

Roslyn Landmark Society
Annual House Tour Guide.



June 2, 1979
10:00-4:00

The Van Nostrand-Starkins House, ca. 1680

***HOUSES ON TOUR**

GEORGE ALLEN TENANT HOUSE (Circa 1830 and 1845)

36 Main Street, Roslyn

Pages 12 to 19

OSCAR SEAMAN HOUSE (Circa 1904)

72 Main Street, Roslyn

Pages 20 to 23

HENRY EASTMAN LAW OFFICE
(Original Roslyn Savings Bank—Circa 1850)

55 Main Street, Roslyn

Pages 24 to 29

MYERS VALENTINE HOUSE (Circa 1854 and 1865)

83 Main Street, Roslyn

Pages 30 to 35

THE OLD PRESBYTERIAN PARSONAGE (1888)

115 Main Street, Roslyn

Pages 36 to 40

SAMUEL DUGAN I HOUSE (1855-1890)

148 Main Street, Roslyn

Pages 42 to 49

WARREN S. WILKEY HOUSE (1864)

190 Main Street, Roslyn

Pages 50 to 65

JACOB KIRBY TENANT HOUSE
(Joseph Starkins Blacksmith Shop—Circa 1795-1855)

219 Main Street, Roslyn

Pages 66 to 73

WALLACE KIRBY OFFICE

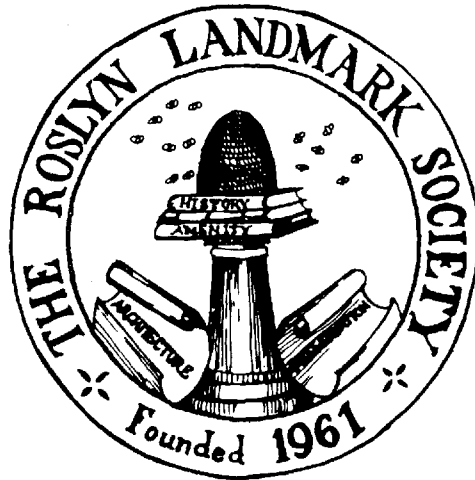
(Kirby School—Circa 1860)

221B Main Street, Roslyn

Pages 74 to 77

***PLEASE**

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



Editorial Board

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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:

- Benjamin Asher: *The Practical House Carpenter* (Boston 1830; Pub. by DeCapo Press, New York, 1972.)
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)
Belcher-Hyde, E.: *Atlas of Nassau County, Long Island, New York* (E. Belcher-Hyde, Brooklyn, 1906).

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 Onderdonck'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. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. 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).
Hicks, Benjamin D.: *Records of the Town of Hempstead and South Hempstead*, Vol. 1 thru 8 (Published by the Town Board of North Hempstead, New York, 1896.)
The Federal Census, published every decade, beginning in 1790.

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. 1, Winter-Spring 1967.

Withey, H.F. & 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.

Genovese, C.; Rosebrock, E.F.; York, C.D.: *Historic Roslyn—A Book To Walk With*, published by the Roslyn Savings Bank, Roslyn, 1975.

Wanzor, Leonard, Jr.: *Patriots of the North Shore*, published by the author, 1976.

ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the high survival of buildings dating from mid-19th century and earlier. A significant group of architecturally consequential buildings date from the second half of the 19th century. Apparently the earliest known 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 knowledge concerning individual houses, originally quite sketchy, has been expanding as the result of recent research. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. Preparation of data to support registration of additional Historic Districts is being undertaken. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1975-1976), the Robeson-Williams Grist Mill (TG 1976-1977), the George Allen Tenant House (TG 1978) and the Pine-Onderdonk-Bogart House (1979) by John Stevens.

More than sixty 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 professional architectural historians 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 the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has 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, has disclosed 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 (1895) 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 approximately 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.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, includes at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970-1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, now the Blue Spruce Inn, and the Federal part of the Valentine

Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume that Onderdonk House was built first, then the Robbins House and finally the Valentine House although future investigation may alter this tentative sequence. What is more important is that it seems almost certain that all three were built by the same carpenter-builder whose identity at this time cannot be even conjectured. The gambrel-roofed Francis Skillman House, badly damaged by fire, may be a future member of this group. Measured drawings of the Francis Skillman House are being prepared by Alex Herrera working under the aegis of the Landmark Society. In addition there may be one or two more houses which so far have eluded notice. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974-1975) in 1869. The Van Nostrand-Starkins House (TG 1976-1977) and William Hicks' original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the John Valentine House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

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-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y.," as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was the builder of the group of early Federal houses described elsewhere in this article. Thomas Wood is another important early carpenter-builder. He probably was Roslyn's principal carpenter-builder 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 carpenter-builders were John Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century. Thomas Wood's account book for the year 1871 was donated to the Society in January 1977. Its analysis may establish Wood's connection with other Roslyn buildings. Two houses built by Stephen Speedling are on exhibit in the current tour. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No. 1374, Old Northern Boulevard.

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 appear retarded stylistically. In some houses the upper story trim was added as much as 10 years after the main floor trim and obviously appears to be later work.

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 that the work is part of the original structure. In general, framing of Roslyn houses conforms to contemporary standards.

However, the plastering techniques of clamshells and horsehair continued into the late 1800's even though these techniques had been discontinued in cities like Boston by 1750. Early masonry, also, was likely to be reactionary, but improved markedly after the arrival of Samuel Dugan I, an Irish-trained mason, circa 1855. 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 moulding styles 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. Mouldings usually were stylish, probably because 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 mill yard earlier. For the same reason mantels and door frames were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, as result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door 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 carpenter-builders who, in some instances, worked from architectural pattern books. By the mid-19th century, 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. An earlier suggestion had been made that the Roslyn Presbyterian Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is Frederick Copley's design for the derelict Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's *Country Houses* (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). Copley also published the design for Sycamore Lodge, still standing in Roslyn Harbor (TG 1961-62), in *The Horticulturist*, Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* for the same year (Design #30, p. 139). Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape which, hopefully, will one day be identified. The earliest major 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, pgs. 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 "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, (1822-1897) (TG 1961-1962) 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 in Warner's design? Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate Church as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron Historic District" of which all but one have cast iron fronts.

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 "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Road. The same architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906).

Architects of national reputation continued to work in Roslyn almost until the present day. William Bunker Tubby, who was related to a prominent local family, did most of his important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House, in 1893, Wallabout Market and Tower, in 1896, and the library for the Pratt Institute, also in 1896. He also designed a group of five Brooklyn Carnegie Libraries in 1904. His activity was not limited to Brooklyn, as he was the architect of the Newark City Hall in 1901, the Nassau County Court House in 1899 and its addition in 1916. He designed three major buildings in Roslyn, all in the Colonial Revival Style. These are the Roslyn Presbyterian Church, 1928, the Roslyn National Bank and Trust Co., 1931, and the Roslyn High School, 1926. Unfortunately the latter was recently demolished to make way for the new high school. The Roslyn Presbyterian Church survives with some additions. The Roslyn National Bank and Trust Co. has recently been restored, using Tubby's original plans and elevations. The completed restoration serves as the office of Paul L. Geiringer Associates and represents an outstandingly sympathetic restoration of an early 20th century building. The architect was Guy Ladd Frost, AIA.

During recent years there has been an increased interest in the Queen Anne Revival, an architectural style which developed in the last quarter of the 19th century. There are a number of examples in Roslyn, two of which are exhibited on the current tour. Carpenter-builder Stephen Speedling was the principal exponent of the style locally. The Queen Anne Revival was a mixed style, established by the 1870's in England, by a group of architects under the influence of William Morris Arts and Crafts Movement, and first represented by the architect innovators Phillip Webb (Red House, 1859) and Eden Nesfield (Longton Hall, 1860). The style was internationally popularized by the work of Norman Shaw (Glen Andred, 1867).

Most of the Queen Anne style houses were designed for a small, aesthetically advanced segment of the upper middle class. Stylistic elements were culled from the mid-17th century Dutch style, as embodied in the William and Mary Period, as well as from the Queen Anne rose-brick vernacular buildings. Design elements were found as well in Gothic, Jacobean and Tudor buildings. It began as an expression of revolt against the pretentiousness of the Italianate and Renaissance Revival and the enormous Gothic mansions of the mid-19th century postulating a return to a more domestic human scale and purely domestic comforts. The use of native and regional materials were, in the beginning, an important element of the philosophy of design.

In America, under the influence of Norman Shaw and his contemporaries, the first house of this type was the Sherman House, at Newport, Rhode Island, built in 1874 by Henry Hobson Richardson, its interior distinguished by a novel open plan. It is usually referred to, in the context of the Newport expanded "cottages," as a Shingle Style building, and was widely imitated, with patterned shingles substituted for the "Hung-tiles" of its British predecessors. The architectural firm of McKim, Meade and White designed Long Island examples at a somewhat later date, often incorporating English-Georgian details.

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 buildings remain—it is hoped they will be exhibited on future tours. It should also be mentioned that since 1971, the Landmark Society has received several 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.



George Allen Tenant House
circa 1830, as it appeared circa 1845.
Dotted line indicates the outline of the
surviving late 19th century alteration

GEORGE ALLEN TENANT HOUSE
36 Main Street (Circa 1830 and 1845)
Owned by Dr. and Mrs. Roger Gerry

HISTORICAL BACKGROUND

The 1973 and 1974 "Annual House Tour Guides" include the following entry for the Epenetus Oakley house: "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 survives as the Washington Manor Restaurant. A later owner of the property was Hendrick Onderdonk who, according to Francis Skillman, owned all the land on the west side of Main Street as far south as the south boundary of #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 a grist mill, was improved and developed. Willis straightened and widened Main Street from its northern end to at least the south line of #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 #76 and #72 now stand to Epenetus Oakley, a wheelwright, who built the original section of the house now #76 (Queens County, Liber TT of Deeds, pg. 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." These were sold to James Smith, John Mott, Moses Rogers and others. It seems likely that the two houses (#20 and #36 Main Street) shown on the Walling Map (1859) as belonging to George Allen were a part of this 1835-1836 transaction. George Allen actually may not have purchased the land at that time as he would have been only 24 years of age.

According to the description of "Hillside" (TG 1977-1978) Francis Skillman, an early historian, pointed out that Caleb Valentine, the presumptive builder of "Hillside" purchased land in this vicinity from Hendrick Onderdonk, John M. Smith and John M. Williams in 1801, 1812 and 1815, and that Caleb Valentine's purchase from Smith included a grist mill. Skillman also is credited with recording that Caleb Valentine built a "tenant house" for his miller and that this tenant house was later owned by George Allen and that John Willis later owned and lived in Caleb Valentine's house. It is further conjectured that the miller's house is the one which is now the subject of this article. This may very well be the case as Augustus William Leggett, who later owned the Caleb Valentine property and house and who named the latter "Hillside" clearly specified in his advertisement in the *Roslyn Plaindealer* for July 11, 1851, that the property included "two good tenant houses." One of these is located at 25 Glen Avenue (TG 1977-1978) and the house at #36 Main Street may have been the second. However, this would suggest that the George Allen holding shown on the Walling Map of 1859 was divided in 1851, a circumstance which seems most unlikely. Apparently Benjamin Allen, who was not an ancestor of George Allen, bought Caleb Valentine's building, and on November 15, 1828, sold a half-interest in the grist mill, together with the Caleb Valentine house and lands, to John Willis (Queens Co., Liber X of Deeds, pgs. 425 and 428) who was shortly to become the developer of Main Street's late-Federal Period west wide. All this fails to identify the transactions involved in the conveying of the two houses owned by George Allen in 1859 from Hendrick Onderdonk in 1801. However, it seems obvious that Caleb Valentine and others were involved in the transactions.

George Allen was born in 1811 and died in 1886, the son of John Allen (1774-1815) and Sarah Raynor (1774-1848) who were married in 1799. His mother's ancestor, Edward Raynor (1624-1685) founded Raynortown in 1659. This was re-named Freeport in 1850. His paternal grandfather, Andrew Allen (1730-1822) was born in Falkirk in Scotland and came with the British forces during the French and Indian War. George Allen married Marjorie Doxsee (1812-1898) and by the time of the 1840 census was living in Hempstead Harbor (later Roslyn). In 1977 his great-granddaughter, Mrs. Robert B. (Audrey Seaman) Moore of Westbury, donated a 2nd quarter of the 19th century cabinet to the Landmark Society which family tradition credits with being the upper, removable part of a wagon which served as a seat and a storage bin for a fish dealer. On the other hand, according to the reminiscences of A.W. Leggett in the Bryant Library, Allen bought broken down New York City horses and brought them to Roslyn for rehabilitation after which they would be returned to useful life. According to the records of the Town of North Hempstead he was the highway overseer for District #11 from 1843-1853; served as a North Hempstead constable in 1855 and later on served as a North Hempstead Commissioner of Highways. In the 1850 census George Allen was 38 years old. Sarah Allen, aged 47, is shown as living in the same household. Sarah probably was a sister, named for her mother, who died two years earlier. George Allen probably married Marjorie Doxsee (1812-1898) very shortly thereafter as their daughter, Anna Virginia Allen, was born in 1852. The 1850 census lists George Allen as a "gentleman," indicating that he lived on his income and was not consistently employed. This may be explained by the presence of Richard Ritchie, aged 60, Daniel Dickinson, aged 27, Jane Dickinson, aged 29 and Ann Dickinson, aged 6, all living in the Allen household. These probably were roomers who paid rent and provided George Allen with a substantial part of his livelihood.

ARCHITECTURAL HISTORY

The architectural history of the George Allen Tenant House is almost as complex as its genealogic and may be divided into four distinct stages.

Stage I: The Original House (Circa 1835)

This was a one-and-a-half storey house, 3 bays wide, having a pitched roof, the ridge of which extended from north to south. In addition, there was a small wing located at the north end of the principal house which probably was 2 bays wide and which did not extend as far to the east as did the main part of the house. This provided for a short "return" at the north end of the principal house which retains a few original beaded edge clapboards. On the basis of their survival it may be assumed that at least the east facade of the original house and the exterior part of the north facade originally were sheathed with these clapboards. The length of the surviving moulded-edge clapboards also indicated the presence of corner boards in the original house. The original wing extended slightly further west than did the principal house providing space for a fine beaded-edge, board-and-batten door, which retains its original Norfolk latch, which provided access from the wing to the exterior in the south wing wall. It is no longer possible to ascertain the roof configuration of the wing as it was demolished at the beginning of Stage II. A mortise in a surviving Stage I stud indicates the height of the wing east roof plate and, buried within the Stage II addition south wall may be found the remains of the Stage I wing south interior wall. At the first and second storey levels these include sawn lathe and plaster remains and, at the first floor level, a short length of bull-nose moulded chair-rail which indicates that the Stage I wing floor was at the same level

as the Stage I principal house floor. The presence of a moulded chair-rail also suggests that this wing room was of some consequence. In Stage II, the wing floor was excavated to provide a lower floor level.

Both principal Stage I house and the Stage I wing rested upon a rubble foundation which extended to the sills. In addition there was a rubble retaining wall west of the principal house which actually formed the foundation and a portion of the west wall of the Stage I wing. The original chimney was rectangular in cross-section and was included inside the north wall of the principal block of the house. However, originally the Stage I fireplace was much larger than it is today, as the hearth framing survived in the same location as today's hearth but provided for a hearth almost 9 feet in length which obviously was intended for use with a "cooking" fireplace. In addition, much of the original Stage I main block framing has survived up to the surviving portions of the original plate. Most of these were sawn timbers mortised into the sills and plates. Two of the Stage I studs in the east front are obviously re-used 18th century timbers, from an unknown source, which have beaded corners. The present fireplace with its classic facing moulding and moulded support for its moulded edge shelf is as early as the Stage I house. It probably has been in its present location for very many years but could not possibly have been used with the original fireplace opening with its 9' long hearth. It may date from Stage I and is so closely related stylistically to Stage I trim it may have been re-located from the demolished Stage I north wing. In addition to the original hearth framing, the Stage I principal floor joists survived as did the 10-1/2" wide lower flooring, all very badly rotted on their lower surfaces. Actually, only one floorboard, now immediately inside the front door, could be salvaged. Throughout the house the original floor boards were in very poor condition. However, whatever could be re-used was, in their original rooms.

As noted above, the east-west dimension of the Stage I principal block was considerably less originally than it is today, and provided space only for a large first floor room, approximately 16 feet square, which had a large fireplace and which had an entrance hall and stairway to an upper chamber, or chambers, at its south end. The original front doorway also survived. This was a fine example of local Late Federal work. It included double-stepped facings and corner blocks which contained flat pyramids surrounded by back-bands. The doorway is a precise counterpart of the principal doorway of the impressive five-bay wide George Allen House immediately to the north (#20 Main Street) except that it lacks the latter's side-lights. On the other hand, the Tenant house was at least partially sheathed with moulded-edge clapboards while the George Allen residence at #20 Main Street was not. These refinements, together with the existence of a very large fireplace, suggest that the building we call the George Allen Tenant House may not have been intended to be a residence but was originally designed for some commercial purpose as a small inn or a bake shop.

Stage II (Circa 1845)

During Stage II the north wing of the original house was demolished and a simple three-storey house in the Greek Revival Style built on its site, leaving the north Stage I wing interior south wall intact as has been mentioned above. The east front of the Stage II wing was brought forward to become continuous with the Stage I east facade, thus bringing the Stage I main block return indoors. It also has been mentioned that during Stage II the north wing floor was excavated to a depth of about two feet. At this time a brick floor was installed making it necessary to provide

stone steps up to the south exterior doorway which, in Stage I, was at floor level. The south floor joist was contoured to make access through this exterior doorway easier. During the Stage II construction phase little was done to the Stage I principal block except to corbel the upper part of the Stage II chimney to the north so that it would extend upward to the new roof height inside the south exterior wall of the three-storey, Stage II north addition. During this chimney conversion the size of the Stage I fireplace opening may have been reduced and the present mantel installed. During Stage II almost all remaining work was limited to the construction of the three-storey Greek Revival north wing. This, too, had a pitched roof the ridge of which extended north and south. The new addition was three bays wide and included "eyebrow" windows in the east knee-wall of the third storey, and may have included "eyebrow" windows in the knee-wall of the west front. There was a two-storey east porch which provided access to both first and second storeys of the wing from the street. The east first floor, under the porch, was built above a rubble foundation. This wall included a plain doorway and a window enframingent, both badly rotted. Many of the original 6/6 windows have survived in the north wing. These have plain facings, beaded along their inner edges, and plain drip caps. The principal north wing doorway also survived. This had a stepped entablature supported by plain piers the returns of which were scribed out for the insertion of the clapboards which had plain lower edges. Two panoramic photographs taken by a member of the Kirby family circa 1895 showed much of the exterior of the Stage II north wing as well as the roof of the Stage I original principal block. These were invaluable in planning for the present restoration.

Much of the Stage II interior has survived or, rather, enough of the Stage II detail has survived so that the whole may be restored with little or no conjecture. The first storey was below grade on three sides except for the south exterior doorway which opened to an exterior passageway and the east front which was below the porch. During Stage II this had a brick floor, and the walls were plastered. The Stage I interior wall remained on the south side of the room. Interestingly, the Stage II addition has no south foundation, but rests upon a series of locust posts based upon buried rocks. These posts extend up to the level of the second storey floor joists. At one time the north side of the locust posts may have been lathed and plastered but none of this remains today. For many years this Stage II wing basement has survived as a furnace and utility area and this use probably will continue after restoration.

The second storey of the Stage II wing opened to the upper level of the porch. The interior doorways and window openings all had stepped, Tuscan-moulded facings. The original 8" yellow pine flooring survived as did much of the Tuscan capped, stepped baseboard. There were a large front and small rear chamber at this level, with a small rear hall stairway, of which only the stringer and fascia survived, which provided access from the second to the third storey. There also were the remains of the Stage II stairway, which connected the Stage II second storey west of the chimney with the Stage I first storey of the original principal block. The back-board of the original Stage II mantel survives, covered by Stage III lathe and plaster. The mantel shelf was found, sawn thru, within the wall. Paint scars on backboard and shelf indicated the mantel had square piers set upon square plinths with Tuscan-moulded capitals supporting a stepped shelf entablature. This Greek Revival mantel never surrounded a fireplace. Originally a small wood-burning parlor stove stood in front. During the restoration procedure doorways were uncovered which opened to the top of the stairway leading to the Stage I house and connecting the Stage II

second storey east chamber with the small west Stage II stair-hall. Both retained two-panel Tuscan moulded doors and substantial fragments of surround.

The third storey was even more intact. The framing for the three original "eyebrow" windows was found in the east knee wall. The original 7" yellow pine flooring survived as did the original bull-nose capped, plain baseboards. This floor, like the second, was divided into a large east chamber, a small west chamber and a small west stair-hall. The original doorways survived with their original stepped Tuscan-moulded facings. These were less exuberant than those of the second storey, below, and included beaded board-and-batten doors rather than panelled doors. Similar facings surrounded the original north window openings.

Stage III (1895-1905)

During this stage the upper, attic storey of the Stage I building was removed and its roof height raised to that of the three storey, Stage II north wing, in such a manner that the ridge became continuous over the entire north-south dimension of the building. In addition, the west exterior wall of the Stage I building was extended westward, slightly beyond the west wall of the Stage II wing, to rest upon the already existing rubble retaining wall. As a result the exterior doorway at the west end of the Stage I first storey wing, which originally led out of doors, now became an interior doorway. Queen Anne Revival type dormer windows were let into the east slopes of the Stage II and Stage III roofs. The Stage III dormer window rested upon a second storey bay window which was constructed at this time. All the Stage I and Stage II clapboards were removed, except for the Stage I clapboards buried in the north return. The clapboards were reversed and nailed to the framing and then covered with pine and cedar shingles. The two-storey Stage II porch was reconstructed with its roof set somewhat higher to cover the Stage II east eyebrow windows. In addition, this porch was extended across the entire east front of the building, but was only one storey high in contact with the Stage I east front. The two porch roof levels were connected by means of an inclined roof over the stairway leading to the upper level of the two-storey porch.

On the interior, a stairway was constructed to connect the third storey stairhall of the Stage II wing to the second storey north-south hall of the Stage III addition. The Stage II rear stairway was then removed, as was the Stage II stairway connecting the large first storey Stage I chamber with the large 2nd storey Stage II chamber. The Stage I stairway at the south end of the Stage I building was removed and replaced with a fine country stairway in the Queen Anne Style. This has been fire-damaged but will be restored. The Stage II portion of the chimney which extended upward above the second storey level of the Stage II wing was relocated so that it pierced the Stage III roof directly above the original, Stage I chimney. The principal rooms, including all the new Stage III rooms were then redecorated, utilizing ogee-moulded surrounds and ogee-moulded four-panel doors, and square, ogee-moulded panels applied to the plaster walls. This interior work could have been done as late as 1920 and may imply that the Stage III alteration was done in two phases. The Greek Revival detail of the second-storey Stage II rooms, including the interior doorways and mantel, was covered over. Greek Revival details survived exposed only in the third storey, Stage II, rooms which apparently were not worth bothering with.

Stage IV (Circa 1950-1974)

Most of these changes were accomplished by Robert Augenstein who owned the building during much of this period. Additions were made at the south end of the building, first as garages then converting them into stores. Large shed dormers were inserted into the west Stage II and Stage III roof-slopes. A large wooden terrace was constructed across the west front of the house at the Stage III floor level. An additional wooden terrace was constructed atop the Stage IV dormer window. Still another terrace, in this instance a masonry one, was constructed high on the hillside west of the house. The second-storey level of the two-storey, Stage III porch was extended forward and enclosed so that an interior room could be created inside. A large "cellar" was excavated beneath the Stage III single storey porch. The rubble retaining wall south of the house, which had collapsed, was repaired by fitting a form and pouring concrete over it. Finally shop windows were installed in the Stage I east front and in the second storey of the Stage II east front.

RESTORATION

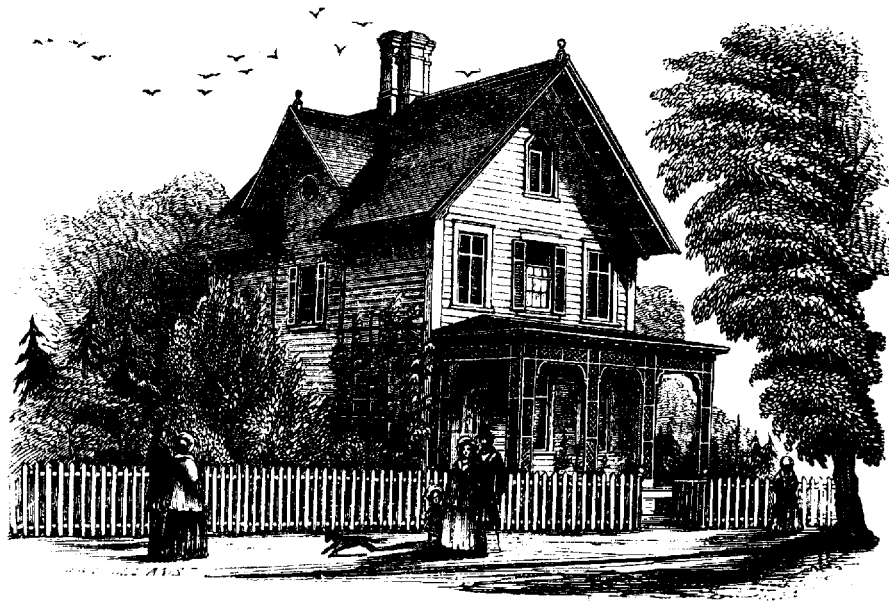
During December 1974 the house burned badly. The fire started in the Stage IV additions south of the original building and those were almost completely demolished. The combined Stage II and III roof was destroyed and all the Stage III shingles were either scorched or burned. The original Stage I and Stage II doorways were badly burned and the Stage III Queen Anne Revival principal stairway was badly scorched. However, much of the other Stage III interior was only slightly damaged. While it was generally conceded locally that the building had been damaged irreparably, Mr. Augenstein cleared away the interior debris and provided some protection from the elements by covering the surviving roof framing with tarpaulins.

Almost two years later, in the fall of 1976, the building was bought by Dr. and Mrs. Roger Gerry, who were concerned over the effect of the possible demolition of the Allen Tenant House on the Main Street Historic District. John Stevens, the architectural historian for the Bethpage Village Restoration, who had completed the restoration of the Van Nostrand Starkins House in Roslyn, was retained to analyze the remaining structure; to provide guidance in planning its restoration and subsequently to supervise the implementation of those plans. It was determined immediately that virtually all of the Stage IV work, which was very badly damaged and which did little to enhance the quality of the house, should be removed. It also was conceded unfeasible to go back to Stage I as this would have involved the demolition of the reasonably intact Stage II, three-storey Greek Revival addition. Actually, as work progressed and it became evident there was a completely missing Stage I wing, it was realized that a total Stage I restoration was even more unfeasible. Most of the Stage III exterior work was unattractive and of poor quality, especially the two-level porch which wandered up and down all over the east front of the house. In addition, the Stage III alteration completely covered a great deal of surviving Stage II detail, both interior and exterior. On this basis it was decided to restore the house to its Stage II appearance but retain the additional storey which Stage III added to the original Stage I building. Steve Tlockowski and Edward Soukup, who had worked in the Van Nostrand-Starkins, Daniel Hegeman and James Sexton restorations, were employed as the carpenters for the project.

The first effort consisted of the removal of the roof-top terrace remains as well as the fire-damaged roof framing and that part of the chimney which projected

above the roof-line. During this procedure the two Stage III dormer windows in the east-roof slope were removed as was the Stage IV shed dormer in the west slope of the Stage II roof. The Stage IV dormer, in the west slope of the Stage III roof, was retained, the only Stage IV change which will survive. A new roof, to the original Stage II pitch, was framed, and was water-tight by December 1976, almost precisely two years after the fire. Work then stopped for the winter and, during 1977, the fire damaged and rotted framing was repaired and the burned and scorched Stage III shingles removed and replaced with Greek Revival clapboards at the Stage II end and beaded clapboards, to match the original, along the combined Stage I-III east front. During this process the Stage III second storey bay window was removed. Concurrently with all this the badly deteriorated foundation was repaired by Frank Tiberia who used local stone to repair the original rubble foundation and brick to replace the deteriorated brick which was used from grade to the sills in the Stage II part of the house. Mr. Tiberia also rebuilt the chimney. The latter was designed by Colonel Frederic N. Whitley Jr., to extend up from the site of the original, Stage I, chimney. Colonel Whitley reproduced the cap of the Stage II chimney shown in the late 19th century Kirby photograph. Subsequently, Mr. Stevens designed a two-storey porch to replace the original Stage II two-storey porch using the Kirby photograph as the basis for his design. He also designed a small stoop for the Stage I doorway as a practical measure, even though there was no evidence that this doorway was originally protected. The original Stage I and Stage II doorways were so badly damaged by fire they could not be salvaged and were precisely reproduced. Appropriate period doors, from the Landmark Society's stockpile, were inserted in each doorway, a late Federal door in the Stage I Federal doorway and a six-panel Greek Revival door in the Stage II doorway. During the torrential rains of the summer of 1977 the upper masonry terrace collapsed and will not be restored. The hillside will be allowed to regain its original slope in this area. The concrete facing has been knocked off the Stage II-III rubble retaining wall and the collapsed stonework was restored. The end of 1977 saw the exterior restoration of the George Allen Tenant House virtually completed. It is planned that the interior will be completed in 1979. This will include restoration of the large Stage I chamber to its original appearance so far as possible; precise restoration of the Stage II Greek Revival second and third storeys and restoration of the Stage I details in the Stage II basement. The fire-damaged Stage III Queen Anne Revival stairway in the south end of the Stage I first storey will be repaired. The two missing short Stage II stairways will be replaced. The Stage III second storey rooms will be restored to their original appearances. A Federal panelled front door from the early 19th century "Miller's House", on Old Northern Boulevard east of West Shore Road, which was demolished in 1959, was installed in the Stage II ground floor east doorway to assure its survival. At the time of writing it seems likely that all the third floor, Stage II, board-and-batten doors, including those damaged by fire, can be repaired and reused. The fire-damaged, two-panel, Stage II Greek Revival door just west of the Stage II mantel has been described as buried under Stage III plaster. During stage IV this was mutilated to accomodate a hot-air heating duct. Notwithstanding its extensive damage, this door will be restored. The only surviving Stage I door, a board-and-batten one described above, originally opened to the exterior in the south wall of the Stage I wing. During Stage III, it was blocked from opening by the floor of the Stage III addition. It will be restored and rehung in the opposite direction to its original opening. The Federal panelled interior doors in the Stage I living room are from the Landmark Society's architectural stockpile. The Stage III doors are original to the house.

DESIGN No. 1.—(V. & W.)



PERSPECTIVE VIEW.



Oscar Seaman House
circa 1901

THE OSCAR SEAMAN HOUSE
72 Main Street (1904)
Residence of Mr. and Mrs. Chris Janelli

In his "Villas & Cottages," published by Harper & Bros. in 1864, Calvert Vaux describes, in his Design No. 1 on page 121, a side-hall house in the Gothic style, three bays wide, two storeys high and having a commodious cellar and attic, which he calls "A Simple Suburban Cottage". Actually, Vaux had published the same designs earlier in other media, including the March, 1863 issue of Godey's "Lady's Book," which assured their widespread distribution. Osbert Lancaster, the noted English architectural writer, describes this house as "The American Basic" and considers it to be one of the most satisfactory and pleasing residences to ever have been built in any country. His enthusiasm for this design is so great, one infers that he considers the entire American accomplishment of the 19th Century to be the direct result of so many people having been lucky enough to have grown up in houses of this type. He further observes that with little change, essentially the same type of house was built in large numbers for almost a century, thus establishing what everyone already knew, i.e., the design antedated Vaux by many decades!

HISTORY

Number 72 Main Street is the very last gasp of the Vaux fundamental design to have been built in Roslyn although other "American Basic" designs had been built here since about 1815. The site was a part of that of the Epenetus Oakley House (TG 1973, 1974) which was sold by the estate of Daniel Bogart to Oscar Seaman in August 1899. In December of that year, Seaman sold the southerly portion of the property, including the Epenetus Oakley House, to Walter F. Weeks, but reserved the northern portion of the site, including the stable, for his own use. (Unregistered handwritten agreement, Donaldson Collection on Local History, the Bryant Library.) According to the journals of Stephen Speedling (Local History Department, Bryant Library), he started work on building the house for Oscar Seaman during 1900-1901. A photograph in the Society's collection taken in 1888 shows Speedling's carpentry shop, which still stands at 1374 Old Northern Boulevard. According to his entry in the "Portrait and Biographical Records of Queens County, N.Y." (see Reference List) which probably was largely autobiographical, Oscar J. Seaman was born in 1848 near Jericho. As a boy he lived on the farm of his maternal grandfather, Benjamin Starkins. He married Carrie Cony, daughter of William Cony, a New York businessman, in 1871 and moved to Roslyn in 1875, where he worked in Nostrand's store. He moved to Glenwood Landing in 1881 and opened a general store there. Carrie Seaman died in 1918 and Oscar in 1924. Both are buried in the Brookville Cemetery. According to Stewart Donaldson, compiler of the "Donaldson (Roslyn Reference) Collection" in the Bryant Library, Seaman also was the owner of the Roslyn Hotel. Since "Portrait & Biographical Records" was published in 1896, he must have bought the hotel and moved back to Roslyn after that date.

EXTERIOR

The house, more or less in accordance with Vaux design, was built in the "Queen Anne Revival" style (see introduction) and is two storeys high, three bays wide and rests upon a full brick foundation laid up in American bond, which is protected by a simple board water-table. The gable-ended, pitched roof has overhanging eaves with true projecting rafter ends. "False" rafter ends have not been

employed for decorative effect. Except for the east gable end, which is parallel to the road, the house is sheathed with moulded, or novelty, siding, a type of clapboard introduced into Roslyn in the 1860's. There are moulded corner-boards to enrich the effect. The east gable field is decorated with bands of shingles consisting of three courses of round-butt alternating with two rows of square-butt. The square-butt shingles have alternating long and short exposures to enhance the chiascuro effect. The east gable field is further enriched by a system of bracketted decorative angular cross-bracing at the gable peak and by a pointed "Pine Tree" attic window. The west gable field was never shingled but is decorated with a simplified form of exposed bracing. All of the windows are of the 2/2 type common to the late 19th century and all are flanked by their original louvered shutters. The "L" shaped porch survives with its original railings and turned bracketted porch posts. The porch roof originally had a bracketted wooden gutter. However this produced rot and was removed by the present owners. The porch is terminated by an ell on the south side of the house, the shed-roofed upper storey of which was added by Mrs. Theodore Gould in 1965. At the same time Mrs. Gould removed the doorway at the west end of the porch which opened to the kitchen. On the north side of the house, at the end of the original dining room, there is a large rectangular bay window. Beneath its sash the bay window is sheathed with roundbutt shingles in the Queen Anne Revival manner. The shingled portion of the bay window flares outward following a concave curve which serves in place of a water-table. The front door is laid out with paired, ogee-moulded vertical panels at the bottom which are topped by an ogee-moulded horizontal panel. The upper part of the door is glass and preserves its original glazing. A dentillated projecting shelf divides the upper and lower parts of the door. The front door probably was grained in oak, originally. It retains its original hardware including a "clock-work" doorbell.

The house was acquired by Mrs. Theodore P. Gould in 1965 and was exhibited by her in the Landmark Society tours of 1967 and 1968. Mrs. Gould re-modeled the house extensively. This project included the installation of a modern heating system to replace the original hot-air arrangement; the construction of the shed-roofed second storey over the ell; and the modernization of the kitchen and bathrooms. Actually, little was done to alter the interior design or finish of the house although the kitchen was enlarged and its windows reduced in size to fit over a kitchen counter. In addition, the small west leanto was demolished and re-built to form a kitchen vestibule leading to the garden. This work was done by Price W. Sebring of Flower Hill. The present owners bought the house in 1975. Apart from necessary repairs and re-decoration they have made only very minor architectural changes. They have, however, reversed the roles of the original living room and dining room.

INTERIOR

The wall dividing the stair-hall from the original parlor (now the dining room) is missing and, since no construction evidence remains, may never have been present. Actually this "open" aspect may have been considered a component of the "Queen Anne Revival Style". The interior door and window facings are vigorously moulded. Corner blocks are employed which are decorated with turned medallions which are unrelated to the facing mouldings. All the four-panel interior doors and baseboards are trimmed with standard ogee mouldings. All the original five inch wide, yellow pine flooring survives. The stairway has a turned newel post which is capped by a "block-and-ball" characteristic of the period. The corners of the "block" are "lamb's-tongued" and there is a turned medallion on each of its four faces. The balusters are a variant of the standard "urn-turned" variety which first appeared in Roslyn in the 1830's.

The parlor (now the dining room) mantel was moved from the dining room (now the living room) by Mrs. Gould to replace a later brick mantel. It utilizes turned colonettes and incised meandering decoration on the chimney breast after the designs of George Eastlake. These leafy patterns are now picked out in gold. The fireplace opening is fitted with a cast-iron decorative surround and retains its original "summer cover".

The original dining room (now the living room) retains its original door and window facings and baseboards. These have already been described. It also retains its original five-inch wide yellow pine flooring. A rectangular bay-window, the exterior of which has already been described, is located at the north end of the room. To add to the utilization of the original dining room as a living room, the present owners have installed a new fireplace on the site of the mantel moved by Mrs. Gould to the original living room (now the dining room). This inserted mantel in the rear room dates from the 2nd quarter of the 19th century and originated in upstate New York. This fireplace is faced with slate and utilizes a reproduction Franklin stove.

The upper storey, as below, retains all its original doors, windows, baseboards, flooring and trim. The original floor plan which includes three bedrooms, has been preserved. Two of the closets were modified by Mrs. Gould, but trim and mouldings to match the original were employed.

STABLE

As mentioned above the stable is much earlier than the house and probably was built by Dr. Furman Field, who lived next door to the south. Dr. Field bought the Epenetus-Oakley House (TG 1973 and 1974) in 1855 and the stable probably dates from that period. The stable was constructed in two sections, probably simultaneously, both of which are sheathed with board-and-batten siding. The battens are not moulded and are rectangular in cross-section. The taller, west, section, is built into the hillside and retains its original rubble retaining wall at its west end. The section is bracketted beneath its eaves and was designed to be used as the stable. It retains its two original box stalls with a divider between, the top profile of which appears to have been executed by its occupants rather than by its owners. Some interesting early hardware survives in this part of the stable. These include a pair of blacksmith-wrought hinges on one of the south entry doors and an over-size Norfolk latch, circa 1835, on a board-and-batten door in the wall dividing the two parts of the stable. The smaller front, or east, section of the stable, was intended to serve as a carriage or buggy house. The latter section has been re-oriented by closing in the original south opening and utilizing this area as a garden porch. The buggy house is now used as a garage to which access has been provided by inserting an overhead door at its east end. These modifications were implemented by Mrs. Gould in 1965.



Henry Western Eastman Law Office
Circa 1850 as it appeared in 1876.

HENRY WESTERN EASTMAN LAW OFFICE
(Original Roslyn Savings Bank)
55 Main Street (Circa 1850)
Property of Mr. and Mrs. Floyd Lyon

Henry Western Eastman was the most prominent of the local lawyers during the second half of the 19th century. His house, which he bought in 1854 and enlarged considerably subsequently, was included in the Landmark Society's Tour of 1967 and 1968 and again in 1977 and 1978. A biographical description of Mr. Eastman, together with an account of the accumulation of his Main Street estate is provided in the 1977 and 1978 Tour Guides. In short, Henry W. Eastman was born in 1826 and started his law practice in Roslyn in 1847. To supplement the income from his practice he also taught at the Locust Hill Academy, which was founded by Samuel R. Ely, D.D., circa 1850. The Academy still stands behind Dr. Ely's home, the Hendrickson-Ely House, at 110 Main Street (T.G. 1962 (Brower)). Shortly thereafter Eastman, in 1850 founded the "Roslyn Plaindealer" with Augustus William Leggett. The "Plaindealer" survived in Roslyn until 1852 when it was moved to Glen Cove. Eastman sold his interest in the Locust Hill Academy to E.A. Hyde and concentrated on his law practice. He had a long and distinguished career and, at his death in 1888, was the President of the Bar Association of Queens County, which at that time included Nassau County.

With other prominent local citizens he founded the Roslyn Savings Bank in 1876. The bank operated in the Eastman Law Office until it moved to new quarters, on the site of its present building, in 1905. While the bank was located in the Eastman Office, a brick bank vault, which survives, was built to provide greater security. The Eastman Law Office is illustrated in John Kenneth Galbraith's "The Age of Uncertainty," published 1978, as an example of a small 19th century country bank.

In 1863 William M. Valentine sold Henry Eastman a lot, immediately to the north of his house lot, for \$1,000.00. It had 36'8" of street frontage (Queens Co. Liber 204 of Deeds, Pg. 124, 4/28/1863). The high price suggests that a building was on the lot. If so, the building was 55 Main Street, the Henry Western Eastman Law Office. This building is indicated as a "store" on the Walling Map of 1859. Since William M. Valentine built his new brick store, which still stands facing Tower Street, in 1862 or 1863, the Eastman Law Office probably was William M. Valentine's first store.

EXTERIOR

The Eastman Law Office is 2-1/2 storeys in height and three bays wide. The first floor is almost entirely below grade along the principal (west) front. The building has a pitched roof, the ridge of which extends east and west at right angles to the road. The gable fields are parallel to the road. This orientation is reminiscent of Greek Revival styling which was never strong in Roslyn. The high-styled Greek Revival Horatio Onderdonk house in Manhasset, which was built in 1836, has a temple-fronted roof, so apparently the law office could have been built at any time after that year. It must have been standing by 1850 as William M. Valentine was advertising by that year.

The roof is extended on all four sides. However, the soffits are closed only under the east and west eaves. The west eave overhang, further, is decorated with sawn and shaped brackets. Those at the north and south extremities rest on the north and south corner boards and face north and south. The rafter ends are

exposed under the north and south eaves. The principal (west) front is sheathed with clapboards having a 5-inch exposure. There are corner boards at both west corners only. These cover both surfaces of the corners. They have a moulded bead at the corner junction. There is no water-table. The remaining three walls are sheathed with shingles having an exposure of 8 inches to the weather. These extend down to cover the first storey on the north and east facades. Until recently all four fronts were covered with asbestos shingles as was the Eastman residence next door. These were applied in 1946 when Mary G. Eastman sold the property to the Rosewood Nursing Home. They were removed during the 1978 restoration.

The foundation is rubble below grade. The exposed portion of the foundation, from the grade to the sills, is constructed of brick. On this basis, considerable brick foundation is exposed on the south side of the house. The brick chimney retains its original form with its 2-course projecting cap.

The windows almost all are the original and retain their 6/6 sash and plain drip caps. The original third storey shutters, east and west, were louvered. The first and second storey shutters each had two panels. None of the original shutters has survived. The small window at the first floor grade level in the west front is a new replacement. Especially interesting are the third storey rotating octagonal windows in the north and south facades. There are three of these. That at the west end of the north facade was made by Floyd Lyon and Paul Emmanuel in 1978 to provide light to an interior room. The remaining two are original.

Originally there was a small stoop to provide entry at the west front. This had a pitched roof, wooden deck, arched gable-field and open work front piers. The gable field was painted with the sign of the Roslyn Savings Bank. The stoop was removed at an unknown date, probably after the Bank relocated in 1905, and was replaced with a roofless, brick concrete and wrought iron stoop. This change may have taken place as late as 1946 when the entire Eastman property was taken over by the Rosewood Nursing Home. In any case, the 20th century stoop was removed in 1979 and a reconstruction of the original stoop is now (April 1, 1979) well under way. This was designed by John Stevens from scars on the building, paint "ghosts" and the illustration in John Kenneth Galbraith's book. A replica of the sign of the Roslyn Savings Bank will be painted on a removable panel for use on special occasions. This will be painted by Anthony Greengrow. The front door, which has six panels and ogee mouldings, replaces a modern door. The door in the Galbraith illustration was ogee moulded and had four or six panels. However, in the illustration all but the lower panels had been knocked out and were replaced with glass. The Roslyn Preservation Corporation, which provided the present door, objected to its mutilation in this manner. There was a very large, rambling, two-storey porch which survived in deteriorated condition along the east (garden) front. This was supported by square piers and had railings consisting of moulded rails and balusters which were rectangular in cross-section. The roof and deck framing were exposed and the pent roof was flat enough to be used as a deck—entered from the third storey, although this was not an original intention. There was, and is, a doorway to the ground floor level of the west porch centered between a pair of original 6/6 windows. When the asbestos shingles were removed recently, the "paint ghost" of a railing bench could be seen at the north end of the first floor porch. This bench will be reconstructed when the porch is rebuilt.

The second storey level of the porch was entered from a small two-storey south porch. This had a gable ended roof with an open gable field and sawn, shaped corner brackets, square wooden piers and a railing identical to that of the east porch, to

which it was connected by a diagonal, roofless "cat-walk" which passed across the south-east corner of the house. The cat-walk railing was the same as those of both porches. The south porch, also, was latticed along its west front to provide privacy from Main Street. Careful reconstruction of the two-storey east porch, using all salvageable original materials, is contemplated. The south porch will not be restored. Its second storey door-way has been replaced by a 6/6 window. Access to the second floor of the east porch will be provided by a new doorway at the east end of the second storey hallway.

BANK VAULT

The bank vault on the south side of the building was added after 1876 when the Roslyn Savings Bank was founded. This has a pitched roof extending north and south, with the gable field at right angles to the road. Its single usable floor is at the same level as the street (2nd) floor of the building. It is entirely built of brick laid in American bond and has a projecting brick water-table which is three brick courses high and which has a chamfered upper edge. The upper edge of the water-table is level with the top of the brick foundation of the Law Office. There is a pointed six-light window, with replacement glass, in the south front of the vault. This has a stone lintel and a stone sill. Above it there is a circular hole, probably for a stove-pipe. There is a "blind" Gothic arched panel in the west wall which faces the street. This is for decoration only as is the projecting stepped cornice, 4 courses high, which rests upon brick dentils.

INTERIOR

The principal (street) floor is the second. Inside the front door there is a hallway which extends the entire length of the house. The bank vault entrance is immediately on the right after entering the house. Its doorway has plain wooden facings and there is an iron door which swings into the vault. Originally there was also an outer iron door which swung into the hall. This was lost sometime after 1966. The interior of the vault is lined with concrete. Probably there was a hall window at its entry site prior to its construction.

The hallway has hardwood strip flooring applied over the early yellow pine, a characteristic which applies to most of the house. It is difficult to decide when this was applied. The hardwood flooring could have been installed when the building became the Roslyn Savings Bank, or after the Bank moved in 1905. The plain baseboards with torus-moulded caps are original.

The stairway on the north side of the hallway originally was entirely enclosed with beaded boards placed vertically. This condition still prevails below the stringer. The vertical boarding above the stringer was removed in 1978 to provide more light. The "closed-tread" stair-rail was designed by John Stevens. The newel was provided by the Roslyn Preservation Corporation.

The 6/6 window in the south wall of the hallway, near its east end, replaces the early doorway to the south porch which was removed in 1978. The window surround has the plain facings and the recessed, beaded interior edge of the original porch doorway. The east porch will be entered through a doorway at the east end of the hallway which now ends in a blank wall.

The doorway to the front parlor, on the north side of the hallway, is in its original location. The doorway facing on the hall side is plain, with a recessed interior bead. On the parlor side there is a back-band trimmed with ogee moulding, in addition. The door itself is the standard four-panel ogee-moulded type. The front

parlor window facings conform to those of the hall door-way, i.e. back-bands with ogee mouldings and recessed interior beads. These have torus-moulded sills and were never panelled beneath the sash. The torus-moulded plain baseboards are the same as those in the hallway and the back parlor. The back parlor window-facings are less pretentious. There are no back-bands and no ogee mouldings. They are simply plain boards with interior recessed beads, the same as the hallway door facings. Obviously the doorway going from the back parlor to the hallway is trimmed in the same manner. The wall which separates the front and back parlors has been re-built in its original location (1978). The sliding four-panel un-moulded doors are of the period, but new insertions. They were donated by the Roslyn Preservation Corporation.

The doorway to the lower stairway retains its original plain facings with an interior bead. Its original four-panel ogee-moulded door retains its original black stoneware knob. Immediately inside this doorway the exposed top step reveals the original 9-inch wide yellow pine flooring which survives over much of the building, covered with later hardwood flooring. The lower stairway, like the upper, originally was "boxed-in" with vertical, beaded sheathing. This survives below the stair-stringer, but the stairway above the stringer was opened in 1978. The stair-rail used above will be duplicated here. Beneath the upper stairway, opposite the entrance to the lower stairway, there is a small board-and-batten door behind which is a small closet. One passes beneath it in descending. South of this stairway, at the ground-floor level, there is a narrow passageway which has been converted into two closets, one at each end of the stairway structure. Inside the west closet doorway (1978) the remains of a south window were exposed in the brick foundation wall. This was closed up when the bank vault was built, in 1876 or shortly thereafter.

The powder room at the bottom of the stairway is new (1978). However, the east-west wall which encloses the kitchen and the dining room is the original. The wall dividing the kitchen and dining room was re-constructed on its original site. The kitchen window retains its original plain facing with an interior bead. The same facings also were used around the doorway from the kitchen to the dining room. The dining room windows retain their original plain facings. However, all the 7" pine flooring on this floor, together with the plain base-boards, were inserted during the 1978 restoration. The dining room has the only fireplace in the house. This is built with a brick arch as it had originally. The entire fireplace-chimney assembly was in a badly deteriorated condition and was re-built and flue-lined during the 1978 restoration by Frank Tiberia in accordance with the design of Colonel Frederic N. Whitley Jr., U.S.A. Engineer, Ret. The dining room also includes the doorway to the lower level of the east porch. The door originally had four panels and was ogee-moulded. However, early in its life, the upper panels and dividing stile were removed and this area was glazed.

There is a small room at the east end of the hallway, the purpose of which is not known. Apparently there always has been a room in this location. Its east-west dimension was reduced in 1978 to permit the excavation of a cellar and the construction of an interior stairway leading to it. At the top of this stairway there is a plain-faced doorway having an interior bead which leads to the outside. Its door is original to the house and is an early glazed conversion of a Tuscan moulded Greek Revival door.

The cellar is new. The original 3 x 6 inch north-south oriented floor joists may be seen as may the original chimney base against the north wall. The original below-grade rubble foundation may be best seen on the south. Against the west wall there is

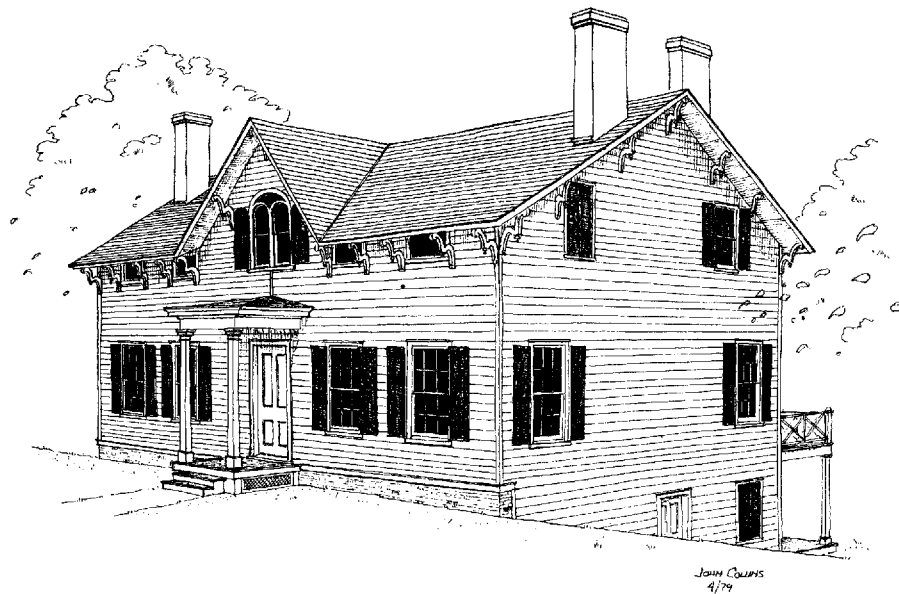
a brick lined pit, which is now located beneath the kitchen. Originally this probably was a double wall to help prevent foundation shifting at the base of the hillside. Later it was excavated for use as a root cellar.

THIRD FLOOR

The third floor originally was a single open space with a barrel vaulted ceiling and plain baseboards. Obviously it was some sort of office. However, it has been divided into several rooms for many years. Its most interesting features are the octagonal windows which have been described. The 9-1/2" vertically beaded stairway sheathing is original. The four-panel ogee-moulded doors are contemporary with the house but were inserted in 1978.

EPILOGUE

The Roslyn historic community owes a considerable debt to Floyd and Dorothy Lyon for their efforts with this building which had been deteriorating rapidly since 1966. With little or no maintenance and haphazard rental practices, sometimes for "drug scene" activities, its prognosis was very poor. It took the Lyons many long and patient years to even acquire the building. Its future now seems assured.



Myers Valentine House,
Circa 1845 and Circa 1860
as it appeared circa 1860.

MYERS VALENTINE HOUSE
83 Main Street (Circa 1845 and Circa 1860)
Residence of Mr. and Mrs. Millard B. Prisant

Very early in the 19th century William Valentine (1781-1863), a paper-maker, bought the original Onderdonk-Remsen-Gaine Paper Mill (1773) from Hendrick Onderdonk, and built the Federal style house which is now the Roslyn Village Hall (T.G. 1963). Along with the paper mill he acquired considerable land, including all of the present day Roslyn Park with the additional land now occupied by the Roslyn Presbyterian Church, the Bryant Library and three houses on Main Street, i.e., the Presbyterian Parsonage (T.G. 1978-1979), the Obediah Washington Valentine House (T.G. 1971-1972) and the Myers Valentine House (T.G. 1963-1964). William and Phoebe Valentine had several children including three sons who had considerable local importance. These were William M. Valentine (b. 1809), a substantial general merchant who acquired his father's house and whose name it now bears; Obediah Washington Valentine (b. 1811), who ran the family paper mill until his death in 1854, and Myers Valentine (b. 1818), the subject of this article, who took over the paper mill after his brother's death. It is likely that Myers learned the paper making trade (L.W.) in a small mill, also owned by his family, at Littleworth. This mill stood between the houses of Jackson and Benjamin Mott "along the stream which runs west into Mott's Cove." Myers Valentine married Caroline Searing in June 1840 and it seems likely that their house was built within the next few years. It is indicated on both the Walling Map (1859) and the Beers-Comstock Map (1873). The house was exhibited on the Landmark Society tours of 1963 and 1964. Myers Valentine died on September 9, 1891, and is buried in the Roslyn Cemetery. During his life he apparently was a public-spirited man. He was a sponsor of highway petitions during the 1860's and 1870's and, on August 23, 1862, he signed a proposition, with thirteen others, to provide for the raising of \$15,000.00, through taxes, to be used as bounties to stimulate enlistment in the Union Army.

The Myers Valentine House remained in the ownership of the Valentine family until well into the present century. However, it was not a part of the parcel purchased by William Warnock in 1911, a large part of which was conveyed to the Town of North Hempstead for development as Roslyn Park (T.G. 1971-1972). While we do not have the complete title chain for the house it was owned by the family of Hillary Knight during the period 1926-1932. Subsequently it was owned by the Goldsmith family until 1948. During the period of Goldsmith ownership, most of the surviving landscape plan was developed, i.e., the pond was set with stone and most of the large trees and shrubs were planted. Between 1948-1968 the house was owned by Mr. and Mrs. Jay Kaufman. After 1968 it was owned by Mr. and Mrs. Donald Horn until the present owners bought it in 1976.

EXTERIOR

The original structure was a 2-1/2 storey late Greek Revival, side-hall house which was three bays wide. There are no known surviving photographs of the original house and much of its appearance is conjectural. While it may have had "clipped" eaves, it was built late enough to have had the extended eaves with closed soffits and shaped brackets with single acorn drops, which have survived today. The original ridge ran north and south and was parallel to the road. There were paired chimneys at the south end just within the gable field. Most of the original 6/6 windows have survived, as have most of the 3-light clerestory ("eyebrow") windows in the east and west fronts. These all have simple drip caps and unembellished trim apart from a single interior bead. There was a plain water table, 7-1/2 inches in

height and plain corner-boards covering both faces of the corner. The exterior clapboards had a 6 inch exposure to the weather. We have no knowledge of the original front entry.

The house was enlarged about 1860-1865 by the addition of a symmetrical wing to the north of the side-hall; the construction of a facade gable over the front doorway which permitted the conversion of the "eyebrow" window over the front door into a more imposing, double, round-headed Italianate window. The eaves may have been extended at this time to permit the use of brackets. Both parts of the house rest upon a foundation which is rubble to the grade and brick above extending up to the sills. The south end paired chimneys were reproduced at the north end. Only two of the four chimneys survive today, the southwest and northeast, and both of these have been altered above the roof line. The exterior windows and trim of the new (north) addition precisely matched that of the original (south) end. The only discernible difference being that the clapboards in the north addition have only a 5 inch exposure to the weather. The disharmony of the two different clapboard exposures is compensated for by use of a vertical strip which extends downward from the center of the facade gable window and which indicates the mid-point of the west front. The difference in clapboard exposure is very obvious at this point and many observers feel that this vertical strip indicates the north end of the original west front. Actually, the original clapboards were sectioned at this point and the end of the original house lies several feet to the north of the vertical strip. Apart from this difference in clapboards, the enlargement is extremely harmonious and the viewer must keep reminding himself that the house was not all built at the same time.

A photograph of the south and west fronts of the house taken during the third quarter of the 19th century, after the north addition had been built, shows the house much as it is today except that in the photograph the small porch platform had a shallow, hipped roof which effectively screens all evidence of the early principal doorway. Actually, this small, roofed porch platform could have been a holdover from the original 3-bay wide house. The present front doorway is entirely conjectural and replaces a millwork "Colonial" doorway of the 1950's. In 1977, the Roslyn Landmark Society gave the present owners the pair of round-headed Civil War era doors—from a demolished house in Old Brookville (originally Cedar Swamp). This gift was made with the proviso that the owners construct a suitable doorway. The doors were considered especially appropriate because their round-headed glazing matched that of the Italianate double window in the facade gable field. The doorway, based on mid-19th century Roslyn precedents, was designed by John Stevens and executed by Paul Czarnecki. The tiger maple graining of the doors was done by Anthony Greengrow. During the insertion of the doorway it was found to almost exactly fit the framing for the long-missing original doorway.

Most of the recent exterior changes have taken place along the (east) garden front of the house. The Society owns an excellent 19th century photograph of the south and east fronts given the Society by Arthur Bunnell, a great grandson of Myers Valentine. It was taken after the house had been extended to the north. The photograph shows five second storey east french windows, four of which have survived along with their original louvered shutters. The central french window was replaced with a smaller bathroom window early in the 20th century. The french window opened to the upper deck level of a narrow two-storey open porch which extended along the entire garden front. The upper deck was supported by open-work wooden piers. Both upper and lower levels were protected by diagonally-braced wooden railings. The photograph also shows the five east "eyebrow"

windows which survive today although at that time these windows were fitted with small louvered shutters, now replaced by screens. The photograph also shows the "vertical strip," already described in connection with the west front which separates the original 6-inch and added 5 inch clapboards. In this case it is located north of the center window at the actual corner of the original (south) house. This strip, delineating the dividing point of the two houses, survives today. There was a grape arbor with a shaped fascia which extended along the first floor level of the south front. Both arbor and two-storey open porch were removed during the early 20th century.

During the World War I era, prior to the Knight ownership, a projecting garage was built into the lowest level of the house. The delicate two storey east porch was removed and replaced with a much larger, heavier structure supported by large square piers. At the same time the roof was removed from the small front porch and probably the porch platform was replaced. A new double-door front entry was installed. The grape arbor was removed from the south front and the present pergola constructed in its earliest form. The southwest and northeast chimneys were removed. The present glazed door was inserted into the west side of the south first storey level and a similar door installed at the west end of the north first floor level. During the Kaufmann period of ownership the new garage was converted to a recreation room and the present, detached garage was built. The glazed paired World War I front doors were replaced with a "Colonial type" front doorway having side lights and the present south terrace was designed and installed. The west terrace was designed and installed by the present owners.

INTERIOR

The second storey (street floor—"Piano Nobile") is the principal one and is the only floor which has an entrance directly from the street. It is the most imposing architecturally and has survived with relatively little alteration although all the original flooring has been covered with World War I oak strips. The hallway and the two rooms to the south are all parts of the original house. All have nine feet high ceilings with gesso cornices. The hallway retains its original pierced lantern medallion composed of alternating acanthus leaves and bell-flowers arranged radially. The stairway is the principal architectural feature of the hallway. It has a standard mid-19th century turned newel, moulded railing and turned balusters with characteristically local vase turnings. The entire stair-rail is made of walnut. The stairway is located on the north side of the hallway and is vertically panelled beneath the treads. Each panel is trimmed with applied ogee mouldings.

The hallway and the two rooms south of it, the original front and back parlors, all have stepped baseboards with ogee moulded caps and stepped door and window surrounds, the steps of which are delineated with planed-in cyma mouldings. All these surrounds are further embellished with rectangular back-bands and vigorous applied ogee mouldings. The panels beneath the original sash windows are also trimmed with ogee mouldings. The two french windows in the east wall of the back parlor both opened to a porch originally. It cannot be determined if these date from the original side-hall house or if they were changed when the house was enlarged and the entire range of second storey east french windows installed. In any case the trim of the two french windows in the back parlor is identical to that of the other door and window openings. Originally the front and back parlors were connected, but the opening was closed with a book case during the World War I alteration.

The doors entering the two early parlors are of the four panel ogee-moulded

type as is the door entering the small chamber (now a bath) at the east end of the wall. However, this small room has no cornice and its interior door and window facings are not stepped but are trimmed with rectangular backbands and standard ogee mouldings. However, the doors entering the two north parlors, together with their closet doors, etc., north of the hallway, all have four panels which are simply trimmed with cyma mouldings planed into the stiles. The baseboards in the two north parlors also are stepped and capped with ogee mouldings. However, the baseboard mouldings of the north parlors are somewhat richer than are those of the hallway and south parlors. All four street floor parlors originally included chimneys. The chimney in the southeast parlor has been completely removed. The presence of chimneys, however, does not imply that the four rooms all originally had fireplaces, although probably they did because of their importance. Today only the south front parlor retains a small fireplace ostensibly for a Victorian stone mantel with a coal grate. The present mantel is a temporary one made by the present owner and the finishing has been extensively re-worked.

While it can be demonstrated by means of clapboards and framing variations that the two parts of the house were built at different times, one does not have this impression when viewing the interior. On the street floor one readily gains the impression that the hallway and south parlors were used for the reception of guests and they were more lavishly trimmed than were the north rooms which were reserved for family use.

GROUND FLOOR

The ground floor includes the present living room, dining room, sun-room and kitchen. The stairway descending to it is partially enclosed by the panelling of the principal stairway. The reverse of this panelling, which is seen from the stairway to the ground floor, is inserted into the stiles by the use of planed bevels. The lower part of this stairway is open today but the stair-rail is modern and originally the stairway was enclosed on both sides. The ground floor rooms have been altered significantly to permit the creation of a large communicating living-dining room along the west front of the house. As a result of this change, the architectural pattern is not as clear as on the street floor. The floor plan is further confused because all the original flooring is covered with contemporary materials.

A number of guide lines do remain which help provide orientation. The north-south wall which extends across the entire length of the house is in its original position as it was in both the early south house and its later north addition. Originally there were five three-light windows along the west front of the house. The central one was under the porch platform and was covered by the present owners. All the door and window facings are trimmed with standard back-bands and ogee mouldings and most of them appear to be original. Obviously, some of the facings are modern, as those surrounding the group of south windows in the sun room which were installed by the present owners and those surrounding the glazed doors at the west ends of the north and south walls, which were installed early in the 20th century. Two early four-panel doors, having planed cyma mouldings, survive but not necessarily in their original locations. The baseboards are untrimmed except for simple projecting torus caps. These appear to be original for the most part. There is a short section of stepped baseboard in the east kitchen wall. This appears to be a later insertion when a doorway in this location was replaced by a window. Ceiling scars suggest that this early doorway may have been the east terminus of a narrow, east-west hallway which extended almost to the west front of the house. Apart from this added window, most of the surviving ground floor windows seem to be in their

original locations. None are panelled beneath as this storey originally was purely utilitarian in nature.

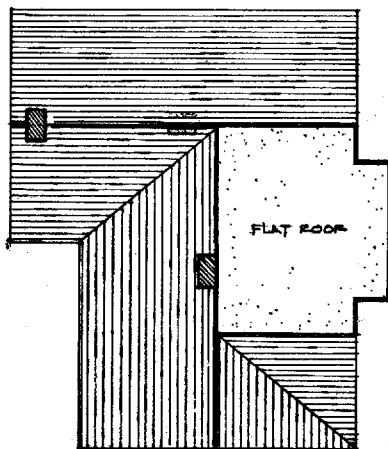
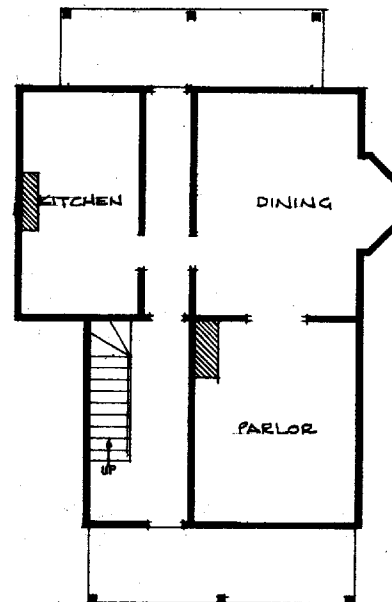
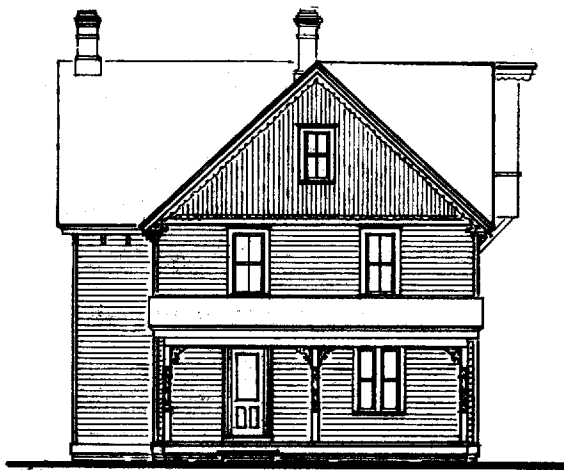
The dining room fireplace has been re-built and its present late Federal mantel (circa 1835), from a demolished house in Hempstead, was given to the present owners by the Landmark Society.

Below the first floor level there is a large basement which has rubble walls below the grade and brick above. There are windows of varying sizes and glazing patterns along the north, east and south walls. Most of these appear to be original. There is a 20th century door in an original surround at the north end of the east wall. The basement extends along the entire north-south dimension of the house but is nine feet shorter than the 26-foot east-west dimension. The difference is occupied by a double retaining wall, a local device to prevent hillside slippage. The purpose of the early basement is no longer clear. The room at the south end is plastered and may have been the original kitchen. This room has east-west 9 x 6 inch ceiling joists set on 28 inch centers. The room at the north end of the basement has east-west ceiling joists which are 8 x 3 inches and are set on 20 inch centers. This difference in framing technique also testifies to the two construction periods of the house.

THIRD STOREY

The third storey is the most intact in the house. Except for the hallway, which has been covered with oak strips, all the original flooring has survived. There are now four bedrooms and a bath, which probably was a small chamber, on the third floor. All of these have "knee-walls" and "eyebrow" windows at their east and west ends. Originally there were five bedrooms, plus the present bath, on this floor. The dividing wall has been removed from the present north chamber which now occupies the entire third storey at the addition. Apart from these changes and the insertion of some closets at varying periods, few changes have taken place. The doorways in the south (early) part of the third floor all include four-panel ogee-moulded doors, but they have more simple, cyma mouldings planed into the stiles. Most of the third floor doors retain their original rectangular, cast-iron rimlocks of the mid-19th century. These are fitted with agate knobs of the same era. The baseboards of the present large, north bedroom (in the addition) have ogee moulded caps. That part of the hall baseboard visible from below matches that of the principal hallway as might be expected. The remainder of the third floor hallway baseboards have simple projecting torus caps in the same manner as on the first floor. All the remaining third story rooms have similar baseboards except for the small southwest chamber (definitely in the early part of the house) which has the same ogee-moulded baseboards as the north (later) chamber.

There is a small opening to the attic in the ceiling of the north chamber. Through it may be seen surviving clapboards of the north wall of the original (circa 1845) side-hall house. These have an exposure of six inches to the weather. South of these may be seen a shallow, inverted, lathe-and-plaster lined box. This probably provided space for a semi-circular window in the gable-field of the original house which helped provide daylight to the hallway and stairs.



Presbyterian Parsonage, circa 1887
showing original west facade,
floor plan and roof plan.

THE OLD PRESBYTERIAN PARSONAGE
115 Main Street (1888)
Residence of Mr. and Mrs. Paul Platzman

The Old Presbyterian Parsonage is one of the best documented houses in Roslyn. The Roslyn News for August 13, 1887, advised that "The contract for building the Presbyterian parsonage 'was awarded to Stephen Speedling of this village and ground will be broken next week.'" "It will be a two-storey, double-pitched roof house and will contain 8 rooms. When completed, it will be a credit to the Village as well as to the Presbyterian Church." In its issue of February 18, 1888, the Roslyn News announced, "Contractor Speedling has about completed the Presbyterian parsonage and it is one of the neatest and cosiest houses in Roslyn." In addition to the foregoing documentation, a copy of Stephen Speedling's workbook, in the Donaldson Collection in the Bryant Library, provides all the data for his bill, from "Diging out the Celer @ \$25.00" to "Moldings and mecking (probably "making") for 1 and 2 floors @ \$5.00." The total construction cost for the house was \$2248.43. Interestingly enough, the original Presbyterian Church, circa 1850, for whose minister the Parsonage was built, still stands at 33 East Broadway, although the building now serves as a home, not a church (TG 1973-1974). The Parsonage was previously exhibited on a Roslyn Landmark Society tour in 1965 when it was owned by Mr. and Mrs. Harold Graham. The present owners purchased the house from the Grahams in 1968.

EXTERIOR

The house itself is indeed a "2-story, double-pitched roof house" of a highly inventive type. So far as we have been able to establish, it was not derived from any of the Victorian builders guides and very possibly represents Stephen Speedling's best work. It has been mentioned elsewhere that Mr. Speedling's workshop still survives at 1374 Old Northern Boulevard and is indicated in a photograph owned by the Landmark Society and dated 1888. According to Mr. Speedling, the original roof was surfaced with tin, probably with standing seams. In the manner of its time the roof is steeply pitched, and the horizontal eaves are all trimmed with simple, single-drop brackets. The west roof slope projects forward at its south end to permit the inclusion of a large overhanging bay-window in the south gable-field, a most distinctive and unusual architectural feature. The roof over this attic bay window is flat, a highly unusual characteristic which can be seen only from the south. This bay-window, off the parson's study, has a superb view of Roslyn Park, and must have made sermon-writing a sheer delight. All the gable-ends, which are unbracketed, utilize simple, swag-like, pierced verge-boards. The bottom ends of the swagged verge-boards are terminated by right-angled, decorative cross-bracing embellished with pierced in-fills. To enhance the Gothic overhang effect, all the gable fields are finished in board-and-batten, in contrast to the clapboarding of the remainder of the structure. The bottom of each gable field is finished with a course of cutout herringbone which similarly suggests an overhang which actually does not exist. The battens are very narrow strips which are 1/2 round in cross-section. Since only the gable-fields project above the second storey level it may be said that the first and second storeys are sheathed with clapboards having an exposure of 5 1/4 inches to the weather but that the attic storey is sheathed with board-and-batten. The eave soffits all are sheathed with standard 4" wide, beaded "wainscott." There are simple moulded corner-boards consisting of a 2 1/2" wide vertical strip which terminates each clapboarded facade with a strip of recessed quarter-round moulding between.

The water table is plain, 5 1/2" in height with the upper edge bevelled. Almost all of the windows have 2/2 sash except for the 1/1 parlor double windows and the two small 1/1 attic windows in the north gable field. All of the windows have moulded drip caps and retain their original louvered shutters.

The house includes a full cellar, and like other Roslyn houses of its period, the foundation walls are constructed entirely of brick laid in American Bond which extends all the way up to the sills. The east basement wall is entirely above grade. The front parlor chimney has been removed, probably by Richard Wallower shortly after World War II. However, the kitchen chimney survives in its original state. This is corbelled out beneath the attic ridge to increase its exterior size. The cap of the latter is decorated with two inverted projecting, stepped courses at rows 3 and 4. It is possible that rows 1 and 2 may have been added during the early 20th century.

The Parsonage originally had a pent-roofed porch, probably with turned posts trimmed with sawn brackets, which extended completely across the west front of the house. The principal portion of the porch probably was removed early in the 20th century when it was replaced by the existing small, neo-classic, front entry. A later north part of the porch was enclosed by Richard Wallower in 1955 to create the present "den." Originally there was a pent-roofed east porch which extended across three bays of the east front. This was removed by Richard Wallower shortly after World War II and replaced by the present, wider sundeck. In addition to the two principal porches there is a small surviving enclosed pitched-roof porch at the north end of the kitchen wing. This is sheathed with boards with the same sawn herringbone pattern across the base of the gable-field as survives in the attic gable-fields. This "back entry" to the kitchen originally had its own independent exterior stairway. However, it is likely that this "back entry" was built sometime later than the original house.

The front door is original, and according to Mr. Speedling's workbook, has always contained glass in its upper part. However, originally there was only a single pane. This has been replaced by the present owners with a wooden grill of diamond shape glazed panes for increased privacy. It probably was artificially grained originally. The exterior ogee mouldings probably are Mr. Speedling's own design, and project well beyond the stiles. The interior door mouldings, as well as most of the interior trim, are executed in standard ogee mouldings. All these mouldings apparently were made by Mr. Speedling in his work-shop, with moulding planes, if we are correct in interpreting the word "mecking" as meaning "making."

The stairway in the entrance hall, unlike most local stairways, is curved. It employs turned balusters which differ from the usually encountered "vase-turned" type. The balusters and the moulded and ribbed stair-rail are made of chestnut, a wood frequently used in New York State, but one only rarely encountered in Roslyn. The "block-and-ball" newel is undecorated apart from lamb's tongues cut into the upper and lower "block" corners. Below the block there is a vigorous turned urn which is based upon a square plinth the upper corners of which are trimmed with lamb's tongues. The shafts of the turned, tapering balusters are decorated with turned wooden rings. The wall beneath the stairway is plastered in contrast to the panelled stair-walls usually seen in Roslyn houses earlier than this one. Oddly enough, the upper end of the stair-rail is terminated by a flat accessory newel which is sited in front of a second storey hall window. No other example of this practice survives in Roslyn. There is a double-door, hinged, entry from hall to living room. The living room windows are all paired, a common enough feature in Victorian

houses, but one only rarely encountered in Roslyn. They are trimmed with standard Victorian facings which utilize corner blocks containing turned roundels.

The corner blocks and door-and-window facings are uniform throughout the street floor and upper hall and include two parallel, moulded grooves. These grooves are unrelated to the roundel turnings in the corner blocks. The outside edges of the door-and-window facings are trimmed with ogee mouldings which are mitered into the baseboard caps. On the street floor, this ogee cap rests upon a bull-nosing above the baseboard. On the second floor the ogee cap is missing and the baseboards are capped with a simple bull-nosed moulding. The panels beneath the windows are finished with standard ogee mouldings.

Many of the doors retain their original cast-iron hinges with cast-relief decoration on the opposing hinge-plate surfaces. Most of the doors retain their original hardware with cast-iron rosettes and keyhole escutcheons and cast-iron rim-locks. The street floor door knobs are white porcelain while those of the second storey are brown stoneware.

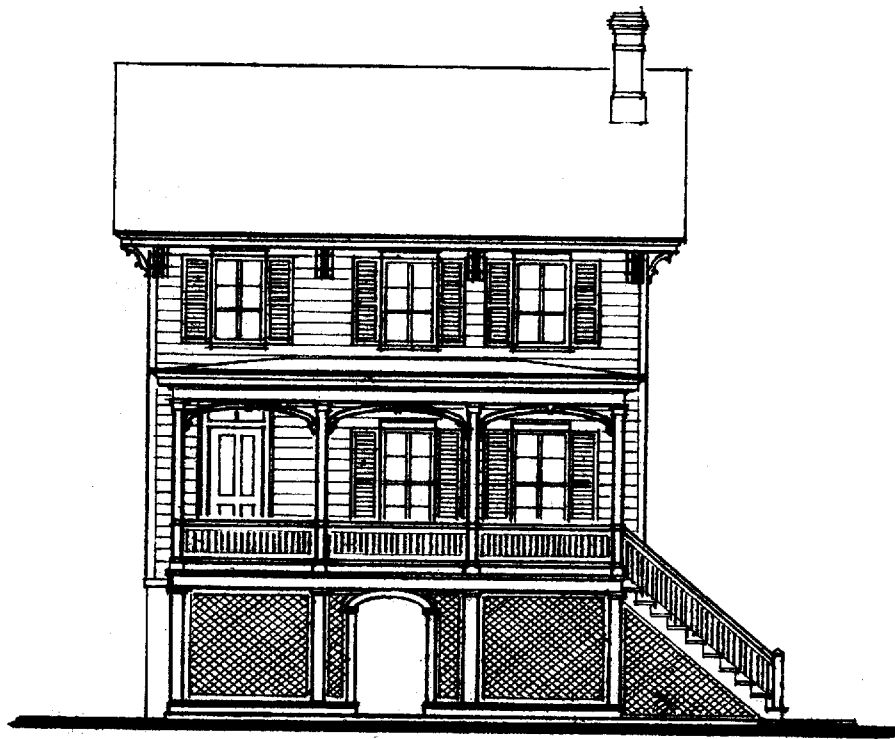
The dining room is similarly treated, architecturally, with the exception of a large canted bay window, which overlooks Roslyn Park, at the south end of the room. Originally there was a dividing wall, with sliding doors, which divided the living room and the dining room. This, and the marble living room mantel, was removed by Richard Wallower about 30 years ago. The mantel survives in storage. This wall and similar but slightly larger new doors, dividing the living and dining rooms, were reinstalled by the present owners in 1968. These have been sited about two feet east of the original locations. At the same time the very stylish bookcase, designed by Peggy Gerry, was installed against the west wall of the parlor. This includes moulded facings and corner blocks with turned roundels and could easily have been installed at the time the house was built. However, apart from these changes, the interior of the house has survived with remarkably little alteration. The paired gesso ceiling medallions, in both rooms, at one time supported paired chandeliers which probably were fitted for illuminating gas. The entire street floor is covered with either tile or carpet. However, the original yellow pine flooring, which was intended to be carpeted, survives beneath. The bedrooms on the second floor are finished in much the same manner as the main floor, but are more simply executed, and, for example, moulded panels were not installed beneath the windows. In the same manner the bedroom door-and-window facings are less stylish than below. The ogee-moulded facings with square-cornered back-boards could well be found in a house of a generation earlier. All the bedrooms are trimmed in the same manner and retain their plain, bull-nosed capped baseboards. The second storey still retains its original flooring in all but one bedroom, and the 10" wide, yellow pine floorboards were more carefully selected than those seen in most houses of this period. It is obvious they were not intended to be covered with carpeting. There is an interesting, original upstairs hall linen closet which incorporates ogee-moulded pairs of upper and lower doors. The bathroom door and trim all are new. However, the doorway to the second storey back hall is ogee-moulded and original. There are scars on the dividing wall which indicate there was once a doorway which connected the northeast chamber with the present bathroom.

The original boxed-in stairway leads to the attic, the early study of the "stated supply." The plain board stair-rail has no balusters, even above the attic floor level. The attic retains its original 8" yellow pine flooring. The window openings all are trimmed with plain board facings which have bull-nosed sash stops at their inner

edges. Originally the entire attic was a single open space with plastered walls and ceiling. At some time during its history a small space in the north wing was divided off for use as a storeroom. There is a small wooden lined scuttle which leads to the flat roof above. At the angle formed by lines bisecting the bay window and west window, the flooring scars of the original living room chimney can be seen.

STABLE

The stable is a one-and-a-half storey pitched roof building with gable fields at the east and west ends. The principal entrance faces the west. The building has extended eaves and its rafters are partially exposed. The eave soffit is fitted with plain smooth boards. The wide battens are rectangular with chamfered edges. The building has no water table and is built upon a locust post foundation. There are two windows in the south wall and one in the east, both having 6/6 sash protected by plain drip caps. There is also a board-and-batten access door to the loft in the east gable field. There are no windows on the north side of the structure and the only opening in this wall is a board-and-batten pedestrian access door. The east front gable field is trimmed with sawn verge boards reminiscent of those employed on the house but are unperforated. There are two pairs of horizontally sliding vehicle doors in the west front. Those in the south opening are original and retain their original overhead track and pulleys. There is a downward angled drip cap over the doors to provide protection to the track mechanism. This is supported by shaped brackets. There is also a door to the loft in the west gable field which retains its original loading beam. The interior of the stable is unsheathed and the readily viewable framing is nailed for the most part. However, there is a pinned mortise and tenon tie-bar which serves as the central north-south loft floor joist. The original boxed-in stairway to the loft has survived as has the original loft flooring. There are knee walls on the north and south but, interestingly, only the center studs and corner posts extend above the loft floor to the plates. There is no ridge framing member.



Samuel Dugan I House
circa 1855 as it appeared when built

SAMUEL DUGAN I HOUSE
148 Main Street (1855-1890)
Property of Mr. and Mrs. Leonard Blum

INTRODUCTION—The Italian Style

The Victorian revival styles consisted mainly of Greek, Gothic, Swiss, Italian, and Egyptian designs. Occasionally other design sources, from Europe and the ancient world, were added to these. Some of the leading 19th Century American architects who designed buildings in revival styles were A.J. Downing, A.J. Davis, Calvert Vaux, Jacob Wrey Mould and Samuel Adams Warner. The Victorian architect visited the cities of Rome and Florence, the Grecian monuments of Sicily, the Swiss Alps, and was inspired thereby. In America, the English builders' pattern books circulated widely. Stylistically varied, they were well provided with details which could be executed in timber, and applied at a reasonable cost. An offshoot of the division between Classic and Gothic styles, the "Tuscan Villa," bore a close resemblance to the paintings, then very popular (in the early 19th century) of Claude le Lorraine and Nicolas Poussin, rather than to the Italian villas of the 16th and 17th centuries.

The first exemplar in England, "Cronkhill" (John Nash - 1802) located near Shrewsbury, was small, a gentlemen's rural retreat. It had round-headed windows, two towers, a shallow pitched roof with extended open soffit eaves, and the chimneys were designed as architectural features. The magnificently scaled Travellers Club House (1829-1831) on Pall Mall, designed by the most versatile of Victorian architects, Sir Charles Barry, most famous for the new Houses of Parliament at Westminster, was the first "correct" Italianate building in London.

While American architects and builders found the Italian stylistic details and building plans suitable for the current notions of rural retreats, these did not achieve popularity for at least 10 to 20 years later in non-metropolitan areas. Cottages and villas of an earlier date were then re-roofed and bracketted, porches were re-designed, to bring them up to date.

The Samuel Dugan I house is the earliest building with Italianate detail in Roslyn, but it is superimposed on the standard Georgian side hall provincial house, found in town, suburb and village as early as the mid-18th century. The style is fully expressed in the nearby George Denton House on West Shore Road (1874).

HISTORICAL BACKGROUND

*Samuel Dugan, born in Belfast, Ireland in 1813, came to Roslyn with his wife Anngine, and their children, sometime after 1853. Anngine was born in Scotland, the children in Ireland. The Dugans were close friends of the Pollitz family who were, at that time, situated on Main Street in Roslyn. The United States Census of 1860 establishes that Samuel Dugan, a farmer, and his wife Anngine, and two small boys were in residence. A younger brother, John, was apprenticed to Daniel Hegeman, a carpenter, and lived in his household. In 1880, Samuel Dugan was listed in the Federal Census as a stone-mason. He was the master-mason for the Long Island Railroad's tunnel-overpass at Roslyn (demolished - 1940's). The quality of the street level retaining walls at 148 Main Street, with the stone finely cut and dressed on more than one surface suggests his construction methods. The house is

*FOOTNOTE: The authors are greatly indebted to the late Roderick Dugan, a grandson of Samuel, who provided this family history.

located on the Beers-Comstock Map of 1873, and shown as belonging to S. Dugan. Despite the fact that the Dugan family feel the house was constructed by 1855, it is not recorded on the Walling Map of 1859. (Since the Walling Map failed to locate a most important house of the 18th century still extant this in no way invalidates the family's statement.)

The house was acquired by Mr. and Mrs. Henry Eastman, descendants of two prominent local families, early in the 20th century and in turn was sold to the present owners by the Eastman estate in 1964, which, at that time, included the Wilson Williams - Thomas Wood house at 150 Main Street. Mr. and Mrs. Leonard Blum, with the guidance of the late Gerald R.W. Watland, an architect of international reputation, have sympathetically re-furbished the house. Mr. Watland, who specialized in the restoration of historic buildings, directed the work on the William M. Valentine House and the Wilson Williams House.

ARCHITECTURAL HISTORY—EXTERIOR

General Description—1855 Main Block

This Italianate bracketted villa is located on a steep wooded hillside, and placed on a high basement at the front (east) elevation. It commands a high and wide view of the valley and ponds. The side is graded to form a terrace at the east front basement level wide enough to encompass the entrance walkway.

The exterior mentioned in the introduction is basically a sidehall, three bay building, with a pitched roof, the ridge of which is parallel to the road in the standard 19th century manner. The principal stylistic change is the decorative ornament used and the overhanging eaves. The fenestration is symmetrically disposed as in the past, but the design of the sash is new for Roslyn, sash which consists of 4/4 lights divided by a wide beaded horizontal muntin suggesting a casement window. This is repeated at the bedroom storey with 2/2 light sash. The window surrounds are plain flat boards, the inner edge beaded and with the thin drip moulds and thick square sills found in the earlier Greek Revival houses. The front porch provides the stylistic determinate and paramount feature, triply arcaded, with plain cornice; an elliptical arch is at the basement level, supported by plain columns and filled in with treillage.

The addition of the projecting 1890 north wing was carefully composed, its forward limits, with the exception of the canted bay, defined by the front porch of the original house. A similar 1890 wing was attached to the Oakley-Eastman house at its north end.

The East Front

The eaves of the plainly designed pitched roof of the main house are supported by four paired acorn drop brackets attached directly to the upper clapboards of the underside of the eaves, evenly spaced, and to the closed soffit of the roof behind the eaves trim, which consists of a shallow ogee moulding and beaded board. The single chimney rises through the roof on the northeast slope slightly below the ridge. It was rebuilt from the roof upward sometime in the 20th century.

The corner boards, possibly applied at the time of the 1890 addition, and located at the southeast and southwest corners are moulded. The same design was used in Roslyn in the end building of the William M. Valentine block (#23 Main Street) applied over a plain 1840 cornerboard. Two other buildings have moulded cornerboards, the Thomas P. Howard House (1889) and the Oscar Seaman House

(1901). The front entrance surround is faced with wide ogee moulded back-banded trim, with a bead set at the inner edge—a beaded flat transom division, and an overhead two-light transom. The door itself is a four-panel ogee moulded door. The door furniture consists of porcelain knob and iron fittings of the period. The door knocker is Colonial Revival of c. 1900. The windows of the second storey and first storey have been previously described as “false casement” design, found also at the Warren Wilkey House of 1864, and the Willett Titus House of 1858, an Italianate house of classical design. The two east front basement windows, mostly concealed by the trellis infill under the porch, are 6/6 light sash, broadly rectangular lights, with the very thin muntins which occur in Roslyn in the 1850-60 period of the late Greek Revival style. Of the two basement doors, the one on the southeast corner is board-and-batten, not necessarily in the original location. The entrance door to the bay which faces south, under the porch, is glass topped with two ogee panels at the lower half, possibly original to the wing. The foundation is a full storey above grade at the east elevation and has been rendered. The basement doorway is recessed with fitted board surrounds. The masonry foundation material is unknown as of now.

The Porch

The porch cornice is continued across the front of the house to form the roof cornice of the wing which will be described later. The porch itself is the most distinguished and unusual feature of the house. It has a shallow hipped roof which extends the width of the 1855 building and ends at the projecting 1890 wing. Originally the staircase to the porch was possibly at the north before the wing was built as at that time there was plenty of room for it. At the cornice line a change in the type of cyma curve which is used at the eaves trim of the porch is clearly visible as it is joined to the wing roof. The cornice of the porch is a plain classical entablature comprised of local vernacular forms of mouldings. The porch posts have Tuscan caps. The posts are square in section decorated with a chamfer on all four faces, the chamfers terminating in a lamb's-tongue below the cornice and above the rail, and below the rail and above the post bases. The post bases are trimmed with a cavetto and Tuscan quirked moulding as are the capitals.

The railing consists of a single board with moulded “bull-nose” edges supported by a cavetto moulding. The porch has four pierced slats between the posts in the “Swiss Chalet” style. The stair rail and slats are the same. Small pierced brackets at the mid-point of the porch foot railings are a very unusual survival. The brick base under the lattice is not original and possibly dates from the early 20th century.

The posts themselves, under the cornice, are linked by three flat elliptical bracketing arches facing the street and another arch at the south at the stairhead, which butts into the clapboard without a pilaster. The arches are formed of flat boards, chamfered inside and out, the chamfers terminating in lamb's-tongues, and are jointed at the apex of the ellipse by a decorative keystone, bevelled on three sides. The ends of the bracketing arches are terminated with shaped triangular drops, flat on the side attached to the posts, serving as consoles, and projecting slightly beyond the underside of the arch.

The porch is supported by columns placed directly in line with the upper posts; they are decorated with chamfers terminating with lamb's-tongues, and capped with a square abacus, below which is a quirked transitional ogee moulding. The base is set on a rectangular plinth equal in measurement to the abacus block, above which is

a quirked Tuscan moulding. Between posts there is an infilling of lattice set on a diagonal to the flat board lattice enclosure. Smaller chamfered posts frame an opening between posts #2 and #3, with small rectangular panels of lattice between outer and inner posts. An elliptical arch, the keystone of which is buried in ivy and partially missing, springs from these inner posts. From the outer edge of the ellipse to the upper porch floor is lattice filled.

The Gate

A gate whose palings are decorated by chamfer and lamb's-tongue, which was found at #65 Main Street, is installed in the porch entrance opening. The gate has original hinges and old reinforcing plates. Nos. 55,65,75 Main Street all had this style of gate by the 1890's. The flat top pieces of the gate are not original. The gate appears to be hung upside down and back to front.

The Wing

A wing with a two-storey canted angular bay window was added in 1890. The 2/2 light window frames are faced with flat boards with a continuous square sill supported by a 3" cavetto moulding. The angles of the bay are covered with a 3/4 round moulding. A band of tongue and groove separates the two bay windows, under the sills, extending to a half-round over the ground storey bay cornice board. The moulded corner board at the north end is cut at the water table. Both bay windows have original louvered shutters.

Interior Entrance Hall

The reverse side of the entrance door facing the east porch has plain untrimmed stiles. The panels are sunken, not flush. The doorway facing trim consists of a small ogee and back band. The transom bar is beaded as are all inner edges of door and window surrounds on this floor. The box lock is a reproduction. The scar of the original lock is present on the door face.

On the south wall of the front hall is a window inserted about 1900, a wood casement with diamond shaped lights. The window frame facings have contemporary trim consisting of back band, small ogee, the inner edge has a bead. The baseboard is plain and not capped. All doors to the hall have been rehung, their untrimmed panels to the rooms. All hall doors are ogee trimmed and 6 paneled except the kitchen door, which is transitional, between a Tuscan moulding to full ogee and is probably not original to the house. The staircase, attached to the south wall, is of an unusual width in proportion to the hall dimensions, occupying a large part of the hall space. It has a short but acutely steep run of 15 steps compared to the average run of 17. The staircase wall has six ogee trimmed panels, the lowest stile forms the base as in most Roslyn houses of the 19th century. Its position is also only a few feet from the front door. The newel is walnut with a fine urn and spool turning, resting on a rectangular plinth the height of the first step. The steps are bull-nosed and are trimmed with the standard cavetto. The balusters are also walnut, with elongated urn turnings set two to a tread. The rail is round in section, inserted at the top of the newel, and returns at the second floor level to a partition wall. The overhead light at the entrance is painted tin and was a type popular as early as 1845; it is not original to the house.

The Parlor

The parlor, to the right (north) of the entrance hall faces east. The room is almost square. The long windows are divided into 4/4 lights, panelled beneath the sills. The panels are untrimmed, the baseboards plain and uncapped. The windows are designed to resemble casements with a bead scribed in the center of a wide dividing muntin in both the upper and lower sash. The window latches are original to the house and were cast iron with a design in relief, and had enamel or iron knobs. These are present on nearly all the "false casement" windows. All doors have ogee trim and back band but have been rehung to show their panelled sides in open position. The chimney breast is located on the north wall which was originally the exterior wall of the house. It projects into the room. The chimney surround is wood, the shelf ogee shaped with square column supports, which have square (in section) Greek Revival trim. The columns rest on square rectangular bases. The franklin stove, inserted into slate backing is not original. The original opening was designed to be used with a coal grate.

The Library

The library is located to the north of the parlor in the 1890 wing, it's door opposite the entrance hall door to the parlor. At the east end there is a canted bay window. The center sash has 2/2 lights, the side windows have 1/1 lights: all sash windows are fully panelled below the sills and the panels are trimmed with ogee mouldings. On the north wall there is a reused "false casement" window. The glass door to the porch (described in the exterior analysis) was possibly original to the wing. It has 4 lights. The baseboards appear to have 20th century capping. The two "collected" ogee panelled doors on the west wall lead to a new powder room and a coat closet which occupy the space which formerly had a staircase and a small rear hall. The staircase led to the northeast basement room directly under the library. The crown moulding at the ceiling edge is 20th century.

Dining Room

The dining room was extended 8 feet by the present owners, to the rear (west) to meet the end wall of the kitchen lean-to. Both the kitchen lean-to and the extended dining room were then covered by a common pent roof; the ceiling height of both rooms was maintained. The two "French" windows to the north, leading to a very small terrace at the property line, are new, installed by the present owners. They were copied from those at the Myers Valentine House, #95 Main Street, which were installed in 1856, just as were those in the Eastman family house at #75 Main Street. The west wall "false casement" windows are reused, the added floor boards needed for expansion were taken from the attic.

The Kitchen

The present owners incorporated the lean-to into the second kitchen; the first kitchen was on the basement level, before the 1890 wing was added. The inconvenience of a basement kitchen became evident probably around 1900 and the small southwest room became the "new" kitchen; somewhat later the lean-to was added for storage. The second kitchen originally had a corner cupboard made of tongue and groove at the southwest corner. This was reused and placed as a rectangular cupboard in roughly the same position. All the other cupboards and counters were designed to match the old material.

The hall at the back of the stair originally led to a door to the south, now replaced by a window by the present owners.

Second Floor

The Upstairs Hall

The four board and batten doors at the second floor, with door knobs recessed into the battens, were replaced with collected 4-panel ogee doors. The second floor windows are all 4/2 "false" casements, with original iron window latches. The hall woodwork is plain and untrimmed, all doors have brown porcelain door knobs. The attic stairs are located behind a door on the north wall.

The Front Bedroom

The whole visible north wall has been made into a closet. All the woodwork is untrimmed. The southeast corner of the bedroom was at the time of the Eastman ownership two rooms with a vestibule, or small hallway, going to the front bedroom. One of the rooms was a closet for a dressing room. In 1855 the hall may have run from the front to the rear of the house and the back end of the stairhall partitioned at a later date.

The Back Bedroom

The back bedroom has plain untrimmed woodwork and "false" casement windows throughout. The bedroom was originally entered from a door located in the west wall of a small hallway now removed, parallel to the attic staircase. It is now entered from the main hall; the hall space is now a closet.

Upstairs Bath

The upstairs bath, at the head of the staircase, was possibly a small dressing room originally. It was remodeled by the present owners.

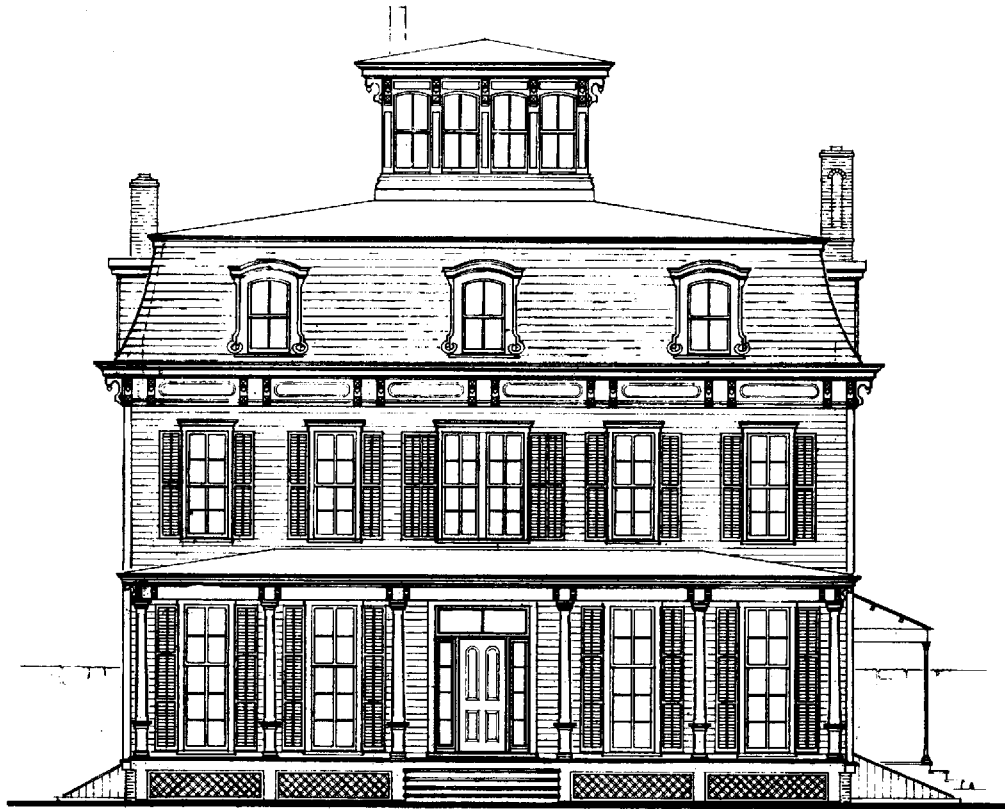
The Basement

The cellar entrance is located under the staircase in the entrance hall. The door facings are trimmed with an ogee moulding and back band, but the left hand facing is a 3/4 round at the corner into which the top facing is butted. The stairs are enclosed, made with a run of 11 closed string steps. The panels under the main staircase are exposed, their backs are beveled and set behind the stiles. The board-and-batten door is original to the house as is the door furniture. The door at basement level to the staircase is missing. The exterior entrance to the cellar from the ground floor can be seen at the foot of the stairs; it is under the entrance porch. It now has a board-and-batten door which was possibly installed in the 1890's when the wing was attached. Today, and for many years, since the kitchen was moved to the second level, the furnace has occupied the space directly in front of the kitchen fireplace or stove recess. There are two windows facing east, of the standard Greek Revival 6/6 sash type, with very fine muntins. There is a doorway to a long narrow storage room in the west wall, illuminated by a 3-light cellar window at the south.

The North Wing

The wing can be entered from a door under the entrance porch directly, or from a doorway in the north wall of the old kitchen. The purpose for which the room was used when built is not known. The bay window facing east is duplicated on this level. The window sills rest on a tongue and groove dado capped by a bull-nose ended

moulding, and which is continued at chair rail level all around the room. The room was used as a service bedroom by the previous owners and it has access to a full bath, installed in the early 20th century, by means of a small passageway directly behind the chimney. Behind the west wall of the room was another passageway containing a staircase leading to the present library, now closed off above to form a half-bath and a coat closet. The bay window has a low windowseat possibly installed in the 20th century. The lower stair entrance is also a closet today, separating the lower room completely from the main body of the house although it can be approached through the present furnace room.



EAST ELEVATION

Warren Wilkey House, circa 1865
(Doorway is not part of original construction)

WARREN S. WILKEY HOUSE
190 Main Street (1864)
Property of Roslyn Preservation Corporation

HISTORICAL BACKGROUND

The exact date of the building of the Warren Wilkey house is a mystery although there are indications it could have been built between 1864 and 1867. A house on the site is shown as belonging to "W. Wilkie" on the Walling Map (1859) and as having belonged to "W.S. Wilkey" on the Beers Comstock Map (1873). However, they are not necessarily the same house. Francis Skillman, in his letter to the *Roslyn News* in 1895, wrote, "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory/180 Main St.), past this the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathan Conklin and moved to the east side of the swamp, north of Mrs. Cordaman's. Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith of the fork in the road."

While Skillman's letter was not published until 1895 it apparently was written a good deal earlier as it described no events later than 1879. In addition, when he does list specific dates, they often are a decade or two after the fact. The Anthony Wilkey house still stands at #208 East Broadway and belongs to Mrs. Robert McCorkle. This house, shown as belonging to Jonathan Conklin, is indicated on the Beers Comstock Map (1873) so we may conclude that Warren Wilkey's house had been built by that date. An early photograph in the Society's collection shows a pitched roof house south of the Warren Wilkey house near the present site of the Daniel Hegeman house. This almost certainly was the Anthony Wilkey house prior to its relocation on East Broadway prior to 1873. The records of the Town of North Hempstead include three references to Anthony Wilkey in the year 1860, establishing that he was alive in that year and probably living in his house at its original Main Street location. The Main Street property was conveyed to Ann Eliza Wilkey, wife of Warren S. Wilkey (Queens Co. Deeds, Liber 217, pg. 44). The only other mention of Anthony Wilkey in the Town records mentions his designation as "Overseer of Highways" at the Annual Meeting of the Town of North Hempstead on April 6, 7, 1830.

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

Warren S. Wilkey was born in 1812-1813 and married Ann Eliza Thorp in New York City on September 28, 1840. He apparently continued to live and work in New York as the New York City Directory for 1852-53 describes his business address as 8 Ferry Street and his home as 92 Greene Street. His addresses remained the same until 1862, when he moved his home to 1 Varick Place, New York City. He continued to reside on Varick Place through the issue of 1867. From 1868 thru 1873 he is shown in the New York City Directory, as being in the leather business in New York and residing in Roslyn, although in other years he is variously listed as

“agent,” “collector,” and “lawyer.” The earliest Curtin’s “*Directory of Long Island*,” for 1867-68, shows “Wilkes (sic), Warren, agent New York” as living in Roslyn and continued to show him in residence there until the last issue for 1878-1879. Warren Wilkey is listed again in the New York City Directory for 1880, although no home address is given. By 1882 his home address was listed as 302 Putnam Street, Brooklyn. In the 1887 Registry of Voters he is listed as having been a resident of Kings County for seven years and as being 74 years of age. His address is given as 190 Washington Ave. His date of death is not known.

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

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

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

Notwithstanding the extensive vandalism, the worst threat to the house was that of landslide. During the building of the Chalet Apartments to the southwest, the foreman in charge of construction admitted to bulldozing large quantities of gravel over the hillside in the grading of the Chalet parking area. This act placed a serious overburden on the steep hillside behind the house and deposited several feet of gravel against the west facade of the house penetrating its sheathing and breaking studs in several places. The original back porch of the house was badly damaged and a later south porch, circa 1925, completely demolished. Finally, firm action on the

part of the Incorporated Village of Roslyn, and the risk of litigation by Karl Rinas who was faced with the prospect of losing a firm sale of the property unless the west boundary line was stabilized, convinced the Chalet owners to agree to construct a rock retaining wall at the top of the hill, to control future gravel flow, and to remove the over-burden from the hillside below the wall. This work started during the summer of 1970. During the construction of the retaining wall a large water main broke, washing even greater quantities of gravel against the house. The cellar was completely filled with gravel and the house inundated above the second storey window sills in some areas. Notwithstanding the tremendous impact of this final landslide, the house remained basically sound. The water main leak was repaired, the retaining wall was completed, the cellar was emptied of gravel and the hillside was cleared and seeded. Grass started to grow and the sale of the property by Karl Rinas to the Roslyn Preservation Corp. was consummated.

The first step in the restoration of the house was to assess the damage and deterioration which the house had endured as result of alteration, neglect and vandalism. It was the attitude of the Corporation that the house should be restored as it was locally important architecturally and its restoration would contribute significantly to the quality of the Main Street Historic District and to the stabilization and improvement of the south end of Main Street. Accordingly in January 1971, without heat and by the light of a flashlight, as all the windows had been boarded against vandals, the architect for the Corporation, Guy Ladd Frost, commenced a survey of the house to distinguish between the original fabric and later insertions. The data gathered during this study later was incorporated into a set of measured drawings one of which, of the principal (east) facade, has been reproduced in this Tour Guide. As the result of these studies it was established that the house was basically sound; that it could be restored; and that all the architectural components of the house were present in sufficient quantity to permit the complete accurate restoration of every part of the house except for the original front doorway. On the basis of the Frost drawings the Corporation decided to proceed with the structural restoration of the house and with the complete and precise restoration of its exterior. It also planned to restore the original floor plan of the house as well as those interior components which might be difficult for the eventual purchaser to complete. These included the restoration of the fireplaces, the mantels, the interior doors and sash and shutters, the major stair rail and the belvedere stair rail.

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

flat panels. The entire belvedere rests upon a base formed by a gigantic cyma-reversa moulding.

The house rests upon a massive foundation which is rubble construction to the grade and brick from the grade to the sills. The simple wooden water table utilizes a projecting square-edged cap. The foundation walls were in near perfect condition. There is a full cellar, paved with large bluestone slabs, which retains the original masonry components of its north and south cellar entries. There is an interesting coal chute in the east cellar wall which also is lined with large bluestone slabs. The three principal chimneys, two north, one south, are built of brick and include two flues each. They all rest upon the foundation tops and upon brick arches which may be seen in the cellar. One of these, the northwest, survives in its original form. The other two were infilled with brick about 1925 to provide furnace flues to the cellar. However, the south chimney arch was re-opened to its original configuration during the current restoration. All three chimneys originally were decorated with two rows of paired, round-arched panels on their sides of maximum exposure. The east and west sides of the chimneys included matching single-arch panels. The south and northwest chimneys both had been rebuilt, somewhat shorter than they originally were, after 1925. In their rebuilding the arched panels were omitted. The original northeast chimney survived in a crumbling state until 1971 when it was rebuilt to its original panelled design utilizing its architectural remains and a 1925 photograph supplied by Karl Rinas. Unfortunately the mason worked on an unannounced Saturday and completed the chimney omitting the single short side panels before anyone was aware of his error. At the same time the northwest chimney was extended to its original height to conform to the restored northeast chimney. In addition to the three major chimneys there is a minor brick chimney which rests upon a brick pier in the cellar, which was designed to provide a single flue for small cast-iron stoves in the three hallways.

The house is sheathed with novelty siding, a type of clapboard bevelled along its upper edge and rabbetted along its lower, which permits the carpenter to install it without measuring the exposure of each clapboard. Similar siding appeared as early as 1850 in the Zanetto Hotel, San Juan Bautista, California.

The double-faced corner boards are not moulded. Most of the Wilkey house windows are of the 4/4 type and are capped with moulded drip-boards. The exceptions are the belvedere and dormer windows which are of the 2/2 type and include slightly arched, upper sash. The dormer windows are capped by matching shallow-arched moulded roofs and are flanked by sawn scrolled trim. Also exceptions to the 4/4 window glazings are the large ground floor windows of the east facade. These four employ 4/6 glazing and extend all the way from the interior ceiling to the floor. These were designed to permit the lower sash to be raised into pockets to provide direct access from the interior to the porch. The two large windows south of the front doorway had been replaced with smaller windows, but the original forms have been replaced. Because the rear of the house rests upon a high retaining wall at the foot of the steep hillside, the ground floor windows in the west facade are much smaller than the others. There are only three of these as originally windows were not installed south of the central hall. The central window of the second storey of the east facade consists of 4/4 paired sash to conform to the dimensions of the front doorway below. The first and second storey windows originally were fitted with louvered shutters. Most of these have survived although badly damaged. These all have been restored or replaced.

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

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

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

INTERIOR: The interior floor plan utilizes a hall arrangement, typical of its period, on the first two floors, and, in an unusual way, even on the third. On the ground floor which has a ceiling height of almost 11 feet, this plan consists of a large drawing room which extends the entire length of the house, to the south of the hall; the central hall which includes a single run stairway along its north wall, and the dining room and kitchen. There is a small pantry built at the expense of the kitchen but opening to the dining room. Its single exposed corner is rounded to prevent bruising. The second storey, which has a ceiling height of almost 10 feet, utilizes much the same plan with two bedrooms having a range of closets between and connected by a short hallway through them to the south of the central hall, and the master bedroom with its dressing room, range of closets and bath to the north. The second storey hall is terminated at its east end by a small morning room lighted by the double windows immediately over the principal doorway and, at its opposite end, by the minor doorway which opens to the west porch. This door, and all the interior doors of the lower two floors, are of the four panel type and utilize rich protruding ogee mouldings. Their door surrounds are similar but vary somewhat from room to room. Those of the two principal bedrooms utilize complex protruding ogee mouldings as do the center hall, drawing room and dining room. The doorways of the kitchen and secondary rooms of the second storey are trimmed with simple cyma moulding. The more important rooms of the first and second floors are panelled beneath their windows. The prominent baseboards are stepped and are capped by vigorous ogee mouldings. The dining room, drawing room, and ground floor hall all include gesso cornices and probably had chandelier medallions as well. The brass gas chandeliers are from another house but are contemporary with the Wilkey house. They may have been gilded originally. The drawing room, dining room, and two principal east bedrooms all had fireplaces. Each had a simple marbelized slate chimney piece, having a shaped mantel shelf, round arched opening and central keystone boss. The dining room mantel was white marble. The drawing room chimney piece was slightly larger because of the size of the room but otherwise similar to the others. Each opening was fitted with a moulded cast iron surround suitable for a coal grate and designed to accommodate a pierced summer cover. The kitchen includes a stove embrasure capped by a massive granite lintel in the exposed brick chimney. In the front of the chimney there is a large bluestone hearth upon which the stove originally stood. As the result of rot the supports for this slab sagged and the slab split in two. For some reason or other the stove embrasure has been bricked in although at this time it is impossible to determine why or when this was done.

The third storey which has a ceiling height of almost 12 feet is dominated by a large central area covered by a cove ceiling which follows the configuration of the hipped roof. This space is roughly that of a "L" as it occupies the northwest corner as well as the central area. The principal architectural feature of this space is the free-standing double-railed secondary stairway which extends to the belvedere. The other features of this large central area are four massive simply bracketed, but otherwise undecorated, piers which support the belvedere. Three of these are original. The northeast pier was removed when this floor was converted to an apartment. It was replaced early in 1972.

In addition to the foregoing the free standing slightly angled brick chimney which was designed to accommodate a small parlor stove to heat this space and the termination of the principal stair rail which surrounds the stairwell also are contained in this room. The original purpose of this large space is unknown. All its exterior

walls converge slightly toward the ceiling to accommodate to the shape of the mansard roof. There are several large wrought iron hooks let into the wall for some unknown purpose. Those in the vertical walls could have been installed for the large mirrors and portraits of the period. Obviously, the hooks in the sloping walls could not have been intended for this purpose. There are three small bedrooms on the third floor, two to the south of the central space and one in the northeast corner. All are entered through standard simple four-panelled ogee moulded doors of the period, all of which were badly damaged by vandals. Their surrounds all are ogee moulded on their bedroom facings, but untrimmed on the facings opening to the central area. The southeast bedroom utilizes a small Gothicised, wooden mantel piece on its chimney. The function of this mantel is decorative only and it never has surrounded a fireplace. However, a small cast iron stove probably was used, inserted into one of the fireplace flues rising from below.

1925 ALTERATION: This included two two-storey apartments divided by a wall which extended down the center of the ground floor central hall, concealing the stairway panelling and depriving the principal stairway of its railing on the first and second floors. A collateral right angle stairway was built from the first to the second floor requiring the relocation of the east wall of the southwest bedroom about two feet to the west and eliminating the closets of both south bedrooms. The chimney pieces were removed from the drawing room and dining room. Their fire boxes were enclosed and their flues utilized for furnaces in the cellar below. The drawing room was divided into two rooms by a wall inserted just to the west of the chimney. The smaller (west) room was converted to a kitchen with its own entry built into its south wall.

The larger of the two rooms survived as a living room. Its ceiling was dropped several feet for easier heating and its windows reduced in size. The double doorway opening from the drawing room to the central hall was reduced in size to accommodate a smaller single door. The closets serving the master bedroom suite, north of the central hall, were demolished to provide a hallway for the north apartment.

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

Following the exhibition of the Wilkey House on the Landmark Society's Tours of 1972 and 1973, work on the restoration stopped for a variety of reasons. These included the Preservation Corporation's interest in the restoration of the Smith-Hegeman and James Sexton houses, both of which had been relocated and were open to the weather. While Steve Tlockowski and Edward Soukup were the carpenters on the Smith-Hegeman and Sexton projects the services of Adam Brandt who had done the structural exterior restoration of the Wilkey House were needed for the restoration of the James and William Smith house which was privately owned. Mr. Brandt died just before completing the James and William Smith house restoration and the work remaining there was completed by Messrs. Soukup and Tlochowski who subsequently undertook the restoration of the late 17th century Van Nostrand Starkins House for the Landmark Society. In 1977 the Tlochowski-

Soukup team returned to the Wilkey house and completed most of the interior restoration.

During 1978 all the old water-damaged plaster was removed and the house completely insulated. A new heating system, plumbing and electrical wiring were installed. The interior of the house was then completely replastered including the reconstruction of the original cornices according to patterns made by John Stevens. The plaster work was completed by Mario Savocchi and the cornices reconstructed by Dominick Morana. All interior trim, doors and windows were repaired as required. The principal and belvedere stair-rail components were assembled so they could be restored. Missing components were made by Bruno Nowak and the stair-rails were re-installed by Edward Soukup and Steve Tlockowski. A small powder room and coat closet were constructed at the west end of the principal hallway. The doors for these had been discarded from Locust Knoll (Mayknoll) and were donated by Mrs. William Casey for this purpose. The door for the kitchen to the hall also came from Locust Knoll. These were slightly earlier than the Wilkey House (1855) and were in poor condition, but entirely appropriate for use in this restoration. The four-panel, ogee moulded interior closet doors in the passageway between the south-west and south-east second storey chambers were made ca. 1890 and were removed from the James and William Smith house during restoration. In addition, the demolished closet for the third floor northeast chamber, was reconstructed using its original door and doorway. An interior extension of this closet, which floor and ceiling scars indicates originally stood on this site, was reconstructed to serve as a bath. Its four-panel ogee moulded door comes from the Landmark Society's stockpile. Apart from these very few modifications to the original floor plan, the Wilkey House stands today almost precisely as it did the day it was first built. An interior paint analysis was completed by Frank Welch and interior painting, in the original colors, was started in January 1979 by Guilio Parente. The center hall trim, as originally, will be artificially grained. This work will be done by Anthony Greengrow. A Victorian landscape plan is being prepared by Bruce Kelly.

Stairways

Exclusive of the cellar stairway there are two stairways within the house, both of which have survived in large part but which also have suffered considerable damage. The principal stairway extends from the first floor hall to the third floor. The stair-rail extended in a continuous run from the octagonal, richly veneered, moulded and panelled newel near the front door to a missing accessory newel of unknown configuration at the northwest corner of the third floor stair-well. The two courses of stairway were essentially in good condition although most of the lower stair treads were very badly worn and required replacement and the upper stair required bracing, especially at its lower end, which necessitated the removal of the only section of first floor hall cornice which had survived in restorable condition. The step end profiles are outlined by flat trim which articulates with the upper step of the stairwell fascia at the second and third floor levels. The ogee-panelled stair-well beneath the lower run of principal stairway had survived in good condition with enough of its original artificial graining to assure accurate restoration. Actually all the hallway trim, including the third floor stair-well fascia had been walnut grained originally. The original principal stair-rail was black walnut. The upper part of the railing was roughly oval in cross-section with a shallow moulded convex rib which matched the two rounded edges and extended parallel to and midway between them. Most, but not all, of the surviving original balusters also were black walnut. The

remainder were walnut stained mahogany. The balusters were turned top and bottom, with a tapering mid-section which was octagonal in cross-section. Each face of the octagonal cross-section was flat. However, only the ascending run of the original stair-rail from the second to third floors survived. All the rest had been removed, including both newels, when the house was divided into apartments. At the same time, much of the step and bead of the stairwell fascia at the second storey level had been chopped away to permit the construction of dividing walls. During the long period of restoration, appropriate segments of stair-rails were collected from all feasible sources. Much of this came from a demolished mid-19th century house in Whitestone, part of whose stair-rail had previously been used in the restoration of Samuel Adams Warner's Swiss Chalet (TG 1961-1962). This stair-rail also was walnut and its railing had no central rib on its upper surface. In addition, the octagonal portion of the balusters had lightly fluted rather than flat surfaces. Utilization of the Whitestone stair-rail would require removal of the central rib from the short section of surviving original railing. Even with the use of the Whitestone railing a number of new balusters had to be milled, and additional rail, and especially the angled returns, were accumulated in Amsterdam, New York and elsewhere to permit the reconstruction of the entire railing with old wood of a quality no longer obtainable in new material. Despite all these varied insertions the completed rail looks very close to the original. The only difference will be that the convex rib on the original railing will be missing and that, on careful examination, some of the balusters will have lightly fluted, rather than flat, octagonal faces.

The free-standing secondary stairway to the belvedere with its under surface sheathed with 4 $\frac{1}{4}$ " beaded boards survived intact until shortly before the house was purchased by the Roslyn Preservation Corporation, at which time the railing was destroyed by vandals. However, one of the writers (R.G.G.) had seen the stair-rail several times prior to its destruction. Made of mahogany, the belvedere stair-rail had a railing which was oval in cross-section, except for a flattened lower surface; slender urn-turned balusters and paired newels of the type commonly used in Roslyn during the second quarter of the 19th century. After the purchase of the house, some of the belvedere stair-rail, together with both newel caps, were found in various parts of the house and grounds. An appropriate newel and as many balusters as available were selected from the Landmark Society's architectural stockpile. The missing newel and necessary matching balusters were turned.

Mouldings

The door and window facings and baseboards of the first and second storeys are richly moulded for the most part. These vary more or less in accordance with the importance of the room and, because each room is treated differently, a description of all the trim in all the rooms would be both long and confusing. It is worthy of mention that while the facings and baseboards are richly trimmed, the mouldings comprising them are not complicated. Frequent use is made of square-cornered back-boards, bull-nosing and ordinary cyma-moulded door or sash -stopping, all readily available even today. The four-panelled doors on both floors utilized this cyma-moulded sash-stopping to which a string of bull-nosing had been applied to achieve a rich effect with simple materials. The first and second floor hall door surrounds have stepped facings. These are trimmed with a large and vigorous ogee moulding surrounded by a bull-nosed back-board which is itself surrounded by a standard ogee moulding which is mitered into the base board caps. The latter

consists of a stepped base board having two courses of ogee-moulded caps, one above the other. The upper course articulates with the ogee door-way mouldings as already described. The drawing room, dining room, morning room, southeast and northeast chambers are panelled beneath the windows.

In contrast the third floor trim is very plain. The baseboards are plain with a slight upper corner chamfer. The hall door facings similarly are simply plain boards. All the windows are deeply recessed into the mansard and include round-headed upper sash. The window reveals are sheathed with plain boarding except for the reveal ceilings which are plastered. There are no panels beneath the sash. In contrast, the third storey chamber doorways have facings trimmed with standard early ogee mouldings and square cornered backboards. All the third floor doors are of the four-panel type and are trimmed with ogee mouldings.

Hardware

Much of the original hardware has survived. This includes almost all of the original butt-type, cast iron hinges having fixed hinge pins in the upper hinge halves so that the doors may be readily lifted off the lower hinge halves. Similarly, many of the mortised door locks have survived. The original door knobs, rosettes and keyhole covers all have been replaced. However, markings on the paint establish these were, for the most part, white porcelain knobs and rosettes with porcelain keyhole covers over brass escutcheons. These will be replaced from the Landmark Society's stockpile and other sources. Many of the original window latches have survived. Unlike modern window latches, these swing from the upper to the lower sash thus avoiding damage to the upper sash when raising the lower. All were cast iron, those in the principal first and second storey rooms originally had porcelain knobs. Those in the secondary rooms, the entire third floor, the belvedere windows all had flat iron handles. Since a number of latches are missing, the street floor windows will be fitted with brass English latches of the same type from a demolished Victorian hotel in Colwyn Bay, Denbighshire North Wales and the original latches gained thereby will be used to "fill out" on the second and third stores.

Cornices and Chandelier Medallions

Originally, the main floor hall, dining room and drawing room all had identical cornices. Most of these had been destroyed as the result of the insertion of an embossed tin ceiling in the dining room, and the apartment conversion in the hall and drawing room. However, enough remained so that it could be definitely established that all these cornices were identical. A more or less intact cornice run survived along the north side of the central hall from the front doorway to the bottom of the stairway. However, even this had to be destroyed during the restoration in order to brace the stairway between the second and third storeys. However, cross-sections were kept and patterns carefully made. As the result all these restored cornices will be identical to those originally used. During the restoration the plasterer complained that the long drawing room ceiling had sagged and that much of the restored cornice would be submerged into the ceiling. Careful checks with levels indicated that the ceiling had sagged only 1/4". No traces of chandelier medallions remained but no original ceiling remained either in those locations in which chandelier medallions would be located. Since medallions were almost always used locally in rooms having cornices, these have been inserted with medallions which seemed to be appropriate for the house. The large drawing room medallion is a duplicate of that in the Manetto Hills Church at Old Bethpage Village. The three brass chandeliers are of the period of the house but are not

original to it. They were inserted during the current restoration. The classic brass sconces always were electrified and date from the World War I era.

Heating, Ventilation

These are characteristics never before described separately in a Tour Guide, essentially because the heating consisted only of fireplaces and the insulation, in those rare cases where there was any, consisted of brick nogging between the studs. (See Mayknoll (Locust Knoll)—TG 1969-1970). In the Wilkey House counter-plaster was used up to the mansard base for insulation between the interior plaster wall and the exterior sheathing. No other example is known in Roslyn. This consists of a course of lathe and plaster applied to the inner surfacing of the studs, creating an air-space between the counter-plaster wall and the clapboards. Furring strips were then nailed to the studs in the interior aspect of the counter-plaster and the finished lathe and plaster wall was applied to the furring strips creating a second air layer. In the insulation of the house during restoration no data was available for calculating the insulation effect of the counter-plaster. It also was realized that insulation against the exterior sheathing in old buildings frequently caused paint peeling and blistering and sometimes even rot. On this basis the space between the counter-plaster layer and the finished plaster wall layer was filled with insulation, leaving the space between the counter-plaster and the exterior sheathing for air circulation and its drying effect.

Similarly, there was a layer of 1¼" x 3" "purlins" nailed to the under surfaces of the rafters beneath the hipped portion of the roof which formed the lightly coved ceiling of the large, right angled third floor hall. The lathing was nailed below these strips thus creating a space for air circulation beneath the rafters. This system apparently worked as, notwithstanding the poor care the house had had, there was no rafter rot whatever. This ventilating system was maintained in the restoration. Insulation was placed beneath the "purlins" and the new wire lath applied to the under surface of the new insulation. This modification has produced a very slight lowering of the original third floor ceiling height.

The third storey chambers all originally had dropped ceilings with adequate air space above. Originally provision was made for the circulation of air in the spaces above by the insertion of fixed louvers in the north and south walls of the hall. Their framed openings survived even though the louvers have long been lost. They will, of course, be replaced.

Originally, there were four fireplaces in the house, in the drawing room, dining room, and both principal second storey bed chambers. In addition, there was an iron grill with adjustable louvers in the dining room ceiling above the fireplace which permitted the circulation of warm air from below to the northeast chamber. This grill has been retained, although plastered over on its lower aspect. During the conversion of the house to apartments, the dining room and drawing room fireplaces were closed up and their mantels removed. Both second storey mantels survived but had been badly damaged by vandals. Both were slate, the north mantel retaining traces of original marbelizing, and both had shaped shelves and round arch openings which originally had been fitted with cast-iron surrounds and removable pierced summer covers. During the early part of the restoration, the large slate drawing room mantel shelf was found in use as the bottom step of the south, apartment-house era, entry. On this basis a period slate mantel in the same style was purchased for the drawing room and a smaller slate one for the living room. All four fireplace openings were then restored to accommodate to this group of mantels.

One at a time the four slate mantels were turned over to Barney Kupelik, who completed the marbelizing in the White House and Blair House, for marbelizing. The drawing room and dining room mantels both were marbelized to their original graining which was not, however, original to this house. After the dining room mantel had been installed, the white marble mantel shelf of the original dining room mantel was found during the removal of the collapsed galvanized tin shed which had been constructed north of the kitchen during the apartment house period. Since it was too late to install a white marble mantel in the dining room, the original southeast chamber mantel was marbelized to a white marble graining. The original mantel in the northeast chamber retained enough of its original marbelizing to permit duplication. In addition to the four slate mantels there is a small wooden mantel, also having a shaped shelf, in the third floor southeast bedroom. This has an ogival-arch opening and flat pilasters which are trimmed with the only Tuscan mouldings in the house. This mantel never surrounded a fireplace but, originally, had a small stove placed in front of it, which was let into one of the two fireplace flues in the south chimney.

There is an interesting single flue chimney which projects from the south wall of the center hall. This chimney is plastered at all levels, up to the ceiling of the belvedere. Sometime prior to the current restoration this chimney was taken down to the belvedere roof level and closed over. At the first storey level the projecting chimney corners are finished with projecting square-edged back bands at each face with a recessed quarter-round moulding terminated by lamb's-tongues between.

At the second storey level, the corners are moulded only with the 1/4 round and lamb's-tongue and above the second storey the plaster corners remain square. Originally small cast-iron stoves stood in front of the hall chimney at each floor level, which accounts for the relatively narrow stairway in a house of this size. The first and second storey stove-holes were centered at 48" above floor level and the third storey at 36".

With four fireplaces, a kitchen stove, the three hall stoves and a stove in the southeast third storey chamber, the house should have been warm and cozy in winter. However, provision was made for cooling also. With the windows and chamber doorways kept open and the belvedere windows open, there would be a continuous draft throughout the house, forcing the hot air upwards and cooling the house.

Floor Plan Eccentricities

Three additional unusual features remain. These are the belvedere, original bathroom, dressing room, morning room and other variations from the usual floor plan. The belvedere has survived in original condition. The beaded board vertical interior sheathing survives intact. The northwest second storey bath was constructed for this purpose in the original house. The original 42" high beaded vertically boarded dado with its bull-nose cap survives in large part although none of the original fittings have survived. The 19th century Victorian marble washstand was inserted during the restoration and the soap dishes, towel rod, etc., date from the early 20th century. Otherwise all the equipment is new and was selected only to be in harmony with the room. The bath to the south of the original bath was designed to serve as a sort of waiting room for those wishing to use the bath. The doorway connecting the "waiting room" and the bath was re-located during the restoration to provide access to the original bath from the dressing room alongside. This represents almost the only revision of original design employed

during the restoration. It is worthy of comment that the dressing room was designed to serve as such. It always had its own closet and never had direct access to the central hall. While definitely a secondary room with bull-nose capped baseboards and cyma-curved mouldings on the door and window facings into which the square cornered back-band has been planed, the room was intended for a purpose only rarely, if ever, encountered elsewhere in Roslyn.

The "morning room" at the east end of the second storey hall, like the dressing room, has an intimate relationship to the master bedroom to which it is connected. However, unlike the dressing room, it has no closet and is a more formal room which has its own access to the central hall. The only paired windows in the house, and these appear at an early date for paired windows, provide a spectacular view over Roslyn Park. These have prominent ogee moulded panels beneath the sash. The door and window facings are trimmed with conventional ogee mouldings and square cornered back-bands. The baseboards are capped with simple bull-nosed mouldings. It is not known whether a chandelier originally hung in the morning room. However, it is a stylish little room, in which the mistress of the house may have written letters, directed her small staff and even breakfasted. As in the case of the dressing room it suggests aspirations to a standard of living not elsewhere encountered in Roslyn during the mid-19th century.

There are two other odd features in the design of the house. These are the very large drawing room and the unusually prominent third floor hall. Mid-19th century houses of any pretense at all had "front parlors" in which "callers" could be received. Generally this was the most pretentious and least used room in the house. The Wilkey house has no front parlor unless the room we call the drawing room, which fills the entire east-west dimension of the house, served this purpose. If so it was a waste of valuable floor space and where did the family sit when they wished to relax after dinner? The William M. Valentine House (TG 1963) was enlarged about the same time as the Wilkey House was built. It is obvious that one had had a strong influence on the other, although the Wilkey house is more refined. The work on both may have been done by the same carpenter. Like the Wilkey, the Civil War version of the William M. Valentine house has a drawing room which extends for the full depth of the house. However, it also has a front parlor in the location of the Wilkey dining room and had its kitchen in a no longer surviving Federal period wing. It may be the Wilkeys were unconventional enough to combine the functions of front parlor and family living room, within the present drawing room. Perhaps they relaxed in the large third floor hall which, for all its plain trim, has superb scale, and with its deeply recessed windows and high lightly coved ceiling makes a highly attractive space, the total function of which has never been determined.

Kitchen and Pantry

The original kitchen survives intact but is lacking all its equipment. Its principal feature is the brick chimney at the north end with its stone lintel and substantial bluestone slab upon which the kitchen range originally stood. The stove embrasure had been sloppily bricked up, probably as a part of the apartment house conversion and this in-bricking will be allowed to remain simply because the kitchen range will remain somewhat cleaner if it stands in front of the chimney rather than in it. However, this patch was rebricked for neatness in March 1978. The embrasure is 20" deep, has plastered cheeks and retains the back plate and tie-rod of an original built-in cast iron stove. There is a single stove flue only in this chimney. The kitchen trim includes plain baseboards with a chamfered upper edge and plain door and window

facings having a beaded inner edge with cyma peripheral mouldings planed into the back-band strips. It is the only room in the house which does not retain its original floors. The kitchen does retain the original storage closet and provides space for a pantry which opens to the dining room, but which retains one of the earliest of pass-thru guillotine windows in the kitchen wall. The pantry retains its original storage drawers and a simple counter. The pantry will be restored as closely as the evidence permits to the original, except for the inclusion of a small sink in the north counter top. The kitchen fittings will harmonize with the space but no attempt will be made to "restore" the kitchen. An appropriate zinc topped table has been found as well as a converted kerosene chandelier. A modern stove will be purchased which will harmonize with the mid-19th century surroundings and modern cabinetry and counter space have been designed which will be compatible with the period of the room.

Stable

The original Wilkey house stable was located across the road and slightly to the north and no longer survives. The present stable was relocated from Clayton, the estate of the late Childs Frick, where it had been built in 1862 as the stable for the Jerusha Dewey house by William Cullen Bryant. The architect was Frederic S. Copley of Staten Island. The Jerusha Dewey house survives in derelict condition but hopefully will be restored by the Nassau County Government. The house was described in "Woodward's Country Houses" by G.E. and F.W. Woodward, New York 1865, pg. 40. The stable probably was designed by Copley and was in an even more ruinous condition than the house. When the Nassau County Cultural Center decided to demolish a number of accessory buildings on the Frick Estate the Roslyn Preservation Corporation offered to remove the stable for a fee of \$1.00. The building was then moved to its present site under the supervision of Guy Frost. The carpentry was completed by Walter Jankowsky.

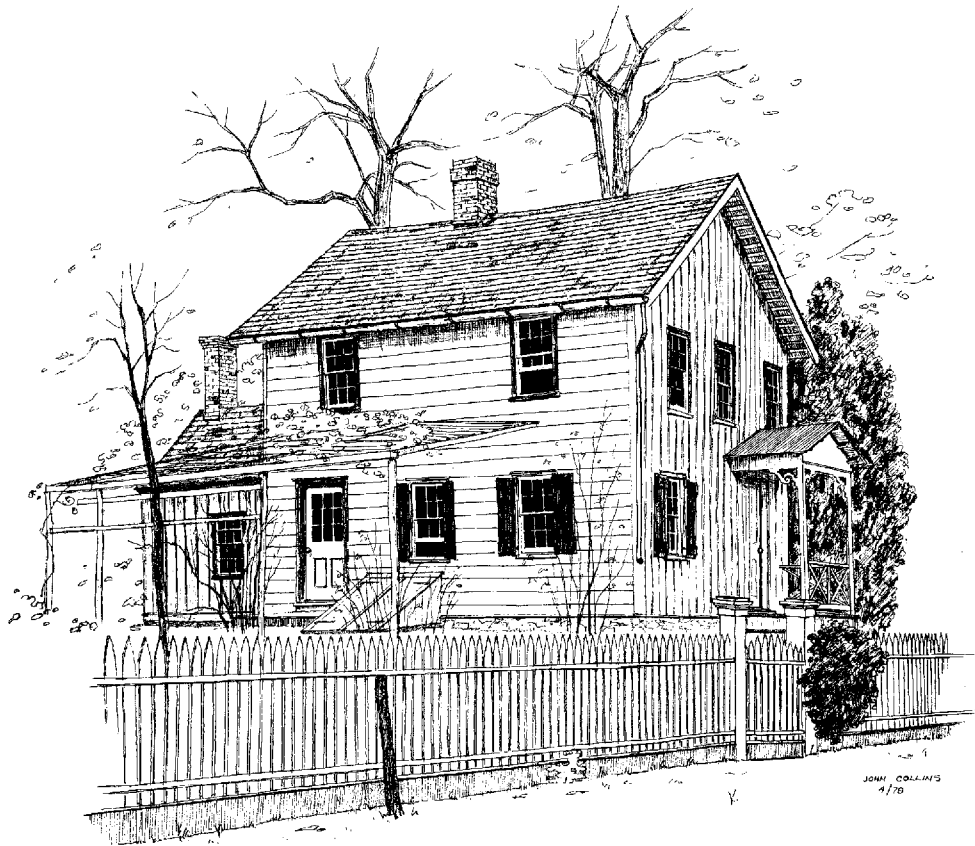
The stable is a one-and-a-half storey structure having a pitched roof and a prominent facade gable. In its original location it faced south but faces east at the present time. It is sheathed with board and bull nosed battens and has a plain water table with a chamfered upper edge. The stable has extended eaves and the rafter ends are exposed. There is only one window in the building. This was located in the south wall and includes 6/6 sash. There are louvered grills in the north and south gable fields and a pair of small doors in the east facade gable which open to the loft. There also is an original board and batten access door at the south end of the east facade which retains its original hardware. All of these openings are protected by plain drip caps. Originally there was a single vehicle opening in the principal front which included a pair of doors which slid sideways from overhead tracks. These were removed sometime in the 20th century and a sort of porch constructed which increased the depth of the building sufficiently to provide space for modern autos. Two pairs of modern garage doors were then inserted in the outer wall of this porch. During the restoration this porch was removed but the two-car opening retained. However, in the present situation the south pair of doors are in board-and-batten construction to match the siding so that when these are closed the stable appears to have only one vehicular opening.

Prior to relocation there was a small lean-to on the present north side of the stable which also dated from the auto era. This was so badly deteriorated it was not feasible to relocate it. However, one of the interior sheathing boards has been

retained which bears the pencilled legend "Barney/Oldfield/Driver for/C. Auchincloss/Season of/1915."

When the stable was relocated to its present site it was extended 5' in length. In doing this an existing rubble retaining wall was incorporated into the building to serve as its west exterior wall.

Most of the original interior framing survives. This is all of mortise-and-tenon construction up to the plates. The interior mortises can also be seen in the central beam where the wall originally stood which divided the two box stalls from the carriage section. Similarly, most of the interior board sheathing survives bearing its original grey paint. The framing and the opening to the loft survive in part. In the loft most of the original rafters and shingle lath have survived. As expected these are of nailed construction. Unlike most of the Roslyn buildings of this period there is a ridge framing member. There also never was any interior sheathing in the loft and most of the loft floor boards have been replaced.



Jacob Kirby Tenant House (Starkins Smithy)
Circa 1850

JACOB KIRBY TENANT HOUSE
219 Main Street (Circa 1790 and Circa 1850)
Residence of Dr. and Mrs. Norbert A. Krapf

The early history of the site of the Jacob Kirby Tenant House is described in the chapter on the Van Nostrand-Starkins House (T.G. 1976-1977). In brief, on March 21, 1795, William Van Nostrand conveyed his four acre plot and the buildings thereon to Joseph Starkins and Ann Elizabeth, his wife, for £120 (Queens County, Liber 65 of Deeds, Pg. 291). In 1801 Starkins bought more land, north and south of his 17th century house, from William Valentine. Starkins' oven house and his blacksmith shop are both mentioned in the 1824 highway records (North and South Hempstead Records, Vol. 7, Pg. 43 and 45). Joseph Starkins died in 1844.

In 1847, Joseph Starkins, presumably the blacksmith's son, mortgaged the property and in 1850 sold it to William Verity (Queens County, Liber 85 of Deeds, Pg. 486). Two years later Verity sold it to merchant Jacob M. Kirby (Queens County, Liber 101 of Deeds, Pg. 142) who was acquiring land all around the Main Street—East Broadway intersection forming the locality known then, and still today, as "Kirby's corners." Kirby owned a fleet of sloops and schooners operating between Roslyn and New York, trading farm produce and lumber for fertilizer, dry goods and farm implements, which he sold in his Main Street store, still standing near the corner. Following this initial purchase in 1852, Kirby descendants owned at least some of the land until 1973, following the death of Virginia Applegate Sammis. In 1937 Virginia Applegate sold the Van Nostrand-Starkins House and the Kirby Tenant House to Mr. and Mrs. John G. Nicholson, who sold both houses to John G. Tarrant in 1945. Tarrant divided the property, selling the Kirby Tenant House to Wilford E. and Natalie B. Neier in 1949. Subsequently it was sold to Elizabeth Mitchell (Nov. 2, 1955) and then to James E. and Helen Conner on July 18, 1958. The Conners made substantial changes to the house. Following James Conner's death the house was sold to Captain Roland A. Christensen, M.C., U.S.N. (Nov. 22, 1961). Captain Christensen sold the Kirby Tenant House to Elizabeth Alden and Beverly Bay (October 31, 1962) who, in turn, sold it back to John G. and Julia Tarrant (June 28, 1963). At this time, following considerable zoning litigation, Tarrant sold the Van Nostrand-Starkins House and its surrounding for development as the Chalet Apartments and Mr. Tarrant moved the small Wallace Kirby Office (Kirby School) from the rear of the Van Nostrand-Starkins House to the rear of the Jacob Kirby Tenant House to prevent the demolition of this small building. Subsequently the Kirby Tenant House was sold to Robert Hanson (Nov. 3, 1965) and then to John and Jeanne McNamee (Dec. 15, 1971). Following John McNamee's death, Mrs. McNamee divided her property and sold the Kirby office to Dr. and Mrs. Roger Gerry and the Jacob Kirby Tenant House to Dr. and Mrs. Norbert A. Krapf (July 11, 1977).

While most of the house's owners actually lived in the house after 1949, it should be recalled that for most of the previous century it was usually rented to a tenant. The house is shown on the Walling Map (1859) as belonging to J.M. Kirby. It is indicated on the Beers-Comstock Map (1873) as a "J.M. Kirby Tenant House." A Town of North Hempstead Road Survey in 1860 also shows it as a "J.M. Kirby Tenant House."

One of the tenants, Mrs. John Gschwind, of Roslyn Harbor, has been extremely helpful in this description of the Jacob M. Kirby Tenant House. Her father, Thomas Kruger, first rented the house about 1910 and her family lived there for about 30 years. Prior to her marriage, as Alice Kruger, she lived there for many

years. Recently Mrs. Gschwind has had long conversations with Norbert A. Krapf, Ph.D., the present owner, and described life in the Kirby Tenant House, furnishing considerable information, not otherwise available, i.e. that the residents of the Van Nostrand-Starkins House and the Jacob Kirby Tenant House shared a common well situated between the two houses. An understanding of the early floor plan of the Kirby Tenant House was obtained from the careful examination of Dr. Krapf's notes on their conversations which he made available to me (R.G.G.). Without these the considerable alterations made by James E. Conner (Bldg. Permit Application, 10/21/59 and Certificate of Occupancy 6/29/60) would have prevented an understanding of the way the house functioned prior to the Conner enlargement.

While the discussion thus far has been directed entirely toward the history of the house as a tenant house developed by Jacob M. Kirby sometime between 1852 and 1859, and subsequently, it should be pointed out that the orientation of the house, with its ridge at right angles to the road, and probably, its original entrance on the south side, was for many years a decidedly 18th century characteristic. This opinion is supported by the survival of a unified system of heavy, adzed, joined framing in the attic in the late 18th century manner. The north-south oriented first floor joists are similarly constructed in the west half of the cellar. However, the first floor joists visible in the east part of the cellar are simple logs, dressed flat on top, which extend from east to west. These joists, similar to those of the Captain Jacob Kirby Cottage (T.G. 1974-1975) are suggestive of some mid-19th century framing. It may be conjectured that, prior to Captain Jacob Kirby's extensive alteration of the 1850's, the east side of the first storey level had an earth floor, and that the building originally may have been Joseph Starkins' blacksmith shop. Obviously, this historic use of the building is only conjectural and actual substantiation may never be obtained.

EXTERIOR

Apart from a description of the framing members in the attic and cellar, and of the foundation, not even conjectural evidence survives upon which to base an opinion of the 18th century structure. On this basis the description will be a comparison of the house as it appears today with how it appeared following the Kirby alteration of the 1850's. Unless otherwise specified, when the term "early" or "original" is used, it will refer to the appearance of the Kirby Tenant House in the mid-19th century. An excellent late 19th century photograph of the house survives. This was taken by one of the Kirby sisters and was given to the Society by the estate of Virginia Applegate Sammis.

The original house has a pitched roof with the gable fields parallel to the road and the ridge at right angles to it. In this case these characteristics are based upon the 18th century framing and not a mid-19th century Greek Revival "Temple front" precedent. The principal, east, front was, and still is, board-and-batten. The battens are common shingle-lathe with no effort at moulding. The west front originally was finished in the same manner and a survival of the west board-and-batten gable field may be seen in the present attic. There is an attic window in the east gable field today, but this is of recent origin and is not present in the early photograph. The house is three bays wide. The north second storey window in the east front was, and is, slightly smaller than the other two. All have 6/6 sash and plain drip caps. The original roof was shingled and the original chimney, with its simple two-course projecting cap, has survived. The eaves overhang on all sides. The sawn, mid-19th century "sweeps," which were nailed to the 18th century rafters, may be seen in the open soffits of the north and south eaves. The shingle lathe survives in the east

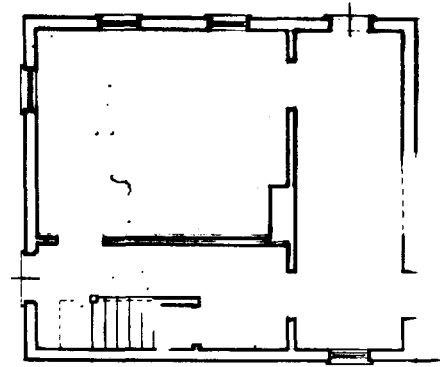
overhang. The north and south sides of the house apparently were shingled originally. So far as can be determined there was no water table or corner-boards. The shingles are now covered with asbestos shingles applied by James Connor when he extended the house to the west by continuing the original ridge, in 1960. A vertical "break" on the north side of the house indicates the end of the original house and the beginning of the western addition which contains the present kitchen and master bedroom. There are three second storey windows on the north side of the house. Two of these are in the early part of the house, but only the window in the center of the group is original. Like all the other surviving early windows, it has 6/6 sash and a plain drip cap. All the windows today are fitted with fixed louvered modern shutters. Originally there were no shutters on the second storey windows. The ground floor windows were fitted with board-and-batten shutters. The original north first floor windows no longer survive. They have been displaced by Mr. Conner's large living room wing constructed in 1960. It is interesting to note that Roslyn's Historic District and Historic District Board were established in 1961. It is possible that the very considerable Conner additions were among the reasons for the adoption of this Historic District Policy. Prior to the Connor addition but apparently after 1940, there was an earlier north wing which opened to an east porch. Mrs. Gschwind does not remember this and it was demolished at the time the Conner wing was built.

The early Kirby photograph shows a rubble foundation to the sills. This was replaced by the present concrete foundation, probably in 1960. The early photograph also shows a doorway with a nine-light glazed door near the west corner of the south front. This has not survived. The principal decorative feature of the mid-19th century house was the delicate east stoop with its pitched roof, diagonally-braced railing and shaped brackets. This has been replaced by the somewhat larger, shed-roofed, east wing which survives today. The photograph also shows a single storey, pitched roof wing which extended from the west front of the original house. According to Mrs. Gschwind, this was the original kitchen. It is vaguely on the same site as the present kitchen. The present cellar entry remains at or near its original location.

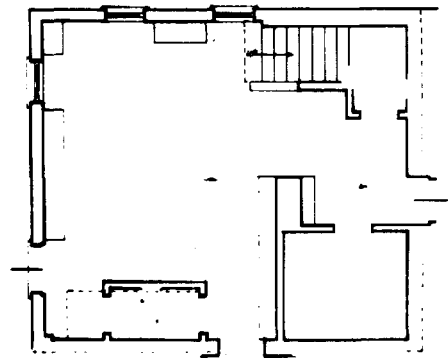
CELLAR

The present circular cellar and its entry are entirely new and probably date from 1960. Above the modern cellar wall may be seen the very shallow "crawl space" characteristic of early secondary buildings. This is littered with rocks in all directions which probably came from the original rubble foundation wall. Above the circular pit and to its west may be seen the original 4"x5", adzed, north-south oriented floor joists, which are set on 32 inch centers. The floorboards above are 6" in width. However, there are notches in the upper surfaces of the joists for "floor-lathe" to prevent drafts. These are set on 10" centers and suggest the original flooring was that width. From the east side of the circular pit and extending to the east side of the house, the floor joists are rough logs, dressed flat on their upper surfaces, which are 6-8" in diameter and extend from east to west. These are set on 24-inch centers. These resemble the principal floor joists of the Captain Jacob Kirby Cottage (T.G. 1974-1975) and this type of joist seems to be a mid-19th century characteristic, at least locally. The early pine flooring above the logs is 7-1/2" wide and in excellent condition. This inclusion of a ground floor area of much later constituents from the rest of the framing leaves room for the conjecture that this part of the building was not floored. If this hypothesis is correct the original building may have been Joseph Starkins' blacksmith shop. A Town of North Hempstead Road Survey in 1824

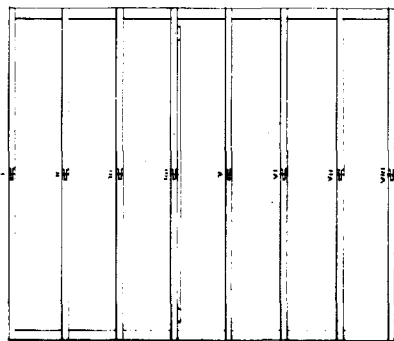
Diagram showing the mid-19th century floor plan and mouldings and 18th century framing.



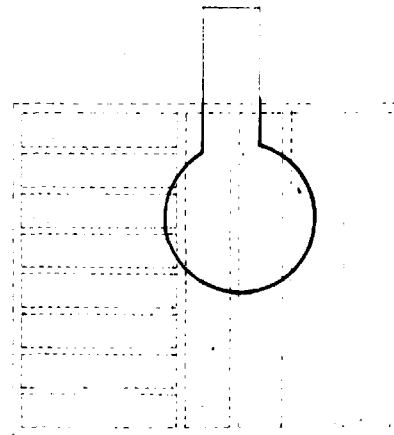
Reconstructed First Floor Plan***



Existing First Floor Plan***

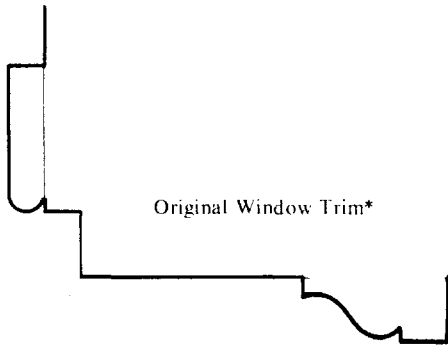
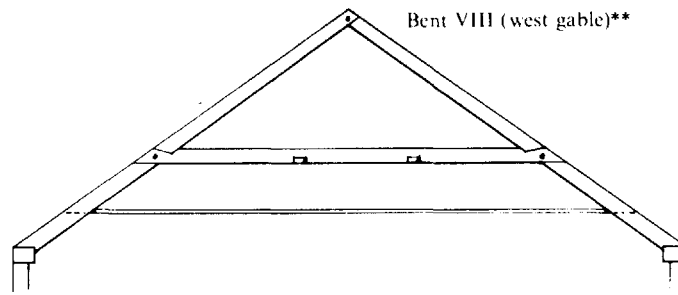
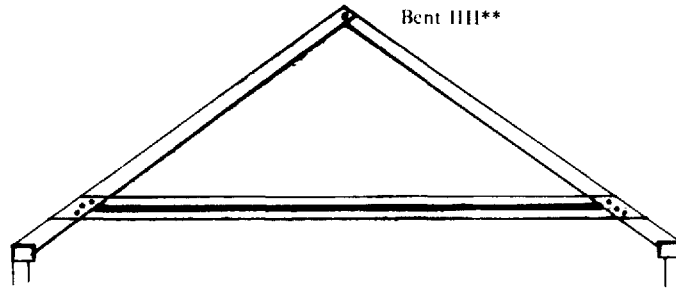


Plan of Rafters***



Plan of Cellar***

John R. Stevens, 1979



- * ————— 5 in.
- ** ————— 10 ft.
- *** ————— 20 ft.

The Kirby Tenant House, 219 Main St., Roslyn.

(North and South Hempstead Town Records, Vol. 7, Pg. 45) suggests that Joseph Starkins' blacksmith shop was at a considerable distance from his house. However, Starkins bought his house next door approximately 30 years earlier than the road survey and may have had his original smithy closer to home than the one mentioned in the road survey.

ATTIC

The original attic has eight pairs of adzed 4"x4" rafters set on 36" centers. There is no ridge member, but the paired rafters are pinned at the ridge. There are adzed collar beams, joined to the east and west gable rafters by means of pinned joints. These are about 12" above floor level. There is a similar, much heavier, collar beam set between the 4th pair of rafters. This projects only slightly above floor level. The 10" wide pine flooring may be early material, but does not appear to be original to this use. The original mid-19th century chimney projects from the early attic and part of the original west gable field board-and-batten sheathing remains in place and delineates the west end of the original structure. The under surface of the early shingled roof may be seen with its shingle lathe set on 10" centers.

INTERIOR—First Storey

The house was entered originally through a doorway in the northeast corner of the present study. The original doorway survives. Its facings are trimmed with backbands having cyma mouldings and a recessed bead at the inner edge of the surround. The latter feature represents a "last gasp" of Greek Revival detail. Immediately inside this doorway was a narrow hallway which extended from east to west, completely across the room. The early stairway, now occupied by a closet, was located against the exterior wall of the hallway. Part of the original stair-well fascia still may be seen in the ceiling in this location. The doorway, and possibly the door of the early stairway closet, may be seen at the west (far) end of the present closet partition. The door has two vertical panels in the Greek Revival Style, but has no mouldings. The inner surfaces of its stiles are lightly chamfered. If this closet door is original to the house, probably all the early doors in the house were its duplicates. Opposite this closet doorway was the doorway to a long narrow room which extended the entire north-south dimension of the house. This had a 6/6 window at its north end, vestiges of which are now buried in wall fabric, behind a bookcase in the present living room, and a 9-light glazed door at its south end. This elongated room, which was used by the Gschwinds as a dining room, also included the doorway to the kitchen wing as well as a doorway to the exterior, south of the kitchen wing, at about the site of the present kitchen doorway. Virtually all traces of this early room were eliminated in the 1960 alteration.

The front parlor, on the other hand, has survived in fairly large degree. It's parti-wall, with the missing stair-hall, was removed in the 1960 alteration, at which time the front parlor flooring was covered with strip hardwood flooring. The entrance to the front parlor was located just inside the front doorway, on the south side of the missing stair-hall. The original windows, two south and one east, still survive in the front parlor. These are trimmed in the same manner as the front doorway and the other door and window openings. None of the windows ever was panelled beneath the sash. The original plain baseboards have cyma-moulded caps, similar to those embellishing the door and window facings.

The wall which divided the front parlor from the dining room was located at approximately the site of the present bookcases. The original chimney survives at the south end of this modern bookcase. Originally most of the chimney projected

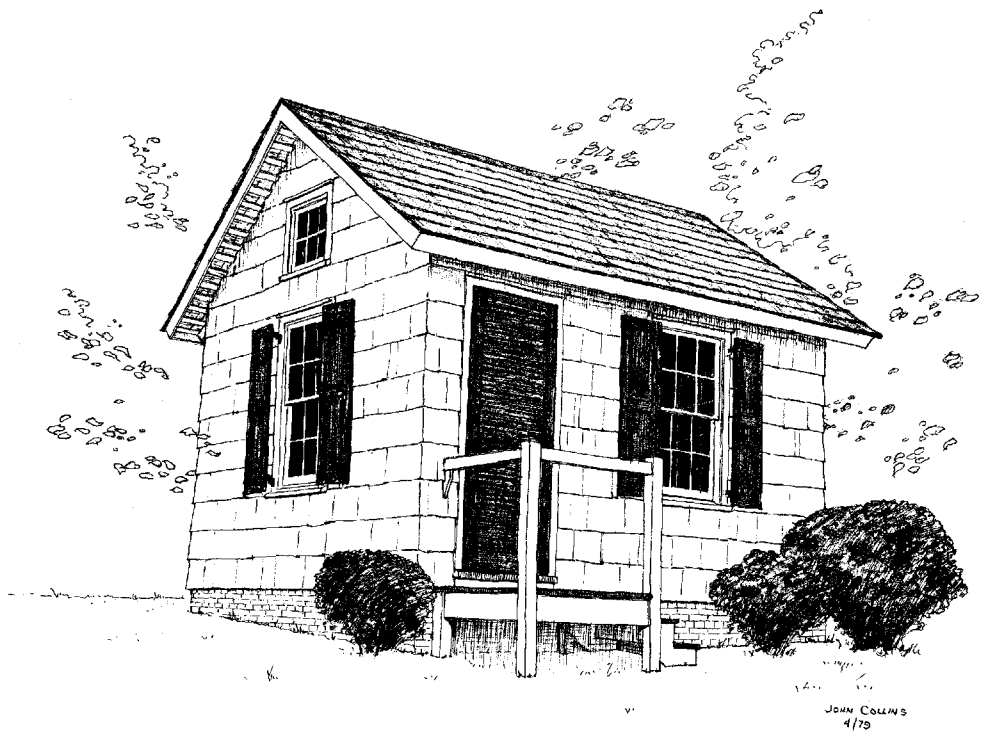
into the front parlor and provided a single flue for a cast-iron stove in the front parlor and another in the dining room.

INTERIOR—Second Storey

The upper floor plan was very similar to the lower and survives to a far greater extent. The floored-in site of the original stairwell may be seen in the original 6-inch wide yellow pine flooring at the north end of the present east chamber. The interior stair-wall is missing today but boxed-in vestiges of its framing remain at the north end of the east chamber. At the small landing at the head of the stairway, at the west end of the floor patch, there was a doorway on the south, to the present east chamber, and in the west, to the long narrow west chamber which extended the full distance of the house from north to south. The attic trap door was in the ceiling of this landing. The original 6/6 windows survive at the north and south terminations of this original long, narrow room, although the north window, in the present site, has been retrimmed. The south window is trimmed in the same manner as those below. Apart from the changes already described the east chamber remains in its early state apart from a modern closet and doorway. Its four windows (one south and three east) are all original and are trimmed in the same manner as the other windows in the house. For some reason the northeast window is slightly smaller than the others, possibly because of the presence of the original stoop roof beneath it. Where they survive, the plain second storey baseboards are trimmed with caps consisting of a narrow torus moulding with a quirk.

NORTH LIVING ROOM

The present living room on the first floor is new and, with the present kitchen and master bedroom, represents the third construction phase of the house. In 1960 James Connor constructed the present single storey north wing with its large fireplace. The interior trim of the room created, which occupied the entire north wing, was so haphazard and undistinguished that, after they bought the house in 1977, the present owners retrimmed the door and window openings using plain facings with interior beads in the manner of the second half of the 19th century. A conforming baseboard with a beaded cap also was installed. To assist in the project, the Landmark Society provided a pair of four-panel, ogee-moulded doors and a distinguished "Colonial Revival" mantel, of the World War I era, all of which were taken from the demolished west wing, circa 1900, of the Van Nostrand-Starkins House, next door.



Wallace Kirby Office (The Kirby School)
Circa 1860,
on present relocated site.

WALLACE KIRBY OFFICE
(The Kirby School—circa 1860)
221B Main Street
Property of Dr. & Mrs. Roger Gerry

The history of the school house is related to that of the historical description of the Van Nostrand-Starkins House after that property was acquired by Jacob M. Kirby (T.G. 1976, 1977). Jacob Kirby purchased the Van Nostrand-Starkins House in 1852 from William Verity (Queens County, Liber 101, of Deeds, Pg. 142). He continued to acquire land around the Main Street-East Broadway intersection up as far as the railroad overpass until 1873.*

Jacob M. Kirby was a merchant and shipper doing business in Roslyn as early as 1851. He advertised in the "Plaindealer" on May 28, 1851 and subsequently. The Kirbys possibly emigrated from Massachusetts although it has not been possible thus far to document this. (Long Island Genealogies by Mary Powell Bunker, 1895, Albany). The Kirby papers are presently housed in the Nassau County Museum Library and have not been completely catalogued. We know that Jacob M. Kirby was born in 1804 and died in 1880. His wife, Mary Ann, was born in March 1799 and died in October 1875. Both are buried in the Roslyn Cemetery, as are their sons Wallace William, born 1830 and Isaac Henry, born 1833.

The houses located at 221 (Van Nostrand-Starkins) and 219 Main Street are described on the 1860 road survey of the Town of North Hempstead as tenant houses owned by Jacob M. Kirby. The Beers-Comstock Map (1873) also records these two houses as Kirby tenant houses. The Walling Map (1859) locates an outbuilding on the Van Nostrand-Starkins site as a small office owned by J.M. Kirby. This structure is the building we refer to as the Kirby School today.

It is doubtful that this building was built as a school but thirty or forty years ago it was generally believed to have been a one-room school house with Mrs. Henry Eastman the teacher. To date, no documentary authentication of this early use has been found but in the past these local rumors have been quite reliable. In this case, the confusion may be that Henry W. Eastman, as a young man during the 1850s, taught at the Locust Hill Academy in Roslyn. The presence of small, one-room school houses in Roslyn is well documented however. As early as 1780, Hessian soldiers used a school house near Obediah Townsend's as a hospital (Roslyn News, December 7, 1878). Bishop Benjamin Tredwell Onderdonk, in a letter dated February 3, 1851, refers to a school house existing from 1796-1811, which stood on the "West end of the Grist Mill dam." Henry Eastman reported a private school operating for years in the late 1890's situated at the fork of Main Street and East Broadway close to the south side of the pond near the northeast corner of East Broadway and Main Street under the direction of a Miss Requa. A Roslyn News announcement of August 15, 1885 informed her patrons that she had rented "the same light and pleasant rooms situated on the hill near the Roslyn Depot". Her

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- *1856—Elizabeth Cardoman, Liber 142, p. 331
 - 1857—Francis Skillman, Liber 157, p. 275
 - 1858—Francis Skillman, Liber 163, p. 282
 - 1866—John Craft, Liber 246, p. 279
 - 1867—Myers Valentine, Liber 252, p. 206
 - 1870—Harriet Terry, Liber 327, p. 475
 - 1872—Francis Skillman, Liber 274, p. 375
 - 1873—John Craft, Liber 405, p. 83

school is further located as "second house from Thorne's Hotel, and as the "outbuilding once owned and used by Jacob Kirby as a general store and then owned by his son, Wallace Kirby." Miss Requa apparently rented various buildings in the area for her select school depending on enrollment. In 1885 Miss Requa's class numbered eighteen (Roslyn News, July 4, 1885), which number probably would not fit comfortably in the "Kirby School." Roy Moger, the Roslyn Village Historian, recalls that Eliza and Anna Willetts attended school in the one room building on the Van Nostrand-Starkins site at the turn of the century.

The Kirby School (circa 1860) probably was built after Jacob M. Kirby acquired the Van Nostrand-Starkins property in 1852. It is known that his oldest son, William Wallace Kirby (born 1830) lived in the house after his marriage to Susan Eliza Kirby in 1863 (Wallace Kirby letter to Mr. J.H. Terry, July 4, 1867).

Wallace Kirby, an alumnus of Union College, Schenectady, N.Y. and local Justice of the Peace, served as the Presbyterian Minister in Roslyn during 1870-1871. His collection of sermons dated 1859 are in the Landmark Society collection. On the death of his father in 1880, Wallace inherited the entire Kirby's Corners holding including the small building we call the Kirby School.

The "Kirby School," circa 1860, is a one storey, shingled building with a gable-ended roof, the ridge of which extends from north to south and is parallel to the road. The building was moved from its original site, slightly northwest of the Van Nostrand-Starkins House and adjacent to the present large boxwood in 1963 when threatened with demolition by the builders of the Chalet Apartment. At that time, the then owner, Mr. John Tarrant, in moving the building turned it from the original position approximately ninety degrees, so that the door which faced south now faces east. The description to follow pertains to the school on its present site.

Original foundation of the Kirby School probably was rubble and brick but on the present site the building rests on concrete blocks which were stuccoed during refurbishing in 1978. Outside measurements are 14'4" by 12'5", adequate for a small one room school. Most of the original wood roof shingles survive under later sheathing and have a 7" exposure to the weather. Most of the exterior sheathing shingles survive and have a 10" exposure. Eaves are extended. The rafter ends may be seen on the east and west and the shingle lathe on the north and south. There are open soffits. In the usual manner of local shingled buildings, there are neither corner boards nor a water table. Rafters measure 3"x4" and are sawn, with 32" centers. Original four-light north attic window and six-light south attic window survive as do the paired 4/4 north windows and the 6/6 south window. There is no window on the present west side. All windows have their original plain drip caps. The north pair of windows retain their original two-panel ogee-moulded shutters with much of the moulding replaced (1978). The window on the east side is a 20th century replacement with a conforming shutter fabricated in 1978. As mentioned previously, the foundation was stuccoed at that time. Original four-panel ogee-moulded door survives but presently is concealed by a louvered door added during the 1978 refurbishing. Exterior shingles were scraped over and stained. An appropriate stoop was designed by John Stevens and his design executed by Edward Soukup and Steve Tlockowski. No chimney is present in early photographs. Possibly the building was heated with a cast iron stove with the stove pipe passed out a window. If ever the school house is stripped of the interior sheet rock, it may be possible to locate evidence of a chimney or stove pipe.

Interior floor space measures 12'2½"x11'. Original pine plank floor, 9½" in width, survives. Baseboards are 10" deep with a single bead. Door and window

openings retain original plain surrounds and the late 19th century window latches. The interior walls were sheetrocked by John Tarrant in 1963 at which time the ceiling was raised at the expense of the attic. A moulded wood cornice was added to the room at this time. Color analysis of the exterior was done by Frank Welch at the time of refurbishing in 1978. The building originally was painted reddish-brown except for the door, which was white.

An 18th century school desk of New York State origin, which belongs to the Roslyn Landmark Society, is part of the other mostly mid 19th century furnishings. A large shop counter back stands along the west wall which was found in the Daniel Hegeman House when it was relocated from East Broadway. It dates from the late 19th century and for many years served in Chingos Ice Cream Parlour, Roslyn.

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