of the original porch steps and platform survived, and this construction is new. Enough of the original pent roof of the porch survived, although in very poor condition and covered with many layers of later sheathing and mouldings, to enable precise duplication utilizing some of the original mouldings and fabric. The original roof was sheathed with tin rectangles most of which were 13x19 inches and placed in a pattern of brick laid in common bond. Restoration of this sheathing, although in copper rather than tin, has been completed. The porch gable fields are flush-boarded, partially with original sheathing. The eave moulding of the porch is a very large bead in cross section. The cornice moulding is the beaded ogee type which matches the eave moulding of the principal roof. Segments of both porch roof mouldings are original. Interestingly enough, while beaded ogee mouldings are used extensively on the exterior of the Sexton House, they do not appear in the interior. The original porch columns did not survive and the style of their replacement has not yet (March 1974) been determined.

The original front door and doorway did not survive, although notches for side light windowsills in the framing established the original presence of side lights and their dimensions. The doorway is a complete reconstruction but probably is quite close to the original. The dimensions of the surviving porch roof provided data determining the width of the doorway. With these data it was found that the doorway of the John Willis House, at 18 Main Street, was of the correct dimensions and style. This doorway was duplicated. It includes simple inner and outer pilasters, of the same dimensions, which are lightly bevelled along their inner edges. There are Tuscan moulded panels below the four-light sidelights. A Tuscan moulded 2-panel "Treasury of Atreus" exterior door was purchased in Stamford, Connecticut to serve as the front door of the house. An effort is being made to procure a period rim lock of the proper size to conform to the paint scars.

INTERIOR: The interior trim of the Sexton House is very plain in comparison with many other local houses of the same date. Some of the early detail had been removed and its appearance can only be conjectured, but much of the architectural detail is inventive and unusual and is worthy of careful examination.

Many of the interior door and window surrounds have been lost. Those which have survived are unique in Roslyn and consist only of a narrow beaded surround trimmed with a simple square fillet and a rudimentary Tuscan moulding which lacks either a bead or a quirk. The interior of the front doorway has been reconstructed. The principal floor and stairway baseboards also are unique in Roslyn. These consist of a simple skirting into which a cove has been planed to replace the upper, inside corner. This in turn is capped by a slightly cyma-curved Tuscan moulding which lacks a bead and retains only the most rudimentary quirk. The stairway is original except for its railing which was replaced many years ago. The present railing is to be replaced with a mahogany railing from Troy, New York, which utilizes a rail oval in cross-section, a vase-turned newel and delicately turned balusters. The panelling beneath the stair treads is plain and incorporates a bull-nose moulding around each panel. Oddly enough, the panel over the doorway beneath the stairs, which leads to the original basement, is trimmed with a fully developed Tuscan moulding. The door beneath this panel, which opens to the present cellar stairway, is original to this location and of a type found in no other local house. Basically it is a three board, board-and-batten door. However, in place of the conventional wide horizontal battens, this door includes three narrow horizontal battens and two vertical styles of the same material. These have been nailed to the door to form a pattern which develops upper and lower square panels on one side of the door. This type of "two-panel" door, but more heavily framed, is a holdover from the early Dutch influence but seems to have dis-

appeared very early in the 19th century. A single late 18th century example survives in the Van Nostrand-Starkins House in its original location. Similar doors were in use in the now demolished Miller's House on Old Northern Boulevard (Personal recollection/RGG). However, the attenuated type found in the Sexton House is an unusual holdover, if it is a holdover and not merely fortuitous. This door retains what appears to be its original square cast iron rim lock and is fastened, at least in part, with wire nails. Neither of these manufactured materials were readily available much before the mid-19th century. They may represent later changes in the door assembly or the Sexton House may be a decade or so later than generally agreed. A similar two-panel board-and-batten door survives in one of the upstairs bedrooms and includes the same conjectural details. On the basis of these two original doors, the remainder of the secondary interior doors have been constructed in this manner. All of the principal interior doors are of the 6-panel Tuscan moulded, Greek Revival type. All are single faced and all come from the same demolished house in Rye, New York. Their use in the Sexton house was considered appropriate as the mouldings precisely match the beaded Tuscan mouldings employed in the paneling over the interior entrance to the cellar.

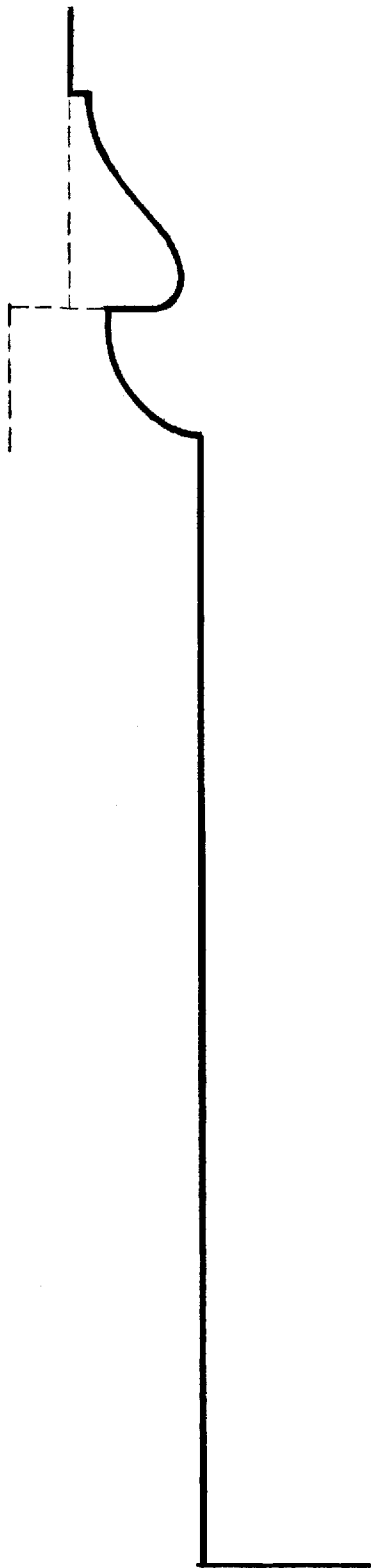
The exterior door at the rear of the second storey hall is of the four-panel type generally associated with the mid-19th century and later but utilizes Tuscan moulding. It too, is an insertion. The ogee moulded wardrobe in the east chamber dates from about 1870 and was installed in the house during the 1974 restoration. The nine-light Tuscan moulded exterior door in the new breakfast room is trimmed with Tuscan mouldings but has been modified in the early manner to include a window. All the primary main floor doors have been fitted with contemporary cast rectangular rim locks and appropriate brass hardware. The black iron window latches for the most part are modern but are reproductions of those in use during the mid-19th century.

The present living room originally was divided into front and back parlors. However, the intervening wall was missing and has not been replaced. Its existence, however, was indicated by the survival of two doorways from the hall to the living room. The fireplace is the original and retains the slanting cheeks usually associated with late 18th century construction. The simple pilastered mantel is original to this location. Both pilaster capital and shelf mouldings have been replaced. After stripping, the profile marks of the capital moulding returns could be seen on the backboard. This was identical to the profile of the surviving baseboard moulding and has been reproduced. The shelf paint markings also disclosed that the shelf moulding was somewhat wider but its actual profile could not be determined. Since shelf mouldings invariably are larger forms of the pilaster capital mouldings this practice has been followed in this case.

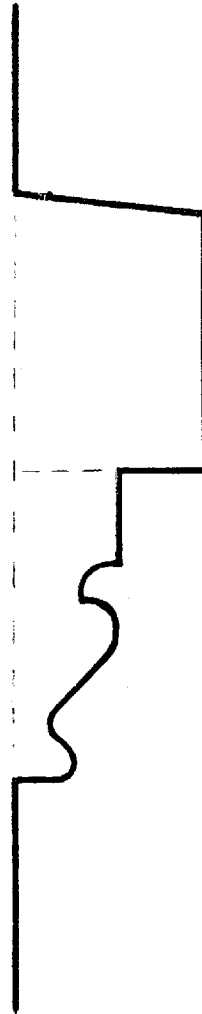
The original long leaf yellow pine floors survive throughout the house.

The second storey baseboards, apart from the continuation of the stairway baseboard, are simple skirting with bull-nose caps and the door and window surrounds are plain except for an interior bead. The "eyebrow" window surround at the head of the stairway is trimmed, as usual, identically with the first floor windows. The remaining two west "eyebrow" windows were removed during the recent restoration as the building of a new wing made it possible to eliminate the sloping ceiling in the west bedroom.





SEXTON BASEBOARD



SEXTON PORCH



JAMES & WILLIAM SMITH HOUSE, 1836 prior to alteration of 1856

THE JAMES & WILLIAM SMITH HOUSE (1836)
106 Main Street, Roslyn
(Residence of Mr. and Mrs. Charles Rosebrock)

Prior to 1835, Captain James W. Smith (1784-1879), "the fashionable tailor of the village and town", and his wife Ann had been living in a "little old looking story and attic" house immediately south of the present 106 Main Street, which had not then been built. Smith had commanded the Hempstead Harbor-Flower Hill Militia, and had served at Fort Greene in Brooklyn in 1814. As a tailor, he traveled with his apprentices to the houses and farms of his customers, making for them the garments that were not fabricated by the family.

On the first of April, 1835, John Willis, the hereditary owner of most of the land on the west side of Main Street, began to divide his property into building lots, one of which was that day purchased by Captain Smith. (Queens County, Liber K.K. of Deeds, pg. 134). At the time of purchase, the lot had a 67' frontage on the highway, and was over 200' deep. In addition, Smith owned the land upon which his old house stood. The original Willis to Smith conveyance mentions the existence of a barn, probably the center section of the present barn, at the top of the lane. No house then stood on the conveyed parcel. Still extant beneath a concrete slab in the north yard, is the important hillside spring known as the "Settling Spring (Great Spring)". Before the purchase of the property by Smith, John Willis had already deeded the spring overflow to William Valentine for the operation of his paper mill. The water flows under the road, emerging in the yard of the O. W. Valentine house (105 Main Street) and feeds a brook running through the garden of that house.

On April 30, 1836, James and Ann Smith took out a mortgage to finance their newly built house, and in January, 1837, they subdivided their landholdings, selling the old house together with a small Main Street lot, to Daniel Hegeman, a tinsmith. (Queens County, Liber Q.Q. of Deeds, pp. 307-308); (Queens County, Liber C.C. of mortgages, pg. 390). The little house stood until around 1910. Francis Skillman describes the Smith house as having been built in 1836, an estimate which appears to be correct in this instance, although Skillman's attributions tend to be about one decade late.

Still unable to meet his obligations, Captain Smith declared bankruptcy in November of 1840, his land to be sold at public auction to satisfy his creditors. (Queens County, Liber 53 of Deeds, pg. 385). The auction took place on February 8, 1841, and the property was purchased by Smith's father-in-law, Jacob Dillingham, who had also been an apprentice of his. The Smiths continued to live in the house during Dillingham's ownership. (Queens County, Liber 64 of Deeds, pg. 391).

On the third of February, 1845, Dillingham sold the property, which was, in the language of the deed, then (still) occupied by James W. Smith as his residence, to Charles Baxter, a blacksmith. Baxter actually lived in the house, and assumed payment of Smith's mortgage to Dillingham, which was still outstanding.

In March of 1856, the house was purchased by William H. Smith (probably unrelated to James W. Smith), who made a number of immediate changes, and in whose family it remained for more than a century. (Queens County, Liber 142 of Deeds, pg. 5). Like Baxter, Smith was a blacksmith, and he bought, with the house, Baxter's wheelwright blacksmith shop on the mill dam (Old Northern Blvd.). William H. Smith died in the house in 1895.

On September 28, 1896, according to the terms of the will, the house came to public auction, arranged by Henry W. Eastman, Esq. It was bought then by William C. Smith, son of William H. Smith, also a blacksmith, who had been living with his family in a house on Church Street, in the northern part of the Village. (Queens County, Liber 1129 of Deeds, pg. 349). The house at 106 Main Street has, since the death of William C. Smith in 1907, been owned by his wife Martha, and

his daughter Jessie, the last of the Smith family to live in it. It recently was restored by Captain and Mrs. Roger Gerry, who acquired it in 1971 from the estate of Jessie Smith, daughter of William C. Smith.

DESCRIPTION: The James and William Smith house is a side-hall, center chimney, two and a half storey pitched-roof clapboarded house; three bays wide with its roof ridge parallel to Main Street. The roof was originally shingled. The main block rests upon a rubble foundation which extends to the sills. There is a rubble walled root cellar which is not contiguous with any of the foundation walls. The chimney itself is based upon its own rubble foundation which is located between the east wall of the root cellar and the east foundation wall of the house. An unusual wooden door grill provides security to the root cellar inside its entry.

During several periods of ownership, an existing kitchen wing or ell was modified and rebuilt. Beyond this, the house reveals only slight alteration, and until the present restoration (1972-73), had no central heating and only a most rudimentary plumbing system which was contained within the ground floor of the kitchen wing.

The house as built in 1836 had clipped eaves and probably a very simple wooden front stoop, no trace of which survives today. Similarly there must have been a one storey kitchen wing, but no trace of this has survived either. In all likelihood the early wing followed the periphery of the present root cellar which extends well beneath the existing kitchen. After William H. Smith bought the house in 1856, he made many changes still visible today. A beautifully wrought bootscraper, attributed to William H. Smith by his granddaughter, Jessie Smith, but earlier in appearance, survives in use and attests to his skill as a blacksmith. Smith apparently extended the eaves of the main block which he then bracketed. He replaced the panelled shutters of the second storey windows with the movable louvered shutters which survive today. He added a large shed roof kitchen wing to the west facade which gave the entire house a "salt box" profile. Substantial elements of this wing survive. In addition, the first storey section of the original exterior west wall of the main block was relocated several feet further to the west at the expense of the kitchen wing, to increase the size of the back parlor. To "square off" the enlarged room, a small one-storey addition was constructed at the northwest corner of the room where the original main block was wider than the kitchen wing. A conforming six-over-six window, since removed, was inserted in the extended north wall. The aforementioned interior alteration can be established as a part of William H. Smith's 1856 modification, as a mid-19th century horizontally sheathed dado survived under later sheathing in the east wall of the present kitchen. In addition William Smith added a verandah which extended across the east front of the house. This was covered by a shallow hipped roof, supported by graceful piers, the framing of which formed Pointed Gothic-arched panels filled by lattice. A photograph taken prior to 1870 shows the house in this form. A somewhat later photograph, probably circa 1890, shows this Gothic verandah in precise detail. It is assumed that these alterations were accomplished in 1856 or very shortly thereafter.

As mentioned earlier, the present central section of the barn seems to antedate the house. It is considered that Captain James Smith, a tailor, would not have required a larger barn and that the present east section was added either by William H. Smith, ca. 1856, or by Charles H. Baxter, also a blacksmith, between 1845-1856. An example of Baxter's work, an elaborate wrought gate latch, survives across the road at the entrance to the O.W. Valentine house (105 Main Street) and bears his stamped mark.

Late in the 19th century or possibly early in the 20th, after William C. Smith bought the house from his father's estate in 1896, the present two-storey gable-ended kitchen wing was constructed. This included a chimney for a kitchen range near its southwest corner. This wing is not entirely a new structure, but is really an enlargement and expansion of the mid-19th century wing.

Simultaneously with the enlargement of the kitchen wing, the hipped roof, lattice-pierced

verandah was replaced by a shed-roof, shingle-railed, glass-enclosed porch. At the same time, some of the discarded latticed piers were utilized in the construction of a small shed-roofed porch off the west kitchen entrance. This porch was later enclosed with shingles to provide space for a small utility room.

EXTERIOR: The exterior detail is Federal in character and simple in style, for the most part, and includes a plain water table, delicately beaded edge corner boards and six-over-six windows. The latter originally were flanked by two-panelled shutters utilizing fine Tuscan mouldings. On the second storey, these were replaced by louvered shutters as previously mentioned. Most of the clapboards have survived. These have an exposure of seven inches on the east and approximately nine inches on the other faces. Many clapboards are lightly chamfered along the lower edge and, presumably, are original to the house. The simple sawn curvilinear brackets with acorn drops were added when the roof was extended circa 1856 and may be seen in the 1870 photograph.

The original entrance was approached directly from the street and it was not until the enclosed porch was built that the steps were placed at the north end. The front doorway is strongly Federal in style and is the most important survival of its type in Roslyn. It includes sidelights and a transom window enclosed in delicately moulded major and minor surrounds marked by corner blocks at their intersections. The major pilasters are more richly moulded than the minor. The reveal panel mouldings match those of the major pilasters. The four-light transom window is untrimmed, but the five-light sidelights have delicately shaped and moulded wooden muntins decorated with lead ornaments in the shape of acanthus leaves. The raised panels beneath the sidelights are framed with conforming Federal-type mouldings. The door is composed of five horizontal raised panels surrounded by vigorous Tuscan mouldings on its exterior surface. It retains its original large labelled Carpenter's box-lock and its original rectangular cast iron knocker. The artificial oak graining probably dates from the late 19th century. The original mahogany graining survives beneath the knocker. The entire doorway represents a definite retention of the archaic Federal style at a time when pure Greek Revival mouldings were beginning to come into use. Five-panel doors are unusual and appear in only two other local houses, the Samuel Ely house, ca. 1835 (110 Main St.), almost immediately next door and the early (south) section of the Henry W. Eastman house, ca. 1830, which is almost opposite at 75 Main Street. All three may have been built by the same carpenter. All three are significantly more retarded stylistically than, for example, the very Greek O. W. Valentine house, ca. 1835-40, which stands opposite at 105 Main Street and was almost certainly built by Thomas Wood.

The late 19th century two-storey gable-ended wing includes a substantial portion of the remainder of the smaller mid-century shed roof wing. One of the corner boards of the latter survives in the south facade.

The bracketed 3-sided bay window in the south facade dates from about 1880 and is panelled beneath single-glazed, double-hung windows.

BARN: The center section of the three part barn is the earliest and, as mentioned above, appears to be earlier than the house. The second, or east section, probably dates from William H. Smith's mid-19th century alteration. Both are similar in their clapboarded construction, although the roof slope of the east section is eccentric and, as the result, the floor of its loft is higher than that of the center section. The west wing is the newest and dates from about 1880 when the bay window was built. It differs from the two earlier sections in that it is sheathed with vertical siding rather than clapboards and is a full two storeys in height to accommodate a pigeon loft. Most of the early ladder to this loft survives. Unlike the two earlier sections, the west section was built upon a brick retaining wall on two sides.

INTERIOR: The ground floor of the main block is entirely Federal. The principal moulding

is definitely Federal in character and similar examples have been found in the William M. Valentine house, ca. 1800, the "Miller's House", ca. 1800, and in the early 19th century wing of the Van Nostrand-Starkins house. The panelling under the stairs and all the door and window surrounds utilize the same mouldings. The understair panelling differs from that in other local houses in being divided into two sections at chair-rail height. None of the windows are panelled beneath the sills. Stepped baseboards appear in the stair hall and the front parlor. These utilize a larger version of the Federal panel mouldings. All the original first storey doors include five horizontal panels which are trimmed with the same Federal moulding described above. In the case of the front door, the exterior face of which is trimmed with Tuscan mouldings as mentioned above, the mouldings of the two surfaces appear to have been made a generation apart. This use of mouldings suggests strongly that in small villages the characteristics of declining and arising styles were not always well understood. This observation will be confirmed many times in connection with the James and William Smith house. The Carpenter lock on the front door has been mentioned. Most of the interior doors retain their box locks of American manufacture as well as their associated hardware. The Carpenter-type lock in the front parlor was added during the recent restoration and is of American manufacture.

The ground floor of the main block retains its ten inch pine flooring except in the back parlor. The stepped baseboards in the stair hall and front parlor have been described. The stairrail is cherry wood and the rail itself circular in cross-section. The mahogany balusters are square in cross section and are placed diagonally on the treads. The simple cherry newel also is square in cross section but vase-shaped vertically. The button in the newel-cap conceals the iron bolt which anchors the newel. Interestingly there are no curved stairrail segments and all the bends in the rail are simple mitred joints. There is no cornice in the hallway. The flat surround at the bottom of the stair fascia is moulded in the manner of the door surrounds in place of the simple bead which usually is encountered. The fascia itself is panelled and moulded in the Federal manner already described. This rich stairwell opening contrasts strongly with the primitive stairrail joinery.

The front parlor baseboards are identical with those found in the hall and like it, retains its original flooring. The front parlor mantel is something of a mystery and was extensively retrimmed as the result of a fire. The Tuscan moulding around the opening is the original as is the Federal moulded horizontal panel above it and the strips of vertically placed reeds at each side. The "triple reed" shelf moulding was restored in 1973 from cross-section patterns in the original paint. The Doric columns and the concave-converse panel were duplicated from the mantel in the 1827 dining room of the Wilson Williams house (see Tour Guide 1967-68). The firebox is the original and includes converging cheeks with a slightly concave forward slanting back, all covered with a plaster wash. Two examples of early wallpaper survived in the chimney embrasure. The earliest, ca. 1830, is original to the house and was covered by mid-19th century wallpaper which presumably was installed by William H. Smith in 1856.

The rear parlor as already noted was originally several feet narrower in its east-west dimension. The location of the original west exterior wall is indicated by the large beam which separates the two ceiling levels. This exterior wall originally was replaced by a large 4" x 12" beam for which the present somewhat smaller steel "I" beam was substituted during the current restoration (1972-73). Until the recent restoration the entrance hall extended across the back parlor, probably to a rear door. The bay window, then in the rear hall, provided additional space in a small chamber. This wall was removed to permit levelling of the framing and has not been replaced. The back parlor mantel is Federal in style and original to its present location. It never surrounded a fireplace, but was intended to be used with a Franklin stove which utilized the front parlor flue. There was no hearth and the stove stood upon bare flooring on a sheet of tin.

The back parlor baseboards are simple and capped only with a bead moulding. A simple chair rail, with Federal mouldings, surrounds the room and forms all the windowsills. Originally there was a six-over-six window in the northwest corner which was added when the back parlor was extended. This window was inserted in the south wall during the current restoration. All the back

parlor flooring was replaced at the same time. The original floor included a trap door which opened to the root cellar ladder.

The upper hall has stepped moulded baseboards two inches shallower than those seen below. All the second storey flooring has survived. The door at the rear of the upper hall is original and includes five horizontal panels. All other second and third storey doors are of board-and-batten construction as they are not visible from the ground floor hall. Most second floor door and window surrounds utilize Tuscan mouldings and incised panelled window sills in the Greek Revival manner. These are contemporary with the original house and conform with the exterior front door mouldings.

The front chamber firebox is similar to that in the parlor below and like it has always had a brick hearth. The mantel is late Federal and utilizes delicate Tuscan mouldings similar to those employed in the shutter panels. Early wallpaper survived in the chimney embrasure of this room also and in this case it dated from ca. 1875.

The rear chamber is a small room which retains its mantel. The latter is similar to that in the front chamber but less richly trimmed. As in the case of the back parlor below, this mantel was intended to surround a Franklin stove which opened to the front chamber fireplace flue. In this room, also, the stove stood upon the bare floor boards and not upon a hearth. The rear chamber includes its original row of storage cupboards and closets, all having Tuscan-moulded door surrounds. All retain their original hardware as does the chamber door itself and all are lined with delicately beaded horizontally placed white pine boards. The closet has a row of early cut nails for use as clothes hangers. The rear chamber retains its flooring and has simple beaded baseboards as found in the back parlor below. The window surround matches the others on this floor but does not include an incised, panelled windowsill.

Most local secondary bedchambers of this period were unheated. The presence of a stove and cupboards as well as an excellent north light suggests it may have been intended to serve as the workroom of James Smith, a tailor.

At the end of the upper stairhall beyond the five-panelled door is a very small rear hall, the north wall of which is sheathed with horizontally placed beaded panelling which actually represents the back wall of the rear chamber cupboards. A row of early clothes hooks survives in this wall.

There is a steep stairway to the garret which crosses in front of a single six-over-six window faced with Tuscan mouldings. The stairrail is terminated by a simple flat tapering newel and a plain stairrail without balusters.

The attic is divided into a hall and two small chambers all of which originally were plastered and intended to be used as bedrooms. The north chamber is the largest and includes the chimney. Both chambers retain horizontal battens near the windows with hooks for hanging clothes. Both chambers retain their board-and-batten doors and original Norfolk latches, of the style of about 1830. The door and window surrounds all are simple boarding as are the baseboards. The original flooring has survived. During the current restoration a doorway was cut from the attic hallway into the attic of the kitchen wing to provide access to a large storage area. The shingle roof of the original house may be seen by entering this area.

At the end of the second storey back stair hall there is a four-panel ogee moulded door which opens to the stairway of the kitchen wing. Originally this space was a large hall chamber with a closed-tread stairway leading down to the kitchen. During the current restoration the bedroom portion of this space was walled off and divided into two bathrooms. This required the insertion of a

new six-over-six window in the south wall. During the stripping necessary for this alteration it was observed that the studs of the original west wall of the main block retained the early nail holes of the original clapboards. This observation established that the mid-19th century shed roof wing could not have been original to the house. In addition, the original northeast corner post of the shed roof wing also was exposed and had been added to, and was not a part of, the original framing. This feature also confirms that the shed roof wing was a later addition, probably by William H. Smith in 1856. The late 19th century north and south roof plates of this wing survive and were exposed.

The wall at the rear of this hallway represents the west end of the shed roof wing. The plainly trimmed bedroom beyond was created when the gable-ended wing of the late 19th century was built.

The stairway descends from the upper hall of the kitchen wing to the kitchen through a four-panel ogee moulded door like all the doors in the kitchen wing. The kitchen itself retains its original appearance. The stair wall is wainscotted as is the dado which surrounds the remainder of the room. The kitchen flooring was replaced during the recent restoration. The three-section, ogee moulded cupboard is original to the house and may date back to the shed-roof kitchen wing of 1856. The original four-panel ogee moulded (later glazed) door which originally led to the back porch survives. This porch itself was enclosed many years ago to serve as a utility room.

RESTORATION: The aim of the recent project (1972-73) was to restore the appearance of the main block of the house to the way it looked about 1856, at the time William Smith bought it and added his lattice-columned verandah. The project started during the spring of 1972 with Guy Ladd Frost, AIA, as the architect and Adam V. Brandt as the carpenter. On this basis, the bracketed extended eaves added at the same time were retained. Consideration was given to the restoration of the original house circa 1835 with its small stoop and cropped eaves. The more conservative course was chosen, because it would damage the fabric of the existing house only minimally; would once again expose to view the superb Federal doorway; and would retain the mid-19th century overhanging eaves with the protection to the early siding they provide.

The kitchen wing, however, was another matter. At the beginning of the restoration planning it was felt that late in the 19th century the present kitchen wing was standing concurrently with the lattice-columned verandah. This opinion is now open to question. However, the present kitchen wing has been standing for approximately three-fourths of a century and has a quality of its own. In addition, while it includes much of the mid-19th century shed roof wing, it would not have been possible to restore the latter without a great deal of demolition and guess work. In addition, the existing kitchen wing provides badly needed space and it was decided to retain it.

Other than the above the restoration was limited to the replacement of deteriorated fabric. The rubble foundation was in very poor repair and had caused the house to settle badly, to the extent that the front and back parlor floors resembled inverted "U's". The rotted sills and main floor joists were repaired and the house was jacked up to level. During this procedure an English penny, dated 1808, was found atop the north sill. Apparently it had been placed there by the carpenter who built the house. Once the house had been made level, the rubble foundation was removed and a concrete foundation excavated and poured below grade and the rubble foundation then replaced above it. As the result of sag and rot the back parlor and kitchen floors had deteriorated badly and were replaced. Salvagable early flooring was saved for patching elsewhere. The badly deteriorated central chimney, which no longer extended through the roof, was rebuilt and provided sufficient flue space to make three of the four original fireplaces operable. As mentioned above, the large four by twelve beam which marked the location of the original west exterior wall was removed and replaced with a smaller steel girder. The side wall of the original back hall was removed during the jacking arrangement and was not replaced simply because the hall had been so

much altered and the space so much improved by its absence.

Other than the above little was done except refurbishing. A few later doors were replaced and two later closets, in the front parlor and front bedchamber, removed. An entry was cut from the attic of the main block to the attic of the wing. Central heating and complete plumbing were installed in the house for the first time and two bathrooms were constructed on the second floor of the kitchen wing.

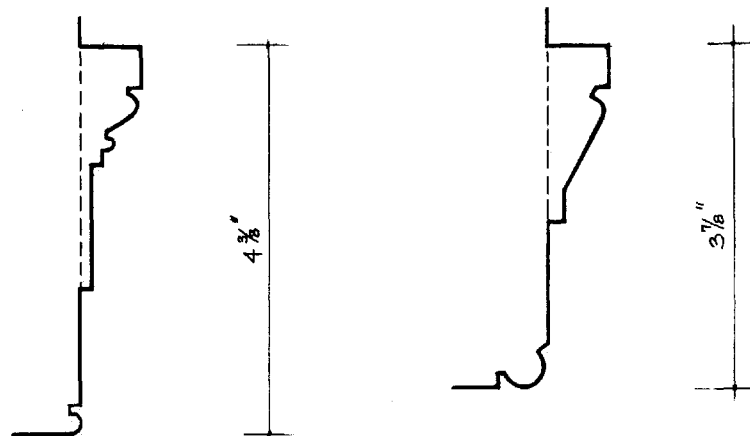
The barn, most of which never had a foundation of any sort, similarly was re-silled, jacked up and a foundation, in this instance concrete, provided. Rotted clapboards and framing were replaced and the roof scheduled to be reshingled. The sheathing of the interior wall separating the center and east sections of the barn was removed to permit jacking and as a source of early lumber for rebuilding the doors. This sheathing is scheduled for replacement. The doors of the east barn section had been extensively altered during the early 20th century to permit its use as a garage. These were restored to their original appearance but no longer can be opened. A modern overhead garage door was inserted into the east wall of the east section to limit the extent of the driveway paving. The stairway to the west loft was restored to its original length and a new stairway installed in the center section.

The barn apparently had never been painted and, at the time of writing, a solution for this problem has not been formulated. Possibly all the sheathing will be dressed with wood preservative and the new clapboards stained to match the old.

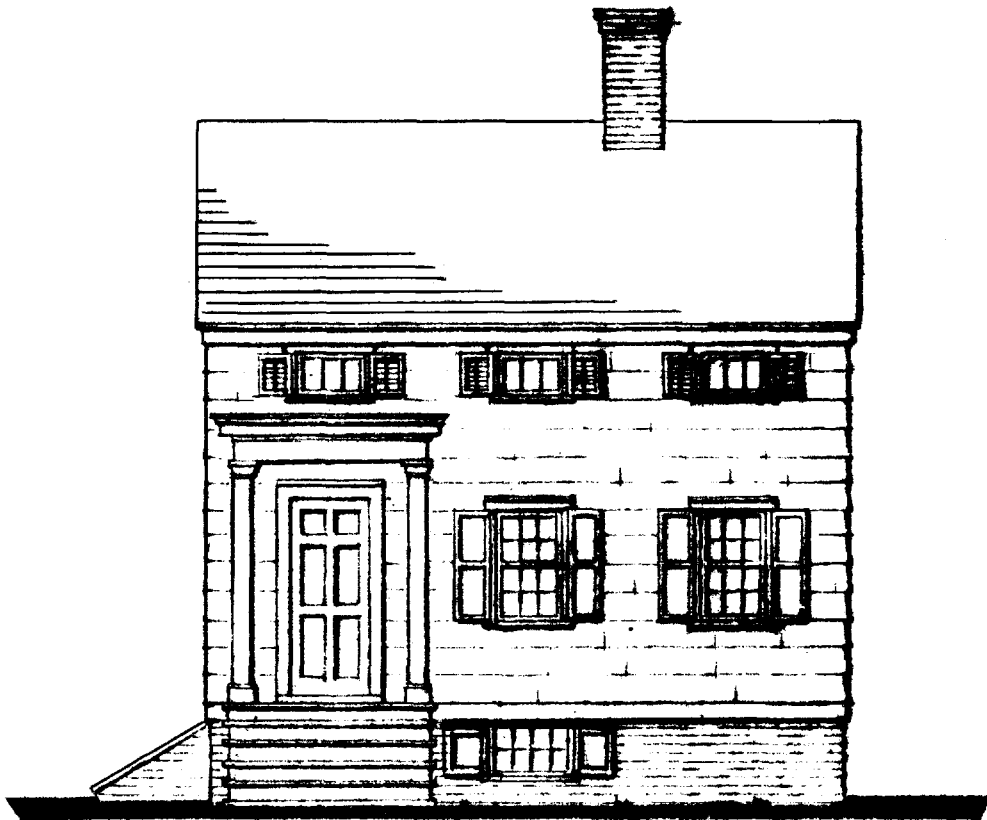
Most of the barn hardware has survived. Missing or later hinges were replaced with reproductions carefully made to match the surviving hardware on each pair of doors. They provide an interesting demonstration of changing styles in blacksmithing during the 19th century.

During the restoration of the house and barn a number of artifacts were found. The 1808 English penny has already been mentioned. A mid-19th century iron padlock in working condition and a large fragment of a wheel-cut wine glass made in Pittsburgh or Wheeling, ca. 1830, were excavated in the barn. Perhaps the most interesting item was a pair of early 19th century silver spectacle frames with extendable bows which almost certainly belonged to Capt. James Smith.

During the restoration the major rubble retaining wall, to the south and west of the house, was taken down and rebuilt several feet further from the house. It is felt that by so doing, drainage will be improved and future rot hazard eliminated.



First floor Federal door surround – Second floor Greek revival door surround
JAMES & WILLIAM SMITH HOUSE



EPENETUS OAKLEY HOUSE, 1835
East elevation

EPENETUS OAKLEY HOUSE
(Oakley - Field - Bogart House)
76 Main Street, Roslyn, New York
(Residence of Mr. and Mrs. Todd Fischer)

At the General Meeting of the Town of North Hempstead in April, 1679, a "hundred akers" of land on the west side of the harbor was granted to Thomas Willis, in whose family it descended for some time. In 1743, John Pine established a farm on the Willis tract, building the house north of the head of Main Street which remains as the Washington Manor Restaurant. A later occupant of the house and property was Hendrick Onderdonk, who, according to Francis Skillman, owned all of the land on the west side of Main Street as far south as the south boundary of No. 110. It was not until the 1830's that this segment of the Willis tract, then owned by John Willis, one of the operators of the Grist Mill, was improved and developed. Willis straightened and widened Main Street from its northern end to at least the south line of No. 110, then known as "cider mill hollow", and, in 1835 began to sell building lots carved from his hillside property, conveying the land upon which No. 76 and No. 72 now stand to Epenetus Oakley, a wheelwright, who built the original section of the house now No. 76. (Queens County, Liber T.T. of Deeds, p. 274, 1 May 1835). On the same day in May, Willis transferred at least two other Main Street building lots, with a third following in the next year.

Dr. Furman Field, a local physician, purchased the house and lot in 1855 from Henry W. Eastman, (Queens Co. Liber 131 of Deeds, p. 346) who lived across the street at No. 75. It is not known when Eastman acquired the place, or how long he held it. Furman Field's family occupied the house for nearly thirty years, although Dr. Field himself had to be admitted to the Utica Insane Asylum in 1877, "financial reverses" said to have been responsible for his troubles. Field died before the end of 1878.

In August of 1882, Mrs. Field was making repairs to the house (Roslyn News, 8 August 1882), and in 1884 she sold it to Daniel Bogart, who had operated a general store in the village and had been instrumental in founding the Roslyn Savings Bank. Bogart was also involved in the early stages of planning for the establishment of the Roslyn Presbyterian Church, acting as first Clerk of the Presbyterian Association from September 1850. In February 1884 Bogart contracted with Stephen Speedling, then the foremost carpenter-builder in Roslyn, to make an addition onto the south side of the house. Early in April the Roslyn News commented that "the carpenters have quite transformed the residence...the improvement is noticeable".. It is likely that Bogart intended the new wing to be an apartment for himself, enabling him to rent the remainder of the house to a tenant, being 64 years old at the time he purchased the building from Mrs. Field. The wing probably was not quite finished in April, as two more items appeared about its improvement: on June 28 "Mr. Daniel Bogart's new house begins to wear a new finished look", and on July 5, "Mr. Daniel Bogart has moved out of the old house into the new". (A private survey made for Bogart, dated 5 June, 1884 shows the dimensions of the south wing). At about the same time, in 1884, John McPherson, a butcher, moved into 76 Main Street as a tenant.

Daniel Bogart died in 1896, and in August 1899 Oscar Seaman, proprietor of the Roslyn Hotel, purchased the house and property from Bogart's heirs. In December, 1899, Seaman sold the southerly portion of the property, containing the dwelling house, to Walter F. Weeks reserving the northern portion of the lot containing the barn, for his own use. (Unregistered handwritten agreement, Donaldson Collection of Local History, Bryant Library).

Walter Weeks took title to the house on January 10, 1900 (Nassau Co., Liber 8 of Deeds, p. 47). and on January 14 Stephen Speedling and his apprentices began working on it once again, continuing the job in several periods until mid-June, when Speedling marked its completion in his journal. During this same period, Speedling's journal indicates that work was being done for Oscar Seaman, probably on the house he was building on the reserved lot north of the one sold to Weeks (No. 72).

On the fourth of February, 1900, Walter Weeks was married to Susey, Stephen Speedling's daughter, and the couple lived in the house at 76 Main Street for the rest of their lives, (1950). For the two decades following the end of the Weeks' ownership, the house was owned successively by the Juliskis and the Brugnons. In April, 1972, it was acquired by Mr. and Mrs. Todd Fischer, the present owners.

EXTERIOR: The Epenetus Oakley house is a 1-1/2 storey gable-ended, side-hall structure, three bays wide by two bays deep, with its roof ridge parallel to the road. The house has a rubble foundation to the grade, with brick laid in common bond from the grade to the sills. Along the principal (east) front this brick foundation wall is almost three feet in height and, if originally exposed as seems likely, is suggestive of the high podium characteristic of Greek Revival houses even though the exterior of this one is not strongly classical in flavor. The rubble walled root cellar is continuous only at the south and east exterior foundation walls and includes an early wooden food storage closet. The exterior rubble-walled cellar entry and the base of the central chimney both remain in their original location; the entry in the south foundation wall and the chimney base atop the west root cellar wall. Both stairway and chimney have been extensively rebuilt.

The main block of the house retains its original shingles, having ten inch exposures on all exterior walls except the west. The latter originally was clapboarded, the bead-edged clapboards having nine inch exposures. These may still be seen along the northern end of the west wall which is not concealed behind the wing. Use of bead-edged clapboards usually is considered to have died out very early in the 19th century and these probably were used in the least important facade because they were inexpensive at the time the house was built. It can be conjectured that originally a verandah extended across the west front of the house. Use of different sheathing under early porch roofs was commonly practiced in the early 19th century as in the case of the 1827 addition to the Wilson Williams House (150 Main Street). However, in this instance the grade is so high in relation to the sills it is unlikely there ever was a verandah in this location. The west wall clapboards are separated from the shingled north wall by the original six inch wide plain cornerboard. Presumably the junction with the south facade, now concealed behind a later wing, was delineated in the same way. The two remaining corners, i.e. the north and south-east, do not have cornerboards as might be expected in a shingled house. The entire foundation is capped by a plain water table, the outer face of which is flush with the lowest course of shingles. It has long been assumed that the Epenetus Oakley House originally was clapboarded and shingled later and this conjecture is supported by the surviving clapboarding of the west facade; by the fact that the water table does not project beyond the shingling; and because it has always been assumed that the frieze in which the "eyebrow" windows are inserted had been shingled over. Notwithstanding these very valid observations, the north and south gable-field structures can be readily examined in the attic and while shingles and shingle lathe are easily perceptible there is no evidence whatever of surviving clapboards. As usual in Roslyn houses of this period the attic framing does not include a ridge-timber although the roof structure is strengthened by the presence of three or four purlins (roof shingle lath) nailed side by side on each slope of the ridge.

Most of the windows of the original house are the usual six-over-six with plain surrounds and capped by plain drip boards. Originally they were flanked by two-panel shutters, trimmed with fine Tuscan mouldings, of which only two pairs have survived. The cellar window in the east facade utilizes eight-light glazing, which is not uncommon in local masonry-surrounded window openings (O.W. Valentine House, 105 Main Street and Methodist Parsonage, 180 Main Street). For the usual symmetrical effect one would expect two windows in the east foundation wall but the root cellar does not extend sufficiently far to the north to permit this. However, this window (34") is wider than the first floor window above it (30") to give it a greater degree of prominence. In any case this single cellar window probably was flanked by panelled shutters before the present verandah was built. The three-light clerestory ("eyebrow") windows in the east facade are set in the shingled wall and, as previously mentioned, have never been delineated by a formal frieze. These "eyebrow"

windows, incidentally, raise upward into pockets and do not slide sideways as they do in slightly later houses. The two-over-two dormer windows above the clerestory windows are later and probably date from 1884 when the present two-storey south wing was built and the main block eaves extended and bracketed. Presumably the east verandah with its turned posts, chalet rail, and shaped brackets was constructed at the same time and replaced a smaller porch. Possibly the three-sided, shingled bay window in the north wall of the house was installed at the same time. The trim of the present front doorway is very simple but differs from the plain exterior window surrounds in being trimmed with the fine Tuscan moulding used frequently in the interior of the house. It includes neither transom window nor sidelights. The door, however, is later and dates from the late 19th century.

The present two-storey, two-bay square, gable-ended wing at the south end of the house was built in 1884 by Stephen Speedling for Daniel Bogart. It has no cellar but rests upon a brick foundation which is not protected by a watertable. However, since the shingled walls, having six inch exposures, project substantially beyond the foundation face, adequate drip protection is provided. The present wing replaces (possibly incorporating some elements of) an earlier one-storey kitchen wing which stood upon the same site. This early wing is indicated on the Beers-Comstock Map (1873). The present wing has six-over-six windows matching those in the main block, extended eaves with simple curvilinear sawn brackets, and a matching front door which matches the door at the front entrance, opening to its own utility porch. As mentioned above most of these architectural details were applied to the main block in 1884 when the wing was constructed. In a further effort to achieve harmony with the main block the east slopes of the main and wing roofs are continuous although the wing ridge is slightly lower.

There is a small addition at the south end of the wing which has a very flat gable-ended roof and a brick foundation. It is understood that an original rubble foundation here was later replaced by the brick foundation wall. It probably dates from Stephen Speedling's early 20th century project. There are two additional pent-roof wings along the west faces of the wing and the main block. Both of these are built upon concrete foundations and date from later in the present century. There is a large gable-ended dormer window built into the west roof slope of the main block which continues the original west facade upward to full two-storey height. This is neatly constructed, sheathed with shingles having six inch exposures, and trimmed with cornerboards. It probably dates from Stephen Speedling's 20th century alteration for Walter Weeks.

BARN: It has been previously mentioned that the present barn is not the original which was sold at the time the Oscar Seaman house next door (72 Main Street) was built in 1901. The present two-section barn probably dates from that year and is sheathed with vertical board siding which never utilized battens and which resembles the last (west) section of the barn of the James and William Smith house (106 Main Street), which probably was built a few years earlier. The steep gable-ended roof has its ridge placed at right angles to the road. Each of the two barn sections is entered through large, paired, sliding doors. The east pair has been rebuilt but retains its original hardware. The west pair of doors may be original.

INTERIOR: The house retains its nine to ten inch pine flooring throughout the interior of all the early part of the house, much of which was stripped of later flooring and restored by the current owners. As in the case of most Roslyn houses of the second quarter of the 19th century the interior is stylistically most ambitious in the vicinity of the entrance and the architectural details become increasingly simplified as one proceeds further within. The doorway to the parlor from the hall has a stepped surround trimmed with fine Tuscan mouldings even though the front door surround is not stepped. The hall window surround is stepped and moulded, but none of the windows are panelled beneath the sills. The doorway to the dining room from the hall is similarly moulded with the fine Tuscan mouldings which seem to be universal throughout the house, but, unlike the parlor doorway, it is not stepped. Both parlor and dining room doorways include 2-1/2 panel doors whose mouldings

match those of their surrounds. As mentioned above, the original front door is missing but its late 19th century replacement retains the original Carpenter lock imported from England which bears the excise stamp of William IV (1830-1837), as does the door which enters the parlor. The entrance hall baseboards are stepped and capped with a very simple cyma moulding as are the parlor baseboards.

The stairway is panelled beneath and the panels trimmed with the same characteristic fine Tuscan mouldings. Unusually, the same moulding is used beneath the stair-treads in place of a conventional cove moulding.

The mahogany newel post is the same turned late Sheraton type usually employed in Roslyn during the second quarter of the 19th century but has a slender and more refined character than most of the others. The mahogany stair railing is circular in cross section and the balusters are simple tapering mahogany rods. At the rear of the hall and traversing it from north to south, there is an exposed ceiling beam beaded at both lower corners. This is a structural member which continues the bearing wall between the living room and parlor and supports the east-west oriented second storey floor joists.

The beaded cellar entry is located under the stairway and has a simple board-and-batten door. The doorway to the 1884 wing is trimmed with the same fine Tuscan mouldings found elsewhere and probably is the doorway to the original single storey kitchen wing which was indicated on the Beers-Comstock Atlas. The door to the later wing is a two-panel board-and-batten door, in the Dutch manner, trimmed with the same fine Tuscan mouldings and bears the marks of early strap hinges. An identical door survives in the 1884 wing to provide access to the present kitchen, part of which is in the original house and part of which dates from the 20th century. Because of their heavy construction and utilization of strap hinges these doors may represent the exterior doors of the original kitchen wing. An identical two-panel board-and-batten door was recently exposed in the west end of the lower hall and provided access to a small room which was the kitchen or larder of the original house. A similar two-panel board-and-batten door survives in the late 18th century wing of the Van Nostrand-Starkins house (221 Main Street) and similar but no longer surviving doors were found in the demolished "Miller's House" (circa 1800) on Old Northern Boulevard.

The parlor door and window surrounds are not stepped, but otherwise recapitulate those in the entrance hall as do the parlor baseboards, although the parlor window mouldings are later copies. The late Federal mantel is entirely appropriate and was copied recently from the rear parlor mantel of the James and William Smith house to replace a no longer existing mantel which was discarded when the fireplace was bricked up early in the 20th century. Unfortunate chimney repairs made at that time, or subsequently, reduced the flue size and necessitated reduction of the firebox opening when the fireplace recently was made operable. Originally there was a small parlor stove or Franklin stove in the dining room which also functioned through this flue.

The double doorway between the parlor and dining room has the same surround as that entering the dining room from the hall and, like it, is not stepped. The doorstop beads of this double doorway are much coarser than those found elsewhere in the house but the doorway is structurally correct and in period with the house. The dining room chair-rail is a later insertion. The dining room baseboards are not stepped. The three-sided angular bay window at the north end of the dining room dates from the late 19th century and is lined with the narrow wainscoting of that era. The central six-over-six window is the original from this site reused in the bay window.

The ground floor of the 1884 wing is, as already mentioned, on the site of the earlier one-storey kitchen wing. The chimney which survives in the present room may include elements of the early kitchen chimney. The six-over-six windows appear to be earlier than the present wing and possibly were taken from the original wing. The single storey profile of the early kitchen wing is established by the outline of a window, now filled in, on the stairwall at the second storey level.

Originally the upper stair hall utilized the same floor plan as the lower and the rail surrounded the stairwell. The hall has been shortened at its east end and a portion of the stairrail surrounding the stairwell removed to enlarge the dimensions of the present southeast chamber. This alteration, to accommodate the needs of the growing family of the previous owner, was accomplished only a year or two before the present owners bought the house. The removed section of stairrail and associated balusters have been reused in the Jacob Kirby Cottage (221 A Main Street). The low first floor ceiling height has made possible a shorter stairway, which provides additional space on the floor above.

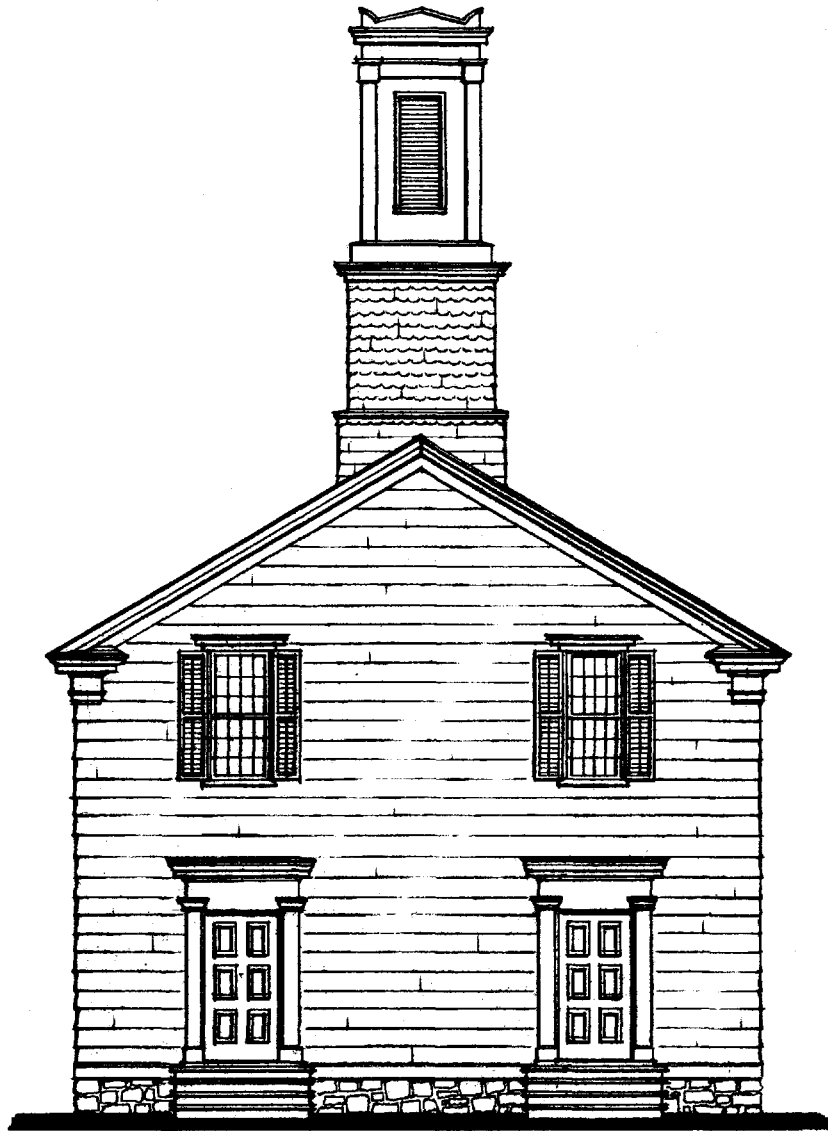
Like the lower floor, the second storey retains its original flooring and baseboards which, in this case, are simple wood skirtings having standard inverted Tuscan moulded caps. Unusually, there is a collateral north-south hallway. This hall includes a curved west wall designed for convenience in a narrow passage. A similar wall survives in the Warren Wilkey House (190 Main Street) kitchen.

There are four small chambers in the main block, all having sloping ceilings and all of which retain their simple board-and-batten doors with fine 1/8 inch beaded edges and their original Norfolk latches and simple untrimmed surrounds. The southwest chamber is now used as a bath and storeroom. The doorway to the southeast chamber was relocated when the hall was reduced in size as already mentioned. The "eyebrow" windows survive in the two east chambers. The dormer windows above them date from the 1884 alteration. The "eyebrow" windows are decorated with simple horizontal panels below, and, as previously mentioned, open by sliding upward. The northeast and northwest chambers retain a group of original back-to-back closets, two in the northwest and one in the northeast chambers. These have delicately beaded board-and-batten doors, the small brass knobs of which appear to be original. The closets are lined with the same beaded edge, vertical boarding as are the similar second storey closets in the James and William Smith house. The rear wall boarding is, of course, common to the closets in both chambers. The ogee-moulded trim extending above the closets in the northwest chamber probably was applied later in the 19th century when the sloping ceiling of this room was raised by the insertion of the large dormer window. The original low point of the ceiling height can be identified by the survival of the roof plate which projects into the room.

The master bedroom at the extreme south end of the house occupies the upper storey of the 1884 wing.

EPILOGUE: The present owners bought the house late in April 1972. At that time the house was sound structurally but had been much altered, as in the case of the modified chimney and reduced stairrail already mentioned. Some of the changes, as the 1884 verandah and wing, represent the normal domestic evolution of the house and should be retained. Some of the others, as mentioned above, should not have taken place but would be so difficult to correct that efforts to do so would be unfeasible. Based on this very sound philosophy, the present owners are attempting to correct as many of the undesirable alterations as possible and, at the same time, are endeavoring to achieve as visually pleasant and harmonious domestic fabric as possible. On this basis they have painted the exterior of the house and have replaced the missing parlor mantel with an architecturally appropriate one which was carefully scaled to conform to the diminished fireplace opening which had been reduced to achieve an adequate draft. They also have removed all the later hardwood flooring to expose the early pine flooring beneath. In addition they have removed the lath and plaster at the west end of the early hall to expose early sheathing and an original board-and-batten door. They have installed a new ceiling and new walls, restoring the smooth plaster finish appropriate to the original house. In addition to the foregoing, the new owners have enriched the house with an imposing group of early furniture and decorative objects with the very gratifying result that it is now, for the first time in many years, a significant asset in the Roslyn historic community.





Original PRESBYTERIAN CHURCH, 1851
West elevation

ROSLYN PRESBYTERIAN CHURCH
The Original Roslyn Presbyterian Church
35 East Broadway, Roslyn, New York
Residence of Mr. and Mrs. Richard D. Ponemon

HISTORICAL BACKGROUND: There was no Presbyterian congregation in Roslyn until 1849, when at the instigation of Mrs. James W. Losee, steps were taken to form one. On October 26, 1849, the Reverend Franklin Merrill, who was in charge of a Presbyterian church in a town about ten miles distant, gave the first sermon at the Locust Hill Academy, (110 Main Street), lent for the purpose by Henry W. Eastman, who was then conducting a school there. Reverend Graves, the Congregational minister from Hempstead, shared the ministerial responsibilities until 1850, when Merrill became the sole pastor.

There was no formal organization until January 24, 1850 when, at a Thursday evening service, the gathering formed itself into the Roslyn Presbyterian Association, and elected its first trustees: James Losee, Stephen A. Ketcham, James W. Smith (James & William Smith House, 106 Main Street, Tour Guide 1973-74), Joseph J. Hegeman and Franklin Merrill. On August 2, 1850, Daniel Bogart, who later owned the Epenetus Oakley House (Oakley-Field-Bogart, No. 76 Main Street, Tour Guide 1973-74), was appointed Clerk of the Association (Roslyn Plain Dealer, 9 August 1850).

The small Association continued to meet at the Academy and elsewhere, but plans for building their own church were already being formulated. Subscriptions were taken up for the purpose of building, but they were resolved not to begin actual procedures until \$1000 had been collected. The mark was reached in July of 1850. (Manuscript Records, Roslyn Presbyterian Church. Made available by the Rev. Stark Jones, Pastor).

On August 2, a committee consisting of Daniel Hegeman, James Losee and Franklin Merrill was appointed to consider the building of the church (Roslyn Plain Dealer, 9 August 1850). They worked quickly, and eight days later submitted their report to the Association. They recommended a structure 34 feet in width and 40 feet long, 18 feet from the sills to the top of the outer walls. The cost of framing and enclosing the building, installing the doors and window sash, laying the floors and painting, was estimated between \$950 and \$1000. (Report of the Building Committee, 10 August 1850).

About this time, during the summer of 1850, a serious disagreement arose within the Association over the specifics of building operations. One side was reflected in a letter to the editor of the Roslyn Plain Dealer, printed on August 30th, in which the writer, who signed himself "One of the Contributors", expressed a decided wish to have the specifications advertised in village, county and New York City newspapers, and to invite prospective architects or contractors to make proposals for carrying out the construction. "I take it for granted, he wrote, that the usual and, I might say, almost invariable mode of erecting public buildings - whether they are for religious or civil purposes - will certainly not be departed from in this case..."

The church records themselves offer some explanation of the problem, which is recorded as the "disaffection" of several of the first families involved with the church organization during the summer of 1850. Apparently the trustees had refused to accede to the ultimatum of "one domineering rich man" (unidentified) who wanted to award the building contract to a professional architect who would design and supervise the project, providing the materials and the craftsmen himself. The others thought that it would be wiser (especially economically) to employ "a trustworthy carpenter" (possibly Thomas Wood (Wilson Williams House, 150 Main St., Tour Guides 1967/68), who is known to have built the Methodist parsonage, 180 Main Street, in 1843, and to whom a number of Roslyn buildings of this period have been attributed on stylistic grounds). The carpenter would work by the

day, with the aid of volunteer labor by the members of the Association, neighbors and friends. According to this method, materials would be provided by the Association.

Because of the firmness of the trustees on the issue, the protester, along with several of his family, withdrew from the Association, thereby creating still another difficulty. One of the members of his family had promised to donate the land for the church building "which later had to be bought and graded for two hundred dollars". (Manuscript Records, Roslyn Presbyterian Church). The church was located on a sixty by one hundred foot lot of land on the west side of East Broadway, purchased from John R. Schenck. (The transfer of land, though obviously settled long before, was recorded 17 October 1853. Referred to in Queens County Liber 113 of Deeds, pg. 77, 22 December 1853).

The matter of the building contract settled, work was begun during the fall with the digging of the foundation, but once again trouble intervened. The timber which had been ordered for the framing was delayed in shipment and was not received until winter had begun. Disappointment for the Presbyterians soon became annoyance for the community, expressed by the Roslyn Plain Dealer's editorial on September 13, "We are frequently asked what is doing about that Presbyterian Church. Will somebody please inform us what is the matter, and why the work is not proceeded with? Delay is worse than useless."

Late in January of 1851, the Association, presumably to be closer to their building site, removed their meeting place from the Academy to a room offered them by Mr. Pinkney, (DeGrauw, 1859), in "Pinkney Hall" on the west side of East Broadway, south of the church site. (Munsell, W.W. & Co., History of Queens County, N.Y. 1882, pg. 427; Van Zanten, The Rev. J.W., "The One Hundredth Anniversary of the Roslyn Presbyterian Church" 1951).

On March 12, 1851, with appropriate ceremony, the cornerstone was laid. A box of papers was sealed within the cornerstone, among which is a copy of the Roslyn Plain Dealer. By this time it was certainly known to the building committee that the enterprise was not going to be completed with the funds estimated and collected before work had begun. During the cornerstone ceremony, a considerable amount was collected for the continuing of construction, which then began in earnest. The building was framed and closed quickly, then there was a delay of a few weeks for lack of funds, (Manuscript Records, Roslyn Presbyterian Church) but afterwards the work proceeded regularly. One dour note in the Roslyn Plain Dealer on September 9th illuminates a further fiscal problem: "Presbyterian Church two thirds finished. No Funds". The winter affording some necessary abatement of building activity, it is probable that final monies were gathered, the remaining work finished, and on the 16th of March, 1852, the dedicatory exercises were held, with a visiting minister, the Rev. Dr. Goldsmith, giving the sermon.

At the final calculation, the entire cost of the building and the lot was \$1,900 - about twice the original estimate. In addition to the thousand dollars subscribed in Roslyn and vicinity and the collection made at the cornerstone ceremony, donations were received from the Presbyteries of New York and Long Island, the churches of Newtown, Jamaica, Hempstead, Babylon, Huntington, Sag Harbor, East Hampton and Southampton. (Munsell, pg. 427). After the building was finished a service organization formed of Roslyn women, raised an additional \$170 for the purchase of a bell.

On May 18, 1851, a committee of the Presbytery of Long Island met at Roslyn for the purpose of creating a Presbyterian Church with formal ecclesiastical organization. Because of stormy weather, the business was put forward to the 25th, at which time the Reverend Merrill proceeded to complete the organization. There were four members received that day; James W. Smith, Maria Losee, Elizabeth Ketcham and Elizabeth Losee. The new trustees were James Losee, Daniel Brinckerhoff, Stephen A. Ketcham, Joseph J. Hegeman, Henry W. Eastman and Caleb Kirby. James Smith was elected and ordained ruling elder, a responsibility he retained until his death in January 1879.

(Manuscript Records of the Roslyn Presbyterian Church).

Reverend Franklin Merrill continued as pastor until June of 1853, after which time the pulpit was filled by visiting ministers until May of 1854, when the Reverend Samuel Rose Ely became stated supply, holding the office without salary until 1870.

Ely was one of the most distinguished residents of Roslyn during the 19th century. He was born in Springfield, Mass., in 1803, and died in Roslyn in 1873. He was educated at Williams and Princeton, receiving the Doctor of Divinity degree from Columbia in 1865, while serving in Roslyn. (Appleton's Cyclopaedia of American Biography, New York 1889). In 1859 he owned the house at 110 Main Street, formerly Eastman's Locust Hill Academy, and during his residence there it became one of the most attractive and socially active houses in the village. Before coming to Roslyn, Ely had served large congregations in New York, East Hampton and Brooklyn. (Van Zanten, "One Hundredth Anniversary...") and his broad experience is reflected in the course of this distinguished period in the history of the Presbyterian church.

It was during his pastorate that William Cullen Bryant became associated with the church, where he was a "trustee, constant attendant and one of the larger contributors to its maintenance" (John Bigelow, "Bryant, William Cullen": American Men of Letters, 1890). Although brought up as a Presbyterian, Bryant may not have become a church member in Roslyn, for although his wife was baptized in August of 1858, it is not known that Bryant received the sacrament. (In fact, a Boston minister claimed to have baptized him later). Membership in the congregation is not required for trusteeship (The Rev. Stark Jones). Bryant's daughter wrote that "...he communed there because Dr. Ely was a liberal man and always invited all members of other churches and denominations who might be present to join in the communion service".

Bryant himself was responsible for the occasional visits to the congregation of his friend, the Reverend Dr. Orville Dewey, to whom he wrote of Roslyn and the church on July 9, 1860: "...The church has been got ready for you - renovated, as the Italians say: the ceiling, as the country newspaper described it the other day, "painted in water colors" - that is to say, endued with a fresh coat of whitewash - the walls neatly painted and floors neatly carpeted... Have no apprehensions concerning the second sermon - (the congregation) tolerates but one on a Sunday... Here in Roslyn we cannot all of us read and yet we wear beards as long as anybody..."

In 1870, after Ely's retirement, the pulpit was supplied for a little over a year by the Reverend William Wallace Kirby, a Roslyn resident who probably had another occupation in addition to his ministerial duties, and who continued as trustee after he was replaced by other ministers. From 1871, a series of installed pastors have served the Roslyn Presbyterian Church. In 1881 the Roslyn News (April 23) announced the forthcoming publication of a history of the Roslyn Presbyterian Church written by J. Browne, Jr. of which, unfortunately, no copies are known. In 1887 a parsonage was built at No. 115 Main Street by carpenter Stephen Speedling, and in December, 1892, a new pipe organ was installed in the church building.

By around 1920 the increasing congregation began to outgrow the small building which had to serve as church and Sunday School. A report dated March 5, 1922, prepared as required by the Presbytery of Brooklyn - Nassau, discussed the deplorable condition of the building and stated that a new edifice had been considered for "many years". There existed a "strong sentiment and desire" for such a new church building, and those feelings had "caused an indifference to upkeep and a consequent neglect of the present structure and its interior furnishings... The condition of the building is a constant source of discomfort and shame to ourselves and our would-be friends...". The most substantial complaints, however, were not structural at all, but dealt with "faded, stained and peeling wall paper", incessant dust arising from worn-out carpets too fragile for cleaning, and general disrepair resulting from overuse.

This appeal must have had its effect, for in November, 1922, the church bought the site of their present building on the west side of East Broadway from the Roslyn Neighborhood Association (Records, Roslyn Presbyterian Church); plans were drawn in 1924, and after a hiatus of four years, the cornerstone was laid in May, 1928, and the building completed in July.

On November 27, 1928, the Presbyterian Church deeded the old building to the Roslyn Council No. 38, Junior Order of United American Mechanics, who were the first non-ecclesiastical occupants. Later, after a period of vacancy, two Sea Cliff artists bought the building, repaired the walls, replaced numerous broken windows and repainted it prior to opening the Roslyn Studios, where there was a gallery and evening art classes. Another artist group known as the "Church Mice" occupied the building similarly. This use was not without precedent in the building's history, as a news item of 1882 informed the village that there was an "Art Gallery at the Presbyterian Church and a Festival at the Hall", probably in reference to a summer social or fund-raising event. (Roslyn News, 17 June, 1882).

Since its gallery days, the Presbyterian Church has served as private residence for two families. Mr. and Mrs. Robert Archer (Mr. Archer was a "Church Mouse") modified the building for domestic purposes. The present owners, Mr. and Mrs. Richard Ponemon, have involved themselves in a restoration which is based on the creation of a dramatically open living space within, and a careful restoration of the exterior features of the church.

EXTERIOR: The original Roslyn Presbyterian Church was designed in the Greek Revival Style and is the earliest surviving church edifice in Roslyn. The building has a rubble foundation to the sills and originally had no cellar of any sort. The rubble foundation has been patched extensively with concrete all around and is exposed only along the north face. The main block is sheathed on all four sides with shingles having twelve inch exposures. Originally there was a plain water-table, having a chamfered upper edge, on all four faces of the building, but this has been lost on the south and west aspects as result of the raising of the grade.

The gable-ended roof has its ridge at right angles to the road and preserves its original overhanging eaves, except on the least consequential east facade over which the eaves have always been clipped. On the other three sides there is a moulded cornice beneath the eaves and, below this, a broad, stepped frieze along the north and south facades. The north and south eave cornices and friezes both turn their respective west corners and return against the west front. There is a stepped gable fascia which matches the north and south friezes and which extends beneath the eaves of the west gable field. The north and south friezes and the west gable fascia all are trimmed with a large Tuscan moulding beneath the eaves. The friezes, but not the gable fascia, have a smaller Tuscan moulding which runs above the step and parallel to it. In addition a thumb nail moulding surmounted by a fillet extends immediately beneath the roof shingle and returns with the eave cornices. The entire entablature composition resembles the work of Thomas Wood who probably was the carpenter-builder of the edifice.

There are three very large six-over-six windows in the north and south walls which are the most striking architectural feature of the building today, although the steeple originally dominated the composition. These are trimmed with narrow, bead-edged surrounds capped by projecting dripboards. The windows had louvered shutters divided into equal upper and lower sections.

The east (rear) facade of the church is very plain and is trimmed only with a narrow stepped fascia beneath the clipped gable eaves. There is a small, six-over-six window in the east gable-field which is located above the interior ceiling line. All other windows in the east face are new (1972). The north and south friezes terminate just short of the east corners and the eave cornices return at each of the east corners. The church originally had two interior chimneys midway between

the ridge and corners of the east facade which provided flues for a pair of large interior stoves. Both chimneys were removed in 1972.

The principal (west) facade is now partially concealed behind a later (circa 1870), single storey, enclosed porch. Two small windows appear at the second storey (choir) level above the original exterior doorways. These originally had twelve-over-twelve glazing although the lower sash has been changed. Their surrounds are the same as those of the larger north and south windows except for the wider crosstetted top facings which are trimmed with Tuscan mouldings. These mouldings are, in turn, surmounted by projecting hood-moulds, trimmed with Tuscan-ogee transitional mouldings, which may have been added at the time the enclosed porch was built.

The early exterior paired doorways are now concealed inside the enclosed porch. These are flanked by plain pilasters having stepped and transitionally moulded capitals in the Greek Revival manner. The simple pilaster bases are chamfered along their upper edges in the manner of the water-table. The plain doorway entablatures are capped by prominent Tuscan mouldings and projecting hood-moulds. The original large, six-panel, double-faced doors both survive. These are trimmed with standard Tuscan mouldings on both faces and retain their original butt hinges and porcelain and silver-plated fittings.

Originally the church had a typical country Greek Revival steeple. According to photographs the steeple was built in three diminishing sections, all of which were square in cross-section and which were separated from each other by mouldings. The lowest section projected only slightly above the ridge and provided a platform for the upper sections. Both lower sections were shingled; the lowest with square-butt shingles and the middle (according to the earliest available photograph, circa 1910) with round-butt shingles. The latter may represent re-shingling in the Queen Ann Revival style of the early 20th century. The upper steeple segment was the tallest and most elaborate and served as the belfry. Each face of the upper segment was filled almost completely with a large rectangular louvered panel, and its four faces divided from each other by corner-boards, possibly in the shape of pilasters. The upper segment was capped by a projecting cornice, a low hipped roof, and a simple shaped parapet, the corners of which were in the form of stylized anthemions. The steeple was taken down, circa 1930, by the Junior Order of United American Mechanics, the first secular occupants of the building, under the impression it was unsound. During the dismantling procedure it was established that the steeple was structurally intact - although by that time it was too late to stop the demolition (Pio Teolis/oral communication). The enclosed, single storey, board and batten, shallow, shed-roofed porch along the principal (west) front of the church is a later addition. However it was built only shortly after the church was completed as it is present in a photograph of Roslyn taken prior to the publication of the Beers-Comstock Map (1873). So far as is known there is no record of how the original church steps looked. There could have been an open platform which extended across the west front or, more likely, a simple platform outside each doorway, approached by open tread steps. The existing enclosed porch originally had a rubble foundation to the sills, but this had deteriorated badly and was extensively repaired with concrete in 1972. The present water-table matches that of the main block of the church. However, this form is only conjectural as the entire porch siding had been sheathed over with asbestos shingles requiring the removal of the original projecting battens and water-table to achieve a smooth surface. When this later sheathing was removed in 1972, the water-table was matched to that surviving on the edifice and the battens reconstructed from the paint outlines along the lower edge of the surviving two board high, stepped roof fascia. Early photographs indicate there originally was a third horizontal member, above the roof line, which formed a low parapet, and all three horizontal members were moulded to form an architecturally appropriate cornice. The principal porch doorway obviously was strongly influenced by the original exterior doorways. Like them, the porch doorway is strongly classic in concept and has a prominent entablature, projecting cornice and plain pilasters. The latter have simple stepped and vigorous ogee-moulded capitals and bases compatible with the water-table. The original paired porch doors were discarded only recently, shortly before the present owners purchased the church,

and were replaced with multi-panel doors of Spanish influence. These were discarded in 1972 when the present pair of three-panel ogee-moulded doors were installed, in the same style as the original doors and with appropriate porcelain knobs. The interior stairway leading up to the edifice floor level has been removed and the present doors cannot be opened.

The principal porch doorway is flanked by a pair of tall, narrow, eight-over-six windows which were considered appropriate to a church. Their surrounds are simplifications of the earlier, twelve-over-eight, second storey windows in the same facade and, like them, have simple, crossetted surrounds. These windows are capped by projecting hood moulds which are identical to those of the earlier twelve-over-eight windows. Actually, both sets of marquees may have been inserted at the time the porch was built.

Originally there were similar windows at the north and south ends of the porch, both of which utilized plain drip-boards instead of crossetted caps. During the 1972 program, the south window, later made a doorway with glazed door, was moved into the position of the north window. The four-panel door with projecting ogee-mouldings comes from the Willet Titus House (1441 Old Northern Blvd. - Tour Guides 1972/73) where it led to a second storey porch which was demolished in 1969.

GARAGE: The entire garage was designed in 1972 by Guy Ladd Frost, A.I.A., and stands upon the site of the northern half of the early carriage shed which was removed many years ago. The southern half survives in modified form and serves as the garage for the Mott-Magee Skewes House next door (No. 51 East Broadway - Tour Guides 1970/71). The present board-and-batten structure has a facade gable parallel to the road and was constructed in 1972. It is sympathetic in concept to the church porch and provides space for a workshop and roof-top terrace as well as a garage. The workshop is entered through a small, four-panel, round-headed, ogee-moulded door, circa 1870, from the Landmark Society's architectural stockpile.

INTERIOR: The original church had a two aisle hall plan and included neither transept nor apse. The side pews butted directly into the north and south walls. Two original church benches survive. One remains in the church. The other is in the William M. Valentine House (1 Paper Mill Road). Both, when found, had only a single end, i.e., flat, sawn leg and arm. The other end originally had been inserted into the dado for support. New ends have been added to both benches so they may be free standing.

The original door and window surrounds in the hall are typically Greek Revival in design and have stepped, crossetted surrounds trimmed with standard Tuscan mouldings. The twelve-over-eight gallery window surrounds are finished in the same manner as the large hall windows except they are not crossetted. The hall windows have small, wooden, leaf-shaped devices on each side of the frames which serve as window latches. Similar devices, having fish-tail ends, serve to lock the gallery windows in the open position.

There is a horizontally boarded dado of window-sill height which surrounds the hall on three (originally on four) sides. This is capped by a square-edged, projecting lip which forms the window sills. The dado presumably has been much altered as no scars remain of the side-aisle bench insertions. Much of the dado boarding was replaced in 1972. However, in a closet of about the same period as the enclosed porch, located beneath the choir stairway, a section of the original, intact, artificially-grained dado remains. Except for the artificial graining this is identical to the exposed portion of the dado in the hall. This closet also includes a few fragments of mid-19th century, grisaille, architectural wall-paper which presumably dates from the early days of the church. A similar, but larger, closet under the opposite end of the gallery, was installed in 1972 and houses the new cellar stairway.

The interior of the church is enhanced by a Greek Revival gesso cornice on three sides. The

north and south sections are original. The west end of the ceiling, partially concealed by the choir loft, never had a cornice. The cornice at the east end of the room was installed in 1972. Originally, there was a similar cornice, further east, over the sanctuary. This broke in and out around the paired chimneys mentioned earlier and formed an impressive setting for the reredos. Originally, also, there was a large gesso central chandelier medallion which matched the cornice mouldings. This fell down and shattered during the 1972 restoration. A segment has been salvaged and preserved. Much of the early yellow pine flooring has survived, although damaged sections were replaced in 1972. The choir also survives although it may have had a different configuration originally. The present choir is supported by two iron tie-rods which extend down from the roof framing. According to Wilson Skewes, who grew up next door (Mott-Magee-Skewes House, No. 51 East Broadway - Tour Guides 1970/71), these were inserted by the Junior Order of United American Mechanics about 1930. Prior to that time the gallery was supported by a pair of cast-iron fluted columns, the bases of which were decorated with acanthus leaves. The original column capitals have long disappeared, but the shafts and bases survive as cellar lally columns in the Mott-Magee-Skewes house. Square wooden patches in the floor, directly beneath the tie-rod ends, indicated the original locations of the columns. A pair of identical square wooden patches, about four feet to the east of the set just described, apparently indicated the locations of another pair of columns. If this conjecture is correct there was another, earlier gallery which projected further to the east and which extended across the west pair of hall windows. Both pairs of patches, incidentally, were removed when the floor was repaired in 1972.

The present choir projects forward and is enclosed behind a three section, panelled railing, which consists of two short, angled side panels and a larger central panel, all framed with rudimentary Tuscan mouldings. The projecting, square-edged railing cap rests upon a standard Tuscan moulding. The projecting choir floor-nosing is based upon a fascia reminiscent of an inverted, stepped base-board capped by a massive Tuscan-ogee transitional moulding which probably is contemporary with the enclosed porch and suggests the present gallery dates from the same period.

The choir stairway is sheathed with plain vertical boarding and reverses upon itself before attaining the choir floor. The newel is San Domingo mahogany and is the standard late Sheraton turned type found in Roslyn during the second quarter of the 19th century, but is somewhat larger in diameter than those usually encountered. The San Domingo mahogany stair-rail is circular in cross section. The original balusters all are missing and have been replaced with wooden dowels. The closet beneath the stairway is faced with beaded vertical sheathing and is contemporary with the enclosed porch. This is the closet which retains the original section of early dado and the fragment of early wallpaper. All this suggests that the choir stairway once was free-standing. However, its under surface has never been finished and it is unlikely it would have been exposed to public view in this condition. The outside wall of the stairway is sheathed with wide horizontal boarding which, at the choir level, continues on to form a dado which matches that in the hall. Much of this dado was replaced in 1972. As in the case of the hall dado, the square-edged projecting cap of the choir dado forms the window-sills. The choir floor originally was stepped and included an organ pit. The original top step remains but the lower steps have been raised (1972) to form a level floor. The iron railing was installed at that time.

The new (1972) east wall and balcony is two storeys in height and divides off approximately one-third of the original hall. It obviously reflects the choir design and provides space for bedrooms and other residential requirements.

The original enclosed porch probably was intended to provide space for convenience and protection from the weather. Apparently the positions of the interior walls have been changed at least twice. The window surrounds, trimmed with transitional mouldings, are original as is part of the beaded-edge board ceiling and interior sheathing in the foyer (the porch is now divided into a

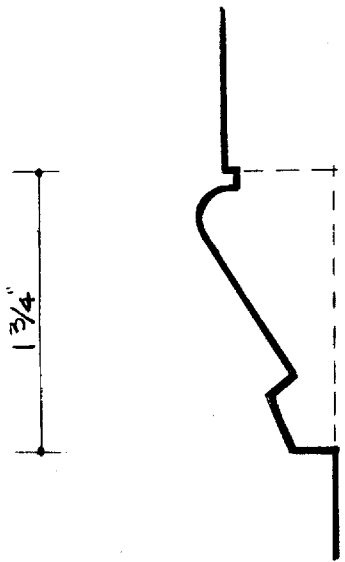
kitchen and small foyer). All the interior door surrounds have been matched to those of the surviving windows. The doors are the four-panel, ogee-moulded type of the period and came from the Landmark Society's architectural stockpile.

EPILOGUE: Little is known of the structural architectural history of the early Roslyn Presbyterian Church. No drawings or photographs have been found which show the appearance of the church prior to the construction of the enclosed porch, circa 1870. It is likely that the present choir was inserted at the time, replacing an earlier one. While there is considerable newspaper data concerning the building of the church and the minutes of the congregation establish that no architect was retained, no statement has been found which indicates who the carpenter-builder was although in all likelihood he was Thomas Wood. A significant effort has been made to find interior photographs of the church, but none have come to hand prior to those taken in connection with the 1972 restoration project.

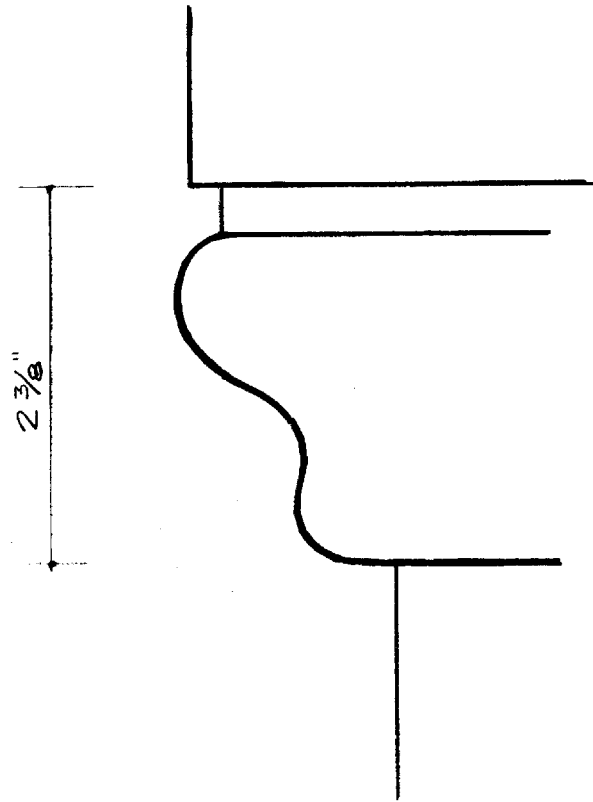
After the building was no longer used for religious purposes it was acquired by the Junior Order of United American Mechanics who, as has been mentioned above, removed the steeple and replaced the gallery columns with overhead tie-bars. In all likelihood they also removed the surviving pews and made good the resultant damage to the dado. Subsequently, after use as an artists' studio by a group known as the "Church Mice", the building was modified by Mr. and Mrs. Robert Archer for use as a residence. The Archers re-sheathed the enclosed porch with asbestos shingles, as mentioned above, and constructed a two storey interior wall which extended the east-west length of the hall and divided off the south one-third. The upper storey bedrooms, behind the new wall, were served by a very large stairway which extended further into the hall. The floor level of the new upper storey is marked by a missing section of Tuscan moulding trimming the southwest window surround. The Archer modification also included the demolition of the southern one-third of the choir railing which was amputated by the new wall.

When the present owners, Mr. and Mrs. Richard D. Ponemon, purchased the church in 1972, they retained Guy Ladd Frost, A.I.A., as architect and Bertram D. Stone as carpenter. Most of the specific details of the Ponemon restoration have already been described. In general, they replaced all deteriorated fabric of the building. In addition, they removed the two storey Archer wall, making possible the restoration of the entire choir, and exposed to view, once again, two of the large windows in the south facade. To provide space for their own domestic accommodations they built the present, north-south oriented wall near the east end of the hall.





Tuscan moulding of original exterior door panel



Transitional moulding on pilaster cap of original exterior doorway

OLD PRESBYTERIAN CHURCH (Ponemon), 33 East Broadway



A. NOSTRAND HOUSE
East elevation after alteration of about 1850

A. NOSTRAND HOUSE (Circa 1835)
80 East Broadway, Roslyn
Residence of Reverend and Mrs. Alexander Ferguson

HISTORICAL BACKGROUND: The origins of the "A. Nostrand house", originally sited on the west side of the Roslyn-Montrose, or Glen Cove Highway (now Bryant Avenue), is still something of a mystery. The land on which it stood was part of the Richard Tatterson farm, passing to his son John in 1835. (Queens County Liber JJ of Deeds, page 482). Speaking of this vicinity, Henry Western Eastman's history of Roslyn, published sequentially in the Roslyn News during 1879, says that prior to William Hicks' arrival in 1828, the only houses along the east side of the harbor were the Kirk-Jackson farmhouse (Cedarmere), the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house built for a laborer. Much of the subsequent 19th century harbor development, the wharfs and landings, was due to the enterprise of William Hicks and later to his collaborator Joseph W. Moulton, the co-authors of the Montrose village plan.

The Walling Map of 1859 shows three houses side by side, between the highway and the southernmost of two ponds just inland from Hempstead Harbor. The houses were then occupied by J.J. Hegeman, A. Nostrand and C. Kirby, going from north to south.

In 1836 John and Rachel Tatterson sold to William Hicks the eleven acre parcel of land immediately south of Joseph Moulton's property, including "the pond" (the southernmost of the harborside ponds) which seems to have included the land on which the three houses stood. (Queens Co. Liber NN, pg. 100). A deed of 1849, however, which conveyed one-eighth interest in three parcels to William Hicks and three-eighths interest to Joseph Hicks, describes a seven acre parcel which almost certainly included the Nostrand house, as its northern boundary was the property line of Peter J. Clute, which "messenger" was occupied by Jacob J. Hegeman. (This was probably the house which stood immediately north of the house marked A. Nostrand in 1859). (Queens Co. Liber 81 of Deeds, pg. 289). The two conveyances comprise a contradiction which, it is hoped, will be clarified by 1975.

The Nostrand house has never had a separate ownership record - it has apparently functioned throughout its history as a rental or tenant residence. Its construction date places it late in the Tatterson ownership or early in Hicks' tenure, having been standing for at least twenty years by 1859, the first and only year when its tenancy was known for certain.

In 1843 William Cullen Bryant bought the first parcel of his Hempstead Harbor landholdings, being the entire forty acre property Joseph Moulton had acquired from William Hicks. In 1851 he made a further purchase of two acres from John Tatterson (Liber 89, page 44) and in 1852 he bought the core of the Montrose estate. Around 1862 Bryant purchased the ten acre southernmost parcel which added the Hegeman, Nostrand and Kirby houses to his estate. It is not yet known from whom he bought this land, though it was probably from William Hicks. (Conrad Goddard, The Early History of Roslyn Harbor, pg. 73). Goddard surmises that the three Bryant Avenue houses were occupied "at one time or another thereafter by others of his (Bryant's) friends". The Beers-Comstock Atlas of 1873 simply includes the houses within the estate of William Cullen Bryant, and none of the conveyances distinguish the houses, much less their residents.

In 1900 the land on which the houses stood, still undivided, was purchased by General Lloyd Bryce, for whom the house Clayton, on the crest of the hill on the east side of the harbor, was built during the 1890's by Ogden Codman, Jr. (Clayton, Tour Guides, 1971-72). The Belcher-Hyde Atlas of 1914 shows that the northernmost of the three Bryant Avenue houses had disappeared, and the remaining two belonged to Edith Cooper Bryce, wife of the General, and daughter of Peter Cooper.

In 1919 the Bryce estate was bought by Henry Clay Frick for his daughter-in-law, Mrs. Childs Frick. In 1973 the Frick Estate donated the A. Nostrand house, together with a grant toward moving it, to the Roslyn Preservation Corporation. During that summer the house was moved to East Broadway and lowered onto its new foundation where it presently stands - between Silver Lake and East Broadway in a setting nearly identical to its original site. Under individual ownership for the first time in its history, it is being restored by the Reverend and Mrs. Alexander Ferguson as their residence.

Before undertaking the architectural description of the house an effort will be made to describe the changes which occurred prior to its relocation. The house appears to have faced west originally, probably because the location of Bryant Avenue was closer to Hempstead Harbor than it is today. About the middle of the 19th century, possibly at the time the road was relocated, the orientation of the house was reversed, and the east face of the building became the entrance front. At the same time the house was modified to make it more stylish and possibly larger.

The house had a gable-ended roof with extended eaves and a ridge which was parallel to the road. It was two stories in height and four bays in length, the front doorway being eccentrically located toward the north. A hallway extended through the house from east to west. This arrangement created a long narrow space to the north of the hall on each of the two stories. These spaces extended the entire depth of the house from east to west but were only about seven feet in width. The conjecture has long been made that the original house had a side-hall plan and was only three bays in width and that the narrow segment to the north of the hall was a later addition. During the moving of the house it became obvious that the house originally was built in conformity to its present plan as the east and west sills were intact from north to south and the rafters were numbered sequentially. The house stood upon a rubble foundation to the sills with virtually no foundation exposure along its east front but sufficiently high at the west to permit the use of a board-and-batten door approximately 5 1/2 feet in height. In addition there was a barred cellar window in the west cellar wall. There was a hipped-roof entry porch sheltering the front (east) doorway and a small pent-roof entry porch over the rear (west) doorway. Both of these obviously were mid-19th century alterations. There is reason to believe that when the house faced west there had been a verandah which extended across the entire length of this front. This is suggested by the survival of a doorway, long clapboarded over, on the exterior but exposed on the interior, too far to the south to permit access to the mid-19th century pent-roof porch. In addition, both west corner boards had been interrupted above the second floor level possibly because of the interposition of a verandah roof. The surviving west exterior door surround is more richly trimmed than is the east and obviously was the original "front door". The question of original orientation is somewhat confused by the greater weather exposure of the west front clapboards. This practice was commonplace in the sheathing of secondary walls and makes perfect sense if the present east facade was the principal front. Since it is certain this was not the case it must be assumed the west facade was reclapboarded when the house was reoriented and the original porch removed. In addition to the foregoing there was a large one-storey wing at the south end of the house which had a steeply pitched pent roof. This wing, with its roof, occupied most of the south elevation of the house. Presumably it was added substantially after the house had been reoriented, most likely during the final quarter of the 19th century, to serve as a kitchen. Like the principal part of the house it stood upon a rubble foundation to the sills which was an addition to the principal foundation. In addition to this south wing and the two small porches it should be mentioned that the extended eaves also were a part of the mid-19th century modification as the extended rafter ends actually are "sweeps" nailed to the sides of the original rafters and continuing outward through notches cut in the east and west plates. With the identification of the foregoing changes it seems likely that the original house had "clipped" eaves, faced westward, and had a verandah ranging along the west front. At that time the verandah was entered not only by means of the front (west) doorway but also by way of a collateral doorway directly from the parlor. It is difficult to establish where the cooking was done in the original house. The original chimney had two flues each of which communicated with a fireplace too small

to have been used for cooking. The original cellar would have been a most inconvenient place for a kitchen as it had a bare six feet of headroom and almost no ventilation. There was no evidence of a cellar fireplace nor was there a flue to serve it, even though the chimney stood upon the south foundation wall. Most likely there was a separate cookhouse, the location of which is no longer known.

In preparation for relocation of the house the late 19th century pent-roof wing at the south end was demolished as was the badly decayed pent-roof west entry porch. The turned posts of the later porch have been saved for possible future use elsewhere. The hipped roof and the piers of the east entry porch were carefully removed for reattachment after the relocation of the house. In order to negotiate the trip it was necessary to take down the gable-ended roof to the level of the attic floor. However the rafters and "sweeps" were carefully saved for use in the reconstruction of the roof. The reconstruction was designed so that the house would be restored to its appearance of the mid-19th century after it had been reoriented to face east, its eaves extended, and the hipped-roof east entry porch added, but prior to the construction of the pent-roof south wing. During moving examination of the framing was accomplished. The sills, floor joists, rafters and studs all are sawn and mortise-and-tenon joinery was used. Guy Ladd Frost, A.I.A., was the architect in charge of the relocation and restoration.

EXTERIOR: As it stands today (March 1974) the house is situated in the same relationship to East Broadway as it was earlier to Bryant Avenue. It faces east and its roof ridge is parallel to the road. It is located down a slope with a steep grade and there is a pond and woodland behind it just as there was at its original location. It presently stands upon a concrete foundation but this will be faced with stone to the sills, some of them from the original rubble foundation. Since the present foundation is somewhat taller to permit the development of a basement story the west wall clapboards have been extended down to the level of the basement floor in the manner usually followed in Roslyn during the mid-19th century. Because of this modification of the west foundation wall the original 5 1/2 foot board-and-batten cellar door and barred window have not been used but have been carefully preserved. The clapboards have an exposure of six inches to the weather on all fronts but the west where the exposure is nine inches. As mentioned above this suggests that the west front may have been clapboarded when the verandah was removed. The south wall clapboards have six inch exposures as do the north and west fronts. In the case of the south wall all the clapboards are new as the demolished south wing occupied most of the space. All the windows are of the 6/6 type and most of them are original to the house. These have very plain surrounds trimmed only by simple drip caps and flat surrounds with beaded interior edges. The east (front) doorway is trimmed in the same manner and retains its original two panel Tuscan moulded exterior door. The west (rear) doorway surround is much wider than that of the east doorway and is trimmed with prominent Tuscan mouldings and a fillet. This trim establishes that it was the original "front door". The door itself has survived. However it is so badly decayed, it is replaced with a Dutch door from a farm house (Circa 1860) on the Montrose holdings. The water table is three inches in height and is bevelled on its upper edge. Most of this is replacement. The corner boards are difficult to evaluate. The southeast corner boards are completely new. The northeast corner boards have been added to but part of the original one by three inch corner board survives and faces north. The original northwest corner board also is one by three and also faces north. Portions of the original southwest corner board have survived. This also is one by three inches but faces west. To harmonize with the surviving north corner boards it should have faced south. As mentioned above both west corner boards have early interruptions above the second storey floor level. In the case of the northwest corner board this segment is one by two and one-half inches and is beaded. This segment may be the only vestige of the earliest corner board or may represent an early repair with a convenient strip of material. The first floor windows are flanked by the original two-panel Tuscan moulded shutters. The second storey windows retain their heavy louvered shutters made on the job by carpenters. As mentioned above, most of the original windows have survived. As a matter of fact, the survival of original fabric of all types has been exceedingly high.

The mid-19th century (east) hipped roof porch has survived and will be restored to its original location. Its roof retains its original tin sheathing laid in rectangles in the pattern of common brick bond. It also retains its original ogee eave moulding. The delicate piers with classic capitals also have survived and will be replaced in their original locations. The mid-19th century east pent-roof entry porch will not be replaced. However, plans call for the construction of an open verandah on the west front at the basement level and will include a deck at the first floor level. While this is not intended to be a reconstruction of the original west verandah it will serve much the same purpose. The gable-ended roof has been completely reconstructed using the consecutively numbered rafters and mid-19th century "sweeps". The latter are undecorated but, because they are exposed under the eaves, are considered to be "decorative rafter ends". They follow the eave extensions completely around the roof. The brick chimney has been rebuilt from the attic floor upwards and now includes three flues in place of the original two. The chimney cap conforms to design standards of the second quarter of the 19th century. The chimney and fireplace reconstruction was accomplished under the direction of Colonel Frederic N. Whitley Jr., an internationally known authority.

INTERIOR: There is a very great survival of interior detail although almost all the original yellow pine flooring has been covered over with later flooring. The house retains almost all of its original two-panel Tuscan moulded doors which were used on the second floor as well as on the first. Almost all of the original hardware had been removed but appropriate rectangular rim locks will be collected and installed. The paint pattern of a four by eight inch rim lock survives on the front door. The door and window surrounds all are stepped and Tuscan moulded in the Greek Revival manner although none of the windows are panelled beneath the sash. The first floor baseboards also are stepped and capped with beaded Tuscan mouldings. The original stairway has survived. This is sheathed beneath the treads with Tuscan moulded flat panels. The original stairrail was removed by vandals when the house stood empty three or four years prior to its relocation. It will be replaced by a similar, period, mahogany railing of Long Island origin which includes a rail circular in cross section, square balusters and a delicately turned newel. The end of the stairrail extends over the newel as it did in the original railing. The stairwell fascia is stepped in the same manner as the baseboards.

The parlor appears to never have been divided into front and back parlors which makes it a rather large room for a house of this size. The window in its northwest corner is new and replaces the doorway which led to the original verandah and which had been clapboarded over many years ago, probably during the mid-19th century. In this instance the original door surround has been modified to serve as the present window surround. As mentioned above the parlor door and window surrounds are the same as elsewhere in the house and the baseboards identical to those in the hall. The mantel combines Federal styling with Greek Revival mouldings and includes pilasters trimmed with opposed Tuscan mouldings separated by a raised strip. There is a raised central panel in the Federal manner which has concave cut corners. The shelf moulding breaks in and out around this and around the pilaster capitals. The mantel shelf is straight with square corners. Its edges are trimmed with applied Tuscan mouldings. There is a built-in cupboard in the right (west) chimney embrasure which is original to this location. The cupboard on the left (east) of the fireplace is identical but has been relocated from its original position in the bedchamber above. Both are untrimmed except for a narrow bead around the door opening. The cupboard doors have Tuscan moulded flat panels.

The long narrow chamber to the north of the hall is only seven feet wide. Originally it was a single room probably intended for use as a secondary sleeping chamber. Its door and window surrounds and baseboard match those elsewhere on the first floor. During the recent restoration the front (east) end of this room was walled off to provide space for a powder room. The larger remaining area will continue to serve as a secondary bedchamber, in this case a guest room.

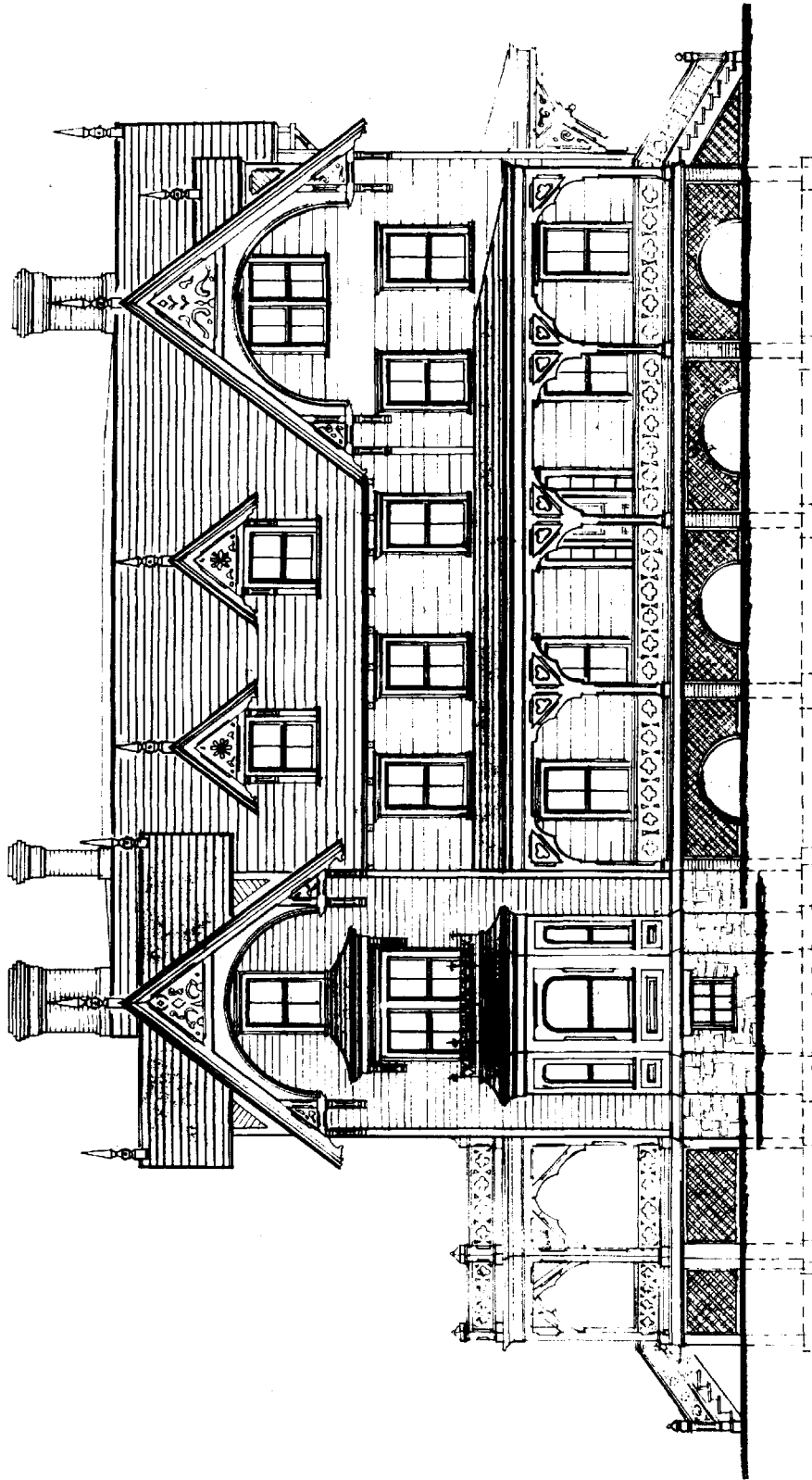
The second storey door and window surrounds conform to those of the first floor and all of the second storey doors originally were of the two-panel Tuscan moulded type. Most of these have survived in their present locations. The stairway from the second floor to the attic is enclosed with five inch wide,

beaded, vertical sheathing and retains its original door of the type characteristic to the house. The second floor hall baseboards are simpler than those of the floor below and consist of simple wide skirtings capped with Tuscan mouldings. During the recent restoration a small area at the east end of the hall was walled off to serve as a part of a bath. The principal bedroom is located over the parlor and has the same dimensions. It is a large chamber for a house of this size. Its door and window surrounds follow the design for the rest of the house and its baseboards are identical to those of the second storey hall. The fireplace and mantel are original to the house but smaller than those of the parlor below. The bedroom mantel resembles the parlor mantel in its general design and includes similar pilasters, mouldings, concave-cornered raised central panel, etc. The mantel shelf has rounded corners and a moulding which has been planed into its edge. There are paired closets in the two chimney embrasures. These were installed during the present restoration. The built-in cupboard now in the parlor left (east) chimney embrasure originally was located directly above in this chamber.

The long narrow space to the north of the second storey hall was divided into two small chambers. The original dividing wall was moved a very short distance (less than two feet) to the east during the present restoration. The present northwest chamber is intended to serve as a study. Its architectural details are identical to those elsewhere on the second floor except that its baseboard skirtings are narrower and are capped with a simple bullnosing. The reduced northeast chamber has been combined with the space created from the east end of the hall to provide space for a modern bath.

The attic is easy of access and may at one time have been intended for overflow sleeping accommodation. There is an original 6/6 window at its north end and the original 8 to 10 inch wide yellow pine flooring survives. The chimney, at the south end, has been reconstructed from the floor upwards. The roof rafters survive although some of these were "doubled up" during the recent restoration. The attachments of the original "sweeps" to the rafter side for the mid-19th century eave extensions can easily be examined as can the notches cut into the plates to permit their passage to the exterior.





MONTROSE (probably 1834)
Missing Vaux, Withers & Co. 1869 west elevation
as reconstructed by Guy Ladd Frost, A.I.A., April 1974

MONTROSE (Circa 1830)
(Clovercroft)
410 Bryant Avenue, Roslyn Harbor
Residence of Mr. and Mrs. Richard O'Hara

HISTORICAL BACKGROUND: The tract where Montrose stands, overlooking Hempstead Harbor, was part of the 100-acre farm of Richard Kirk, who built a house (later owned by William Cullen Bryant and named "Cedarmere") that replaced an older family "mansion". The original owner of the tract is said to be Samuel Pine, from whom it passed to the Kirk family before the mid-18th century (J.M. Moulton, Account Book, 1836-37, Ms., New York Historical Society). On the land south of the homestead, on the harbor side of the pond, Kirk built a mill which he used variously as a fulling and a paper mill which constituted one of the earliest important industries in Hempstead Harbor.

Kirk died "at an advanced age" in 1818, and in 1821 his heirs sold the farm to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible) and the couple bought the Jackson Land in two installments, in 1828 (Queens Co. Liber X of Deeds, pg. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, pg. 142), acquiring a half-interest in the entire property with each of the deeds. According to Henry Western Eastman's history of Roslyn which appeared in the Roslyn News during 1879, prior to William Hicks' ownership of the Kirk property, the only dwelling houses along the east side of the harbor in this vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house built for a laborer. When Hicks acquired half title to the land he probably moved into the Kirk farmhouse, as it was there he received Joseph W. Moulton, N.Y. attorney and his wife as they passed through Hempstead Harbor in 1834, the year Moulton retired from his law practice on Nassau Street in New York. (NYC Directories).

Joseph W. Moulton was a historian whose book, History of the State of New York, Including its Aboriginal and Colonial Annals, published in 1824, was an important early work on the state's origins. In 1833 he married Leonice Marston Sampson, of Plymouth, Mass., "a life-long friend of William Cullen Bryant." The Moultons were the adoptive parents of Dr. John Ordronaux, an eminent local physician and lawyer and one of the founders of the Roslyn Savings Bank. (See Tour Guide, St. Mary's Church 1972 and Trinity Episcopal Church 1970). In 1834 Moulton bought an 18-acre parcel at the southern end of the farm, including the Kirk house, from Hicks, and with his family moved to Hempstead Harbor. In 1836 he bought two more parcels from Hicks, bringing his property to about 40 acres, nearly half of the original farm.

Whether Hicks had already built the house which he called "Montrose" before he planned to sell the older Kirk house to Moulton is not known. It was certainly to the "Montrose" house that he moved in 1834 and by comparison with other local houses it seems to date from around that year.

Hicks was indefatigable in his schemes to increase the usefulness and productivity of his land and one of the most important figures in the development of what is now Roslyn Harbor. In addition to his sawmill and lumber yard, begun in 1832, he built and ran a store and was the founder of a steam-boat line between Hempstead Harbor and New York, with the wharf on his property. He was also appointed overseer of highways for the district on the east side of the harbor in 1830. It was during his incumbency that "Musqueto Cove Road", the forerunner of Bryant Avenue, was laid out along the east shore, although a road or lane along the shore actually existed long before.

Hicks' determination to improve the district was implemented by the arrival of the Moultons. Together the two men devised a scheme to subdivide their joint property into lots of 25' x 100' laid out along the imaginary streets of a town plat. A map commissioned by Moulton and prepared by Andrew Hegeman in January-February of 1837 (Moulton, Account Book, 1836-37, Ms., New York Historical Society) and lithographed by John L. Bufford of New York City, shows the property with

the planned divisions. The Kirk farmhouse is clearly shown as Moulton's residence, and Hicks' house is labelled "Hotel", probably reflecting Hicks' sale of "Montrose" on a five acre plot in May 1837 to two businessmen from New York, James Evans, a liquor dealer, and George Derick, a sadler. (Queens Co., Liber XX of Deeds, pg. 218). Subsequently Hicks sold his remaining land to Charles Coles (RR:468), Silas Titus (SS:398) and Joseph Berry (unregistered deed). In 1835 Hicks was given permission to dig out the "creek running through the town common". In 1838 he purchased the Anderis Onderdonk House, 1405 Old Northern Blvd. (Tour Guide, 1970-71) and moved his sawmill to the new location. In that same year he became overseer of highways for the district covering the Village.

In 1843 Joseph Moulton sold the Kirk farmhouse, then known as "Springbank" and 40 acres of land to William Cullen Bryant. In 1852 Bryant purchased the land and the "Montrose" house on the east side of the highway for his daughter Fanny and her husband Parke Godwin.

By 1869 the Godwin family had outgrown the house as originally built and the prominent architectural firm of Vaux, Withers & Co. were retained to renovate it. Calvert Vaux is probably best known for his handbook Villas and Cottages, first published in 1864. One of his chapters is devoted to the art of renovating farmhouses to reflect the latest developments in comfort and style, concluding that "without much tearing to pieces, a new character may be given to a house, if it is only well built at first". (Vaux, Villas and Cottages, N.Y., Dover, 1970, pg. 221). This respectful attitude toward original fabric can be seen in the Vaux & Withers handling of Montrose. While exterior trim was exuberantly Victorian, the original shingling, window surrounds and elegant doorway and front door of the original house were left untouched. Interior trim and finish in the Federal block of the house was left alone, though newly created rooms and spaces have the deep mouldings characteristic of Vaux and his period.

At Fanny Bryant Godwin's death in 1893, Parke Godwin inherited the house and property. In 1898 he deeded it to his daughter, Minna, who had married Frederick Goddard (Queens Co. Liber 1182, pg. 460). After the death of Minna's brother, Bryant Godwin, she adopted his son Conrad who lived at Montrose (called "Clover Croft" by Minna) with the Goddards. It was Conrad who changed the name back to the original Hicks name of "Montrose", as more appropriate to the history of the house and its location. Parke Godwin's deed to Minna Goddard included, in addition to the house and grounds, the "furniture, bric-a-brac, books, prints, pictures, china, linen.. and all other personal property" comprising the contents of the estate.

In 1904 Benjamin Speedling, son of Stephen Speedling, a Roslyn carpenter (See Epenetus Oakley House, Tour Guide 1973-74) was doing some work on the house (Roslyn News, Sept. 23, 1904), possibly some of the alterations in the Colonial Revival style which were made during the Goddard ownership.

After Minna Goddard's death in 1927, Conrad Goddard occupied the house, which was still owned by Minna Goddard's estate. He lived there until about 1955 at which time the property was sold to a firm of builders who built the modern houses surrounding "Montrose".

Mr. and Mrs. Frederic A. Zenz owned the house from 1957 to 1972, and the present owners, Mr. and Mrs. Richard L. O'Hara, have now been residents for shortly more than one year.

EXTERIOR: "Montrose" has survived three major periods of construction. The original 2 1/2 storey shingled house which appears to have been built in 1834 was a substantial center hall residence in the local late Federal style. The house in its earliest state may be seen in the John H. Bufford lithograph of Hempstead Harbor which was printed between 1838 and 1840. This plate was also used as the illustration for Joseph W. Moulton's proposed Montrose development. The early straightforward, foursquare residence was altered and romanticized significantly in 1869 by Vaux, Withers & Company for Parke Godwin. Prints of the plans and elevations for the Vaux, Withers alteration,

except for that of the principal west facade, survive in the house. The original architectural renderings of the elevations are included in the Local History Collection of the Bryant Library in Roslyn. Additional changes were made during the 20th century by Conrad Goddard, Parke Godwin's grandson; and more recently by Dr. Frederick Zenz. To make this description more understandable, the exterior of the early Federal house will be described first, followed by descriptions of the Vaux-Withers and more recent changes.

EARLY EXTERIOR: The Federal style house was five bays wide by three bays deep. Its gable ends were set at right angles to the road and it was sheathed with butt-nailed yellow pine shingles having an exposure of ten inches to the weather. Much of this early sheathing has survived. The house had a full cellar which has survived with relatively minor alterations. The foundation was laid in rubble to the grade and brick between the grade and the sills, a masonry technique commonplace locally between 1835 and 1870. The four original chimneys survive although altered and extended by Vaux, Withers. Interestingly enough the two north chimneys in the Federal house are set at right angles to the ridge while the two on the south are parallel to the ridge. Even more interesting, Bufford has rotated all four chimneys 90° from their actual position in his view of Hempstead Harbor.

The early house had 6/6 windows throughout flanked by pairs of 2 1/2 panel shutters on the first floor. Most have survived. The second storey windows presently are flanked by louvered shutters of the heavy type made by carpenters on the job and not at a mill. Many of these also survive and probably are original to the house. Similar second storey shutters have survived in the contemporary Thomas-Thorne House at 88 Main Street (Tour Guide 1962-63) and the A. Nostrand House (Tour Guide 1974). The window surrounds under the large west porch roof are flat and trimmed only with a simple bead on their interior margins. These windows have no drip caps which suggests the presence of a porch in the original house. The Bufford lithograph shows a porch in the present location although the present porch probably dates from the Vaux, Withers alteration. All the other windows retain their original 6/6 fenestration but are more elaborately trimmed with ogee mouldings and elaborate drip caps dating from the Vaux, Withers alteration. The Bufford plate shows two smaller 6/6 windows included in the south gable field.

The late Federal style doorway has four-light sidelights and a nine light transom. The sidelights have Tuscan moulded panels beneath. Both transom and sidelight reveals are trimmed with Tuscan moulded flat panels, all original. The sidelights utilize sturdy, carpenter-made louvered shutters which are contemporary with the doorway. The doorway is flanked by inner and outer pilasters of identical size and configuration. These are not moulded but have slightly convex panels set vertically. The upper part of the pilaster capitals are lightly chamfered and are based upon a lower moulding composed of three separate reeds identical to those of the restored mantel shelf moulding in the front parlor of the James and William Smith House (Tour Guide 1973-74). The entire doorway is enclosed in a surround of double cyma-reversa mouldings and includes flat panelled, double-stepped corner blocks and a matching central rectangular panel. This outer surround lies in the same plane as the sheathing. The remainder of the doorway is slightly recessed. The door consists of eight cove-moulded raised panels, alternatively short and long and is trimmed with Tuscan mouldings. The rectangular brass knocker with shell ornamentation appears to be original. If it is, it is the finest example of the three surviving local knockers.

The water table utilizes a bull-nose drip cap supported by a cove moulding. This continues around the entire house and dates from the Vaux, Withers alteration.

The rear (East) doorway utilizes a simple, double-stepped Tuscan moulded surround, flat panelled corner blocks, and a simple drip cap. The door is the standard 2 1/2 panel Tuscan moulded type. The small window opening to the south of this doorway may be original to the house but is included in the Vaux, Withers rendering and probably was inserted at that time.

1869 EXTERIOR: The original gable-ended house with its north-south ridge was extended to the north and north and south facade gables installed in the east and west front. This northern addition extends beyond the facade of the original house, further to the west than to the east. This new addition was clapboarded while the Federal house retained its original shingles. The original framing was demolished from the attic floor upwards and the present roof built. This is much taller than the early roof and is capped by a shallow hip with steeply sloping sides along the east and west fronts which creates a roof which is a flattened gambrel in cross-section. The new roof ridge was also north-south in orientation although the paired facade gables are connected by collateral ridges and the whole pierced in many places by dormer windows of varying shapes and sizes. The Vaux, Withers rendering shows all of these capped by turned wooden pinnacles - missing today but present in early 20th century photographs. The Vaux, Withers roof is sheathed with dark red and grey slates laid in three wide horizontal bands. A stylish new panelled chimney was installed to serve the new north wing and the four original chimneys were extended to conform to the new roof height. These extensions were panelled to match the new north chimney.

A new two-storey kitchen wing capped by a steep jerkin-headed roof with shaped decorative rafter ends was built - probably on the site of the original Federal kitchen. A legend on the Vaux-Withers cellar floor plan establishes that the new (1869) kitchen was "4' wider than (the) frame of the present (Federal) kitchen", although the early kitchen would have been inconvenient in the present location. The new kitchen was connected to the house by means of a covered breezeway open on the north and south sides and covered by a steeply pitched slate-sheathed gable-ended roof. The lamb's tongue and chamfered bracketed framing of the south breezeway opening survives but was filled in during the 1960's by Dr. Frederick Zenz. The new classic doorway in the filled portion was fabricated from Colonial Revival display cases given by the Traphagen Fashion Institute.

The original Vaux, Withers elevations for all but the principal (west) facade survive in the Bryant Library Local History Department and copies of these remain in the house. The location of the west elevation is unknown but Mr. Conrad Goddard's recollection (RGG/1971) is that he had never seen it. This west elevation has been reconstructed by Guy Ladd Frost, A.I.A. for the 1974 Tour Guide. These renderings are extremely useful in calculating changes to the original house and those which have taken place since the 1869 alteration. It should be pointed out, however, that in many instances details shown in the Vaux, Withers plates were never implemented. For example, the renderings show all the windows changed to the 2/2 type when actually, the original 6/6 fenestration was retained in the entire early house and even employed in the new kitchen wing.

SOUTH FACADE: The south facade will be described first as it alone is unaffected by the 1869 wing. This front retains much of its original 6/6 fenestration although the window surrounds have been re-trimmed utilizing ogee mouldings and prominent drip caps. The truncated 2/2 pine tree window in the large dormer gable field dates from this alteration as do the two small hipped-roof dormers, utilizing circular windows, which flank it. This large facade gable is trimmed with lamb's tongue and chamfer brackets and ornamental bracing. The heavy verge boards are heavily moulded with lamb's tongue and chamfer. The original Vaux, Withers rendering provides for much richer, pierced verge boards which apparently were never installed. The lamb's tongue and chamfer of the decorative structural trim is followed throughout the Vaux, Withers alteration. The paired windows in the second storey also have 2/2 sash and date from the 1869 alteration. It should be noted that these have conventional mill-made, louvered shutters lighter in construction than the louvered shutters of the Federal style house. Beneath the paired windows is a 20th century Colonial Revival gable-ended entablature supported by two tiers which, oddly enough, rise from the grade rather than from the foundation. When this enframing was applied, it surrounded a doorway, installed by Conrad Goddard during the early 20th century, rather than the present window. The 1869 alteration provided for a carriage entrance with a porte-cochere in this location. The Vaux, Withers south elevation shows this supported by lamb's tongue and chamfer tripartit colonettes while the profile renderings show the porte-cochere roof supported by massive decorative brackets. Probably the former solution

was used to conform to the gable field finish. During the 1960's this doorway was replaced by the present paired 6/6 windows.

WEST FACADE: This is the principal facade and the only one for which the 1869 Vaux, Withers rendering has not survived. All the third storey windows were, of course, added during the 1869 alteration and the original second storey, but not the first storey, windows were remoulded to conform. The second storey windows retain their solidly constructed louvered shutters of the second quarter of the 19th century. The gable fields are massively but simply trimmed with lamb's tongue and chamfered bracing which frames a single moulded round headed arch in each facade gable field. A late 19th century photograph shows the triangular spaces above these arches filled with pierced wooden decorative screens which must have been designed by Vaux, Withers. The dormer windows are shown with matching pierced verge boards. A bracketted lamb's tongue and chamfer porch extends along the Federal front, probably dating from 1869, and replacing the original porch in the same location shown in the Bufford print (1838-40). The present railing dates from the 20th century and replaces the pierced quatrefoil railing shown in the Vaux, Withers rendering. Elements resembling the original railing survive in the exterior stairway of the new (1960's) garage. A surviving early 20th century photograph shows the present porch when it still retained its pierced and chamfered quatrefoil railing. This photo also shows the Colonial Revival south carriage entrance and it is assumed that both changes were made by Conrad Goddard.

The west end of the 1869 wing originally was terminated at the first storey level by a semi-octagonal bay window. The brick foundation and concave, heavily moulded, metal-sheathed roof survive. The Vaux, Withers rendering shows this roof capped by an elaborate wrought iron railing which is no longer present. The bay window itself, between the foundation and roof, has been replaced by an overhanging rectangular projection which dates from the 1960's.

NORTH FACADE: This entire facade dates from the Vaux, Withers alteration and the second storey windows all have 2/2 sash. The ground floor windows which are now contained in a modern kitchen have been substantially reduced in size and the fenestration changed. This facade originally had a handsome large semi-octagonal porch with pierced quatrefoil railings at the first and second storeys and lamb's tongue and chamfered bracketted collonettes. The brick porch foundation survives but the remainder of the structure was removed by Frederick Zenz and replaced with the present clapboarded wing. The north addition to the kitchen breezeway has a concrete foundation and dates from the 20th century.

EAST FACADE: Much of the east end of the 1869 north transept is partially concealed behind the kitchen wing and its breezeway. It has already been mentioned that the 1869 north extension projects less to the east than it does to the west. Similarly the major gable fields in the east front are less elaborately decorated than their equivalents to the west and are simply trimmed with the lamb's tongue and chamfered braces in the form of verge boards. These are supported by brackets and diagonal bracing all of which are similarly trimmed. The small rear porch dates from the 1869 alteration and retains its original shallow metal-sheathed hipped roof and the lamb's tongue and chamfer piers and bracing characteristic of the rest of the house. The present railing with its square ballusters shows in the Vaux, Withers rendering as does the small 1/1 window to the south of the chimney.

CELLAR: The cellar of the original Federal house has rubble foundation walls to the grade topped by brick walls from grade to sills. The present brick floor is modern and was installed for the most part during the 1960's. In addition to the original exterior walls there are interior dividing walls almost certainly original to the house. These divide the cellar into convenient compartments for storage of coal, wine, root foods as potatoes, etc. as shown on the Vaux, Withers floor plan. These drawings also show that the southeast room included a furnace which was installed during the Vaux, Withers alteration. The interior brick walls also provided bearing surfaces for the floor beams. For the most part these are vertically sawn and 3 x 9 inches in cross section. A pair of 5 x 9 inch vertically sawn beams extend from east to west and provide support for the walls of the central hall

above. The central hall floor joists are joined to the support beams by means of carefully fitted mortise-and-tenon joints. The heaviest of the cellar beams extend from north to south and serve as collateral sills atop the brick interior walls. These are 7 x 9 inches in cross section and are adze trimmed. It cannot be conjectured today whether these were reused from an earlier structure or simply too large to be feasible for the saw mill.

Brick arches survive under all four original chimneys and the brick hearth supports survive in front of them. These may have been rebuilt during the Vaux, Withers alteration but probably represent original work.

The entire cellar originally had a plaster ceiling and marks of the lathing survive on the overhead beams. The interior and exterior cellar walls may also originally have been plastered with the plaster applied directly to the brick or rubble. The cellar windows are large 3/3 sash, protected on the exterior by wrought iron grilles which may date from the Vaux, Withers alteration. Much of the supportive domestic life of the original house took place here.

The cellar of the 1869 wing was similarly constructed and finished and included a wine cellar next to the interior cellar stairway and a larder behind it.

The kitchen cellar alone includes a completely brick foundation. While this small building dates from the Vaux, Withers alteration the use of brick throughout probably was decided upon to make this a more hygienic work space as the remainder of the Vaux, Withers foundations are rubble to the grade.

Today there is a subterranean passage which connects the larder to the kitchen cellar. This has been much altered and enlarged and is sheathed temporarily with plywood. This passageway does not show in the Vaux, Withers floor plan except as a pencilled change. It may have been included in the 1869 alteration, in a narrower form, as other pencilled changes, i.e. a kitchen cellar stairway and two windows, all are present today.

FIRST FLOOR: (Vaux, Withers principal floor): The Federal center hall remains relatively unchanged except for the flooring which dates from the early 20th century. The stairway appears unchanged from the 1869 floor plan, curving across the east end of the hall. The stair rail includes late 19th and early 20th century elements. Conrad Goddard installed the present square newel as he "could not stand the elaborate Victorian newel post" (RGG/1971).

The remainder of the center hall is Federal in execution. The inner face of the principal doorway is a simplified version of its exterior with flat panels trimmed with conventional Tuscan moulding. The corner blocks are stepped like those on the exterior although on the inside face the inner step is slightly separated from the flat outer frame. The doorway, door and window surrounds are all trimmed with opposing Tuscan mouldings separated by a double stepped bead. This facing pattern is employed on all the door surrounds associated with the center hall. The large iron lock is not marked but is original to the house. Probably it was made by Mackrell and Richardson of New York. The back plates of the two wrought iron bolts resemble those of the Norfolk latches of the period and are probably original to the house. The interior door knobs and keyhole covers are all porcelain and date from the Vaux, Withers alteration. In the original house all of these fittings are brass.

The hall baseboard is broad and its capped moulding, like the hall ceiling cornice, is characteristic of the second quarter of the 19th century.

The rear (east) exterior door is double faced and its surround matches the other doorways of the center hall. The Vaux, Withers floor plan shows a small rear "lobby" at the east end of the hall with a curved stair fascia continued downward to form a first floor niche. It is doubtful this detail was ever executed. However, the present powder room under the stairway occupies the site of the Vaux, Withers "earth closet"; a mid-19th century sanitary arrangement invented by a Boston clergy-

man and carefully described by Catherine E. Beecher and Harriet Beecher Stowe in their book "The American Woman's Home", J.B. Ford & Co., N.Y. 1869 (pgs. 403-418). The hall closet dates from the 20th century.

SOUTHWEST CORNER ROOM: The southwest corner room dates from the original late Federal house and opens to the center hall. It is identified as the "library" in the Vaux, Withers floor plan. Its door surround has corner blocks and is similar to those of the center hall except that its central vertical double step is flat and not beaded. The window surrounds match the door surround and enclose a stepped, double-Tuscan moulded, flat panel beneath the sash. The baseboards are stepped and their capped mouldings, like the plaster cornice, are characteristic of the second quarter of the 19th century. The baseboard along the east wall is flat and not moulded to permit installation of bookshelves. The present shelving, however, dates from the 20th century. The brick chimney is now exposed in this room. Originally it was faced with plaster. The simple wooden country Gothic mantel which dates from the Vaux, Withers alteration has been moved forward away from the chimney to provide space for a deeper fire box. This modification and the present hearth both date from the mid-20th century.

SOUTHEAST PRINCIPAL FLOOR CHAMBER: This room also is included in the original house although its original use is not known and almost none of the original late Federal detail remains. Some vestiges of the Vaux, Withers detail have survived. The present door dates from the Vaux, Withers alteration but the door surround was replaced during the mid-20th century, and the door itself relocated from another part of the house. The ceiling was dropped during the 1960's and the original baseboards have been almost completely replaced. The "striped" hardwood floor of alternating strips of walnut and oak may date from the Vaux, Withers period. The simple wooden lamb's tongue and chamfer Victorian mantel was designed for a coal grate and was installed by Vaux, Withers. As in the library the plaster chimney facing was removed during the 1960's and the hearth replaced at the same time. The two 6/6 windows retain their Vaux, Withers surrounds which are trimmed with prominent ogee mouldings.

The Vaux, Withers floor plans indicate this room was intended as a "spare bedroom" or guest room. The floor plan also provided for a side hall which extended from the present doorway to the carriage entrance with its porte-cochere. The east wall of this side hall was removed during the 1960's although its location can be easily seen where the striped flooring joined beneath it, an observation which suggests that the present flooring may date back to the Vaux, Withers alteration. The now missing side hall and the wall which contained it almost certainly did not exist in the original late Federal house as the Bufford print shows a simple 6/6 window at the site of the later carriage entrance. The present window in this room is modern.

DRAWING ROOM: This large room extends across the entire depth of the original late Federal structure. Originally it was two rooms separated by large sliding doors and is shown in the Vaux, Withers floor plan as the "parlor", (in this case the front or formal parlor) and the dining room. In the original house these two rooms probably were used for the front and back parlors. The sliding doors with their surrounds and the dividing wall all were removed during the 1960's at which time the present redwood plank ceiling was installed within the original plaster cornice. The present redwood sheathed beam shows the location of the original division. The early dining room was very slightly wider than the front parlor and it was necessary to "furr out" a section of the north dining room wall, concealing a part of the cornice, to make the wall come out even. As a result, the doorway is recessed a few inches within the wall. During this procedure the chimneys were stripped of plaster and the present hearths installed. The late Federal pine mantels similar to those in the front parlor of the James and William Smith house and the dining room of the 1827 part of the Wilson Williams House, have both survived although stripped of paint and without their original facings. Both have moulded, straight-edge shelves with rounded corners, concave-convex panels and free standing unfluted Doric columns capped by panelled blocks and trimmed with Tuscan mouldings.

The baseboards and door and window surrounds are the same as those in the center hall and there are Tuscan moulded raised panels beneath the window sash. The plaster cornices are the same as in the center hall but appear somewhat richer because of a band of reeded modern moulding added to the inner edge of the cornice at the time the redwood ceiling was installed. The original yellow pine flooring has survived.

FAMILY PARLOR: The second parlor is located more or less to the north of the front parlor entirely within the Vaux, Withers north addition of 1869. The room is used as a dining room today and extends somewhat further to the west than it did originally, using space originally containing a semi-octagonal window. The present triple window dates from the 1960's. The original door surround, from the front parlor, with its prominent mouldings survives as do the matching surrounds of the two French windows in the north and south walls. The south window leads to the front porch as it always did. The north window originally opened to the semi-octagonal open porch but now opens to a sun parlor on the original porch foundation. The Colonial Revival sun porch window surrounds were made up from early 20th century display cases obtained from the Traphagen School of Fashion during the 1960's. A short section of the original plaster cornice survives in front of the present dining room chimney. The remainder of the cornice is wood, and like the present baseboard, was installed during the 20th century. The chimney has been stripped of its plaster sheathing. The neo-Classic mantel with its marble facings and hearth all date from the early 20th century. The present striped hardwood flooring probably was installed by Vaux, Withers. These early 20th century changes presumably were made by Conrad Goddard.

BACK STAIRWAY: This stairway, east of the present dining room, was designed by Vaux, Withers and remains unchanged. Its stair rail, which utilizes conventional urn-turned balusters, is executed in chestnut. The Vaux, Withers cellar stairway is located beneath this. The Vaux, Withers floor plan shows a store room and pantry to the north of the back stairway and the "servant's hall" to its east. These spaces have all been combined to form the present kitchen. Beyond this is the former open passageway to the Vaux, Withers kitchen and scullery, now enclosed and much enlarged which have been combined to form a playroom.

The kitchen building is entered through an ogee moulded doorway which dates from the Vaux, Withers alteration. The door is of the single-faced 2 1/2 panel Tuscan moulded type and was relocated from the second floor of the Federal part of the house. The plain flat kitchen window surrounds probably have survived from the early Vaux, Withers kitchen. According to their floor plan the small stage in the present nursery represents the site of the original "servants' privy". An enclosed stairway winds upward from the former scullery to male servants' quarters above. The doorway beneath the stairway dates from the Vaux, Withers alteration and has a flat unmoulded surround. The door is four panel and ogee moulded. This door opens to a stairway which leads to the cellar of this small building. This stairway is not shown in the Vaux, Withers floor plan.

SECOND FLOOR: The principal stairway rises from the center hall of the original Federal house and is repeated on the second floor except for being cut short at the west end to provide space for a small chamber used as a dressing room. The dressing room doorway has been relocated from the center hall, as shown in the Vaux, Withers floor plan, to the southwest chamber. The second floor center hall is essentially unchanged and retains its original pine flooring, late Federal baseboards, corner-blocked door surrounds and 2 1/2 panel Tuscan moulded doors, moulded on the hallway sides only. Two of the doorways are continuous with their corner-blocks combined into a joint rectangular panel which does not appear elsewhere in Roslyn. One of these opens to the present attic stairway which shows only as a correction on the Vaux, Withers floor plan.

SOUTHWEST CHAMBER: The southwest chamber retains its Federal characteristics, i.e., stepped Tuscan moulded door and window surrounds with corner-blocks, Tuscan-moulded panels beneath the sash and 2 1/2 panel Tuscan moulded single face doors. One of these leads to a closet, the other to a bath which shows as a small bedroom on the Vaux, Withers floor plan. The surviving divisions

appear on the Vaux, Withers plan as a later correction. The small mantel in the southwest chamber utilizes Tuscan moulded panelled pilasters capped by Federally moulded capitals. The moulded stepped baseboards date from the original late Federal house.

SOUTHEAST CHAMBER: This room dates from the original late Federal house and originally, as today, was entered from the center hall. The Vaux, Withers floor plan shows a small anteroom off the hall to provide entry to this chamber and to the small bedroom, now a bath, between the southwest and southeast chambers. Corrections to the Vaux, Withers floor plan suggest this alteration may not have taken place. In any case the room has been much altered over the years. The east window has a stepped surround and a cyma curved Federal type moulding which dates from the original house. All other door and window surrounds are prominently ogee moulded and date from the Vaux, Withers alteration. The Tuscan moulded 2 1/2 panel door to the bath is only a single panel wide. The 2 1/2 panel closet door apparently dates from the Federal house but was retrimmed with ogee moulding during the Vaux, Withers alteration.

NORTHWEST CHAMBER: This room dates from the original house and retains its early door and window surrounds and baseboards which match those of the southwest chamber across the hall. It also retains its original mantel with flat panelled, Tuscan moulded pilasters capped by Tuscan moulded capitals which include a slightly raised panel. A matching rectangular moulded panel breaks forward between the capitals beneath the straight edge moulded shelf.

The Vaux, Withers plan called for two closets in the east wall. Only one of these is present today. Since the baseboard in the area of the second has been patched it is likely it was relocated into the north wall which is the end of the original Federal house. This relocated doorway shows in the Vaux, Withers floor plan.

NORTHEAST CHAMBER: This room is shown in its present form in the Vaux, Withers floor plan. Much of its architectural detail, i. e., Tuscan capped baseboards, Tuscan moulded stepped door surround and cyma moulded stepped window surrounds seem to date from the original house. The closed door surround is stepped, but is prominently ogee moulded and dates from the Vaux, Withers alteration even though it includes a Tuscan moulded 2 1/2 panel single face door from the original house. The simple mantel is Gothic in style and dates from the Vaux, Withers alteration and is an obvious attempt at modernization at that time. However, if this room retains its original dimensions it is hard to understand the purpose of the accessory hallway between it and the northwest chamber. Prior to the Vaux, Withers northern addition there appears to have been no place for it to lead to as the Federal house ended at the north wall of these chambers. The different door and window surrounds suggest the northeast chamber was altered at the time the hallway was built and that originally it included the hallway. In this case the northeast bedroom doorway would have been at the present junction of the principal and collateral hallways. When the north addition was built the floor plan shows this passage extending to a bedroom and a range of utility rooms, i. e., sewing room, bathroom, linnen (sic) room and a seamstress room. These all survive today, although the utility rooms have been substantially altered.

NEW NORTHWEST BEDROOM: The new northwest bedroom is entirely in the Vaux, Withers addition and retains its period flavor which includes prominently moulded door and window surrounds, the latter with panels beneath, stepped baseboards and four panel ogee moulded door. The period moulding of the east-west hallway doorways was taken off in the 1960's and strips of lathing applied to conceal the join. A similar alteration was made in the small chamber at the east end of this passageway, the original "seamstress room". Beyond the seamstress room a covered passageway, now a bath, connects with the upper storey of the 1869 detached kitchen. There are two small rooms here both intended for male servants. The original Vaux, Withers floor plan does not show a second floor level for the connecting passage. The space obviously existed but the doorways to it at each end almost certainly did not as in a Victorian household there would never have been a connection between the bedrooms of male and female servants.

ATTIC: The entire attic from the floor up dates from the Vaux, Withers alteration as the result of the substantial redesign and rebuilding of the early roof. According to the Vaux, Withers floor plan a central passage extended from north to south the entire length of the original house. The space to the east of this passage was to be reserved as an unfinished garret as it remains today. Since the framing in this space is exposed the notches may be seen in the original plate from which the rafters of the original roof were sprung. These are set on 20 inch centers. A stairway extends from the garret to an upper garret in which the mansard-like quality of the present roof interior may also be seen. The portions of the original chimneys which extend through the upper garret were probably exposed in the original house.

The Vaux, Withers floor plan called for the continuation of the original curving center hall stairway to the third floor garret dividing it into two separate rooms. This apparently never was built and the present principal attic stairway presumably dates from the Vaux, Withers alteration. For some reason a portion of its stair rail has been altered and some of the balusters have been shortened to permit the occasional removal of this section of rail. The chamfered rail and the tapering lamb's tongue and chamfer newel both have been sectioned to permit this removal.

The Vaux, Withers floor plan provides for three bedrooms along the west side of the north-south passage. All survive essentially unchanged and retain their original floors, baseboards and ogee door and window surrounds. The southernmost chamber has access to a chimney flue and retains the chimney opening for a small iron stove.

There is a large bedroom at the north end of the central passage in the west end of the Vaux, Withers northern addition. With the possible exception of its hardwood floor this room remains unchanged. It is much larger and far more elaborately trimmed than the three bedrooms over the original Federal house. It was probably designed for use by an adult member of the family or even a study as it retains a large original built-in bookcase.

To the rear of the north addition, at the upper end of the back stairs, but two steps below the principal attic floor level, there are two small bedrooms for female servants. Except for later hardwood flooring these date from the Vaux, Withers alteration and have survived unchanged.



