

**Roslyn Landmark Society
Annual House Tour Guide.**



**June 6, 1981
10:00-4:00**

The Van Nostrand-Starkins House, ca. 1680

***HOUSES ON TOUR**

GEORGE ALLEN RESIDENCE (Circa 1830)
20 Main Street, Roslyn
Pages 14 to 21

GEORGE ALLEN TENANT HOUSE (Circa 1830 and 1845)
36 Main Street, Roslyn
Pages 22 to 30

JOHN S. WOOD HOUSE
40 Main Street, Roslyn
Pages 32 to 37

WARREN S. WILKEY HOUSE (1864)
190 Main Street, Roslyn
Pages 38 to 54

HICKS-ZEIFMAN HOUSE (Circa 1880 and 1895)
1326 Old Northern Boulevard, Roslyn
Pages 56 to 61

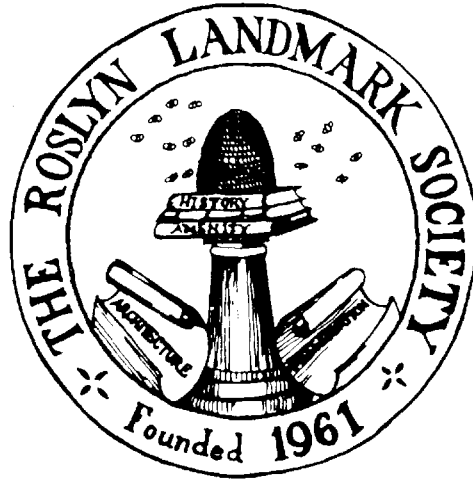
THE TEAMSTER'S HOUSE (Circa 1860)
91 East Broadway, Roslyn
Pages 62 to 65

EBENEZER SMITH HOUSE (Circa 1855)
175 East Broadway, Roslyn
Pages 66 to 71

TAPPAN-JOHNSON HOUSE (Circa 1840 and 1875)
1603 Northern Boulevard, Roslyn
Pages 72 to 78

***PLEASE**

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



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Historical Text	Roger Gerry, Leonard Wanzor Jr., Mary Ann Brandl
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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).
Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908 and 1920.

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in *The Roslyn News* for July 3, 1903.
Valentine, T.W.: *The Valentines in America: 1644-1874*, (Clark & Maynard, New York, 1874).
Munsell, W.W.: *History of Queens County, New York*, (W.W. Munsell & Co., New York, 1882).
Wilson, James G. & Fiske, John: *Appleton's Cyclopaedia of American Biography*, (D. Appleton & Co., New York (1887).
Skillman, Francis: Letter to *The Roslyn News* in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. 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.

Gerry, Roger: *Roslyn Saved*, published by the Roslyn Landmark Society, 1980.

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 has been completed. 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 Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-1977), the George Allen Tenant House (TG 1978), The Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House (1979), The Teamster's House (TG 1979), the George Allen Residence (TG 1978-79) and the Leonard Thorne House (TG 1961-62).

More than sixty houses 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 the 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 four 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 in 1973, may be a member of this group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving original main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived with little rot and little fire damage except to the intermediary rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. The Roslyn Preservation Corporation is now faced with the decision of whether or not to reconstruct the house from its recorded drawings, a procedure long encouraged by John R. Stevens, the architectural historian for most of the Roslyn restorations. Actually, a six-panel, Federal interior door with its original Suffolk latch and a 2-panel shutter both survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assured that both came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has offered to donate a number of porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. These have not yet been examined and it is not yet known if they are the original porch columns or even if the porch itself, shown in a late 19th century photograph, is as early as the Skillman House. In addition there may be one or two more house 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 seem 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 later 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 1825-1865. 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 Thomas 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 seemed 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 were exhibited in 1978-1979. 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 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 the 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, a 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 were 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 returned to Roslyn in 1980. A larger, oil version of this landscape exists elsewhere but, unlike the smaller dated (1852) water color, this is unsigned and may not have been painted by Copley. 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 Clapman 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 XXVII, #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 College as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron 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 stonger 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. Frick's architect was Sir Charles Allom who designed the re-decoration of the John

Nash Rooms in Buckingham Palace for Queen Mary. He also was the interior designer for much of the Henry Clay Frick mansion on Fifth Avenue. The grounds at "Clayton", during the Frick ownership, were even more important than the house. During the 1920's and 1930's, landscape architects such as Marian Coffin, Dorothy Nichols and Nevins and Milliken superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton's planned landscape, the Roslyn Landmark Society provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works in 1981. 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 served as the office of Paul L. Geiringer Associates and was one of ten New York State restorations of commercial buildings described in "Preservation for Profit" which was published by The Preservation League of New York State, in 1979. The architect for the restoration 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 were exhibited on the 1978-1979 tours. 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.

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 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.

New data concerning local buildings continues to be uncovered even after buildings have been carefully researched for inclusion in a Tour Guide. For example, it has long been known that the George W. Denton House (TG 1966 and 1967) was not indicated on the Beers-Comstock Map of 1873 and could not have been standing before that year although, stylistically, it must have been built very shortly thereafter. Recent discovery of the typescript "Journal of Leonice Marston Sampson Moulton, 1860-1883," in the New York Public Library, disclosed the following entry for Thursday, December 2, 1875: "Called on Mrs. Dr. Ely with the poet (William Cullen Bryant/R.G.G.), thence to the Denton House—a very pleasant air—clear." This entry establishes that the Denton house was standing and lived in by 1875.

Not all the new discoveries are based upon literary research. In the Tour Guide for 1977, 1978 the entry for the Augustus W. Leggett Tenant House describes the earliest part of the structure as a 1½ storey "copy-hold" house, 14 feet square. In 1979 the house was sold to Mr. & Mrs. James Shevlin who, late in that year and early in 1980, added extensively along the west front of the building which involved the destruction of most of its early west wall. During the alteration it was possible to locate the original south exterior doorway, the existence of which was only conjectured in the Tour Guide description. In addition, the original 10" wide yellow pine ground floor flooring was uncovered. More important, it was established that the original small building was sheathed in board-and-batten and retained its original ground floor horizontally boarded dado. The early framing included no studs but the plate, and roof framing above, were supported by heavy corner posts and intermediary center posts. Dove-tailed muntins, for tie-beams, had been cut into the plate above each of the corner posts and the center posts. Since the loft flooring dated from the late 19th century when the original structure was much enlarged, it may be accepted that originally these tie-beams established the ceiling height of the room below, which made for a structure which included only a single plastered room, 14 feet square and 10 feet high. The location for the original hearth along the north wall was indicated by a cut in the flooring and the framing for the

chimney remained at the north end of the ridge in contact with the gable rafter. As usual in local houses of the period, there was no ridge member. The chimney was approximately 24 inches square and set on the diagonal as it passed through the roof creating the impression of a diamond-shaped chimney. So far as we know no other example of this type of chimney construction survives in Roslyn. This elegant little building with its single large room may have included a plaster cornice and probably was Augustus W. Leggett's library. Most likely it was built 1845-1855.

After "Hillside", the Leggett estate, changed hands the building probably was allowed to deteriorate as Map #2 of the Sanborn Map and Publishing Co., Ltd's Roslyn Atlas published March, 1886, indicates it only as a 1½ storey "shed".

The description of the George Allen Tenant House later in this volume states that the recently acquired Sanborn Atlas of Roslyn, published in 1886, establishes in Map #2 the dimensions of that house in 1886. Reference to the same map indicates the site of the 2½ storey Caleb Valentine house, complete with its east verandah at the end of a flight of stairs off Main Street—which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of its connection with Augustus W. Leggett. At that time its precise location could not be established. The Sanborn Map establishes its location at the precise spot described in the Tour Guide, at the top of the stone stairway.

NOTES



George Allen Residence
circa 1830.

GEORGE ALLEN RESIDENCE
20 Main Street (Circa 1830)
Owned by Dr. & Mrs. Roger Gerry

HISTORICAL BACKGROUND

In 1835, John Willis, who operated a grist mill in Hempstead Harbor (now Roslyn) and (according to Francis Skillman) lived in the Caleb Valentine House, later owned by Augustus W. Leggett (T.G. 1977-1978), sold a number of house lots along the west side of the road which is today Main Street. According to the first published map of Roslyn, the Walling Map of 1859, the two houses identified today as #20 and #36 Main Street belonged to George Allen, a fish-merchant and horse-dealer. #36 Main Street, the George Allen Tenant House, has been much enlarged (T.G. 1978-1979-1980). However, the earliest part of the house has many features in common with #20 Main Street, the George Allen Residence. The George Allen Residence is large by Village standards and has always been considered to be an important house. In a letter to *The Roslyn News* (3/24/1883) describing life in Roslyn about 1850, M.A. Leggett, whose father, Augustus W. Leggett was co-publisher of the *Roslyn Plaindealer*, at that time described it as "Allen's large white house", a statement which suggests that the house always was painted white. Its two-storey principal entry is architecturally the most important of its type in Roslyn.

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 renamed Freeport in 1850. George Allen was living in Hempstead Harbor by the time of the 1840 census. His great-grand-daughter, Mrs. Robert B. (Audrey Seaman) Moore, of Westbury, states that family tradition credits George Allen with being a fish dealer. According to the reminiscences of A.W. Leggett he bought broken-down horses in New York City and brought them to Roslyn for rehabilitation. Perhaps he practiced both vocations. According to the records of the Town of North Hempstead he was the Highway Overseer for District #11 from 1843 to 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 living in the same household. Sarah probably was a sister, named for her mother who died two years earlier. George Allen probably married Marjorie Doxsey (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.

By the time the Beers-Comstock Map was published in 1873, George Allen no longer owned the George Allen Residence, which is listed as belonging to William J. Willis, although he continued to own the George Allen Tenant House. On March 24, 1903, the George Allen Residence was conveyed by William J. Willis and his wife, Sarah J. Willis, to Henry M.W. Eastman (Nassau County Deeds, Liber 39, cp 203 and cp 206) and on January 1, 1907, it was sold by Henry M.W. Eastman and Gussie, his wife, to Nathan and Annie Zeifman (Nassau County Deeds, Liber 114, cp 63). Oddly enough, on May 22, 1919, Nathan and Annie Zeifman sold the house

back to Henry M.W. Eastman (Nassau County Deeds, Liber 534, cp 61). On April 16, 1925, the heirs of Henry M.W. Eastman sold the property to the Waldene Realty Corporation Inc. (Nassau County Deeds, Liber 948, cp 492). Waldene Realty, in turn, sold the house to the Theodoric Corporation on December 16, 1935, (Nassau County Deeds, Liber 1860, cp 306). Theodoric held the property less than a year and sold it to Eugene F. and Helen Adiene Wiltse on November 18, 1936 (Nassau County Deeds, Liber 1903, cp. 421). On September 15th, 1942, the house was conveyed to Charlotte P. Onderdonk by foreclosure (Referee's Deeds, Liber 2544, cp 40 and Mortgage Foreclosure, Liber 66, mp 81). Charlotte Onderdonk sold the house to Marjorie Ogle on February 17, 1944 (Nassau County Deeds, Liber 2690, cp 363). Mrs. Ogle re-sold the property a week after her purchase was recorded, to Albert Pagnotta on March 1, 1944 (Nassau County Deeds, Liber 2697, cp 254). Albert Pagnotta and his wife Mary owned and resided in the house, in which Mr. Pagnotta operated a real estate and insurance business, the first commercial use of the premises, until October 31, 1978, when Albert Pagnotta sold the premises to Peggy and Roger Gerry, the present owners (Nassau County Deeds, Liber 9150, cp 883). Prior to the Pagnotta ownership the house was rented to various tenants, one of whom was Eric Sloan, the well-known artist, who lived there for several years.

EXTERIOR

The house is clapboarded, five bays wide and 2½ storeys in height, and has a pitched roof, the gable fields of which are at right angles to the road. The clapboard exposure varies between 5½ and 6 inches. The upper storey has 3-light clerestory ("eyebrow") windows set in a moulded frieze in the east and west facades. The remaining windows are conventional 6/6 with plain beaded facings and drip-caps. The principal (east) doorway is outstanding locally. It includes side-lights, moulded pilasters and double rows of corner blocks framing shaped 4-sided pyramidal squares. There is an elongated matching central block above the seven-light upper overdoor window. The lower doorway does not have an overdoor window. There are 5-pane side-lights over Tuscan moulded panels in the lower doorway as compared with 4-pane side-lights over unmoulded panels above. The latter originally were concealed behind a porch railing and did not show. The doorways, apart from the side-lights, and their accessory trim, are identical to that of the earlier (southeast) doorway of the George Allen Tenant House next door. Both houses almost certainly were built by the same carpenter, probably Jacob Eastman or Thomas Wood.

The George Allen Residence retains its original lower front door. This is very rich and includes Tuscan mouldings framing a pair of vertical, raised, stepped panels. The original upper door is missing and has been replaced by a shortened french window, with its opening filled in at the bottom. Originally there was a two-storey front porch which extended across the three central bays. Apparently this was removed during the first quarter of the 20th century. Details of panoramic photographs taken by the Kirby sisters, 1890-1900, show the original appearance of this porch. The bracketted shed roof over the upper doorway was present in the Kirby photograph, but dates from the late 19th century. The lower, of course, could not have been installed until after the porch had been removed. Plans call for reconstruction of the porch, as designed by John R. Stevens from the early photographs, in 1981.

The gable field facings under the eaves are trimmed with Tuscan mouldings and have beaded lower edges. They converge as they approach the ridge. The corner boards and water table are entirely plain. The former face the east and west fronts only. There also is a projecting, moulded cornice over the principal (east) front

which matches that of the George Allen Tenant House and conforms to the Kirby photographs. This was reconstructed in 1979. The original had been removed earlier in the 20th century and was replaced by a "tin-can" gutter. During the 1979 restoration of the east front the sawn off remains of the wrought-iron brackets which supported the original east cornice were found. Similarly, the Kirby photographs show north and south gable-ridge chimneys having the same early 19th century profiles as those present today. These were flue-lined and re-built, in 1979, by Frank Tiberia, to designs by Colonel Frederic N. Whitley Jr. The originals had been shortened and their caps removed during the early 20th century. There are secondary terrace doorways at the second-storey north and south levels and at the third-storey west level. All are 20th century. The north and south doorways are located in sites originally occupied by 6/6 windows.

The house has braced and joined sawn framing. The floor joists are 10" x 3", set on 30-inch centers. The shingle-lathe also is sawn. All this sawn material was available in Roslyn by 1832 with the opening of William Hicks' saw-mill. The house is built upon a rubble foundation which extends upward to the sills, which, because of the steep hillside upon which the house is sited, extends to the second storey level along the north and west fronts. Originally the rubble foundation extended to the second storey level at the south front also, but this was replaced with concrete block in 1944 when Mr. Pagnotta added his one-storey brick wing at the south end. The east and west rubble foundation walls continue as retaining walls, especially on the north side of the house. The east wall, at the south end, was replaced by Mr. Pagnotta's 1944 wing. The west wall, at the north end, collapsed in April, 1979, and has been re-built. That extending to the north from the east front was bulging badly and was buttressed with the present stone stairway during the fall of 1979. At that time the wall between the stairway and the house was rebuilt. This work also was completed by Frank Tiberia to designs by Colonel Frederic N. Whitley Jr.

INTERIOR

On the interior there is a conventional center hall plan with large front and smaller rear rooms flanking the hallway on the first and second floors. On the third floor all four chambers were of similar size although the dividing wall on the south was removed by Albert Pagnotta in 1944. The smaller, rear rooms on the first storey level have never been finished except, possibly, for a closet at the west end of the center hall, although this, also, was much altered and was made later than the original building. In any event, this closet was converted to a powder room in 1979. The remaining, unfinished spaces apparently were used for food storage and as a root cellar. The rubble foundation walls and exposed plaster lathe are visible in the north space and appear to have been whitewashed originally. Actually, this long narrow enclosed space which includes the entire north-south dimension of the house originally was divided into three small rooms. The two principal street-floor rooms flanking the center hallway have been used as offices and shops since 1944 and their walls had been covered with modern wood sheathing. Both first floor fireplaces survive with their original mantels and most of their original brickwork. Both fireplaces were intended for cooking and both have openings approximately 42" x 53". Both retain their simple mantels with plain facings and simple shelves based upon bed-moulds and have rounded east corners. The west ends of the mantel shelves are embedded in the masonry. The north fireplace has a ledge along its west cheek. The purpose of this is not known. It also has a raised brick hearth installed by Mr. Pagnotta in 1944 because the original was in a crumbled state. The south fireplace retains the vestiges of an early oven in its west cheek, one of the two cheek-

ovens known of in Roslyn. The other is in the John Rogers House (T.G. 1976-1977). The hearth of the south fireplace is particularly interesting. This is a slab of rock, 60" x 46", and at least 6" in thickness. It is raised 5" above floor level. The remainder of the 20th century pine panelling was removed in March, 1981. This action disclosed that the present hearth level of the ground floor south chamber originally was the floor level of the entire ground floor. Over the years, for reasons stated in other parts of this description, the north end of the house sank carrying the floor along with it. When Mr. Pagnotta poured his level concrete slab in 1944, it was lined up on the front door sill. This left the south hearth slab five inches above the new floor level. The date "1744" has been punched into the stone hearth, presumably with a star drill. It is hard to think of this as original work unless the hearth slab was re-used from an earlier building. Removal of the pine sheathing disclosed all the original door and window facings in both ground floor rooms. The mouldings and back-bands had been removed, but the surviving "paint ghosts" show these were the same width as the back-bands and Tuscan mouldings on the hallway trim. It is assumed that the mouldings and back-bands in both rooms were identical to those which survived in the hall. The plain baseboards with bull-nose caps survived in both rooms. These are identical to those which survived in the hall. Removal of the 20th century pine panelling disclosed the surrounds for a doorway and a closet in the west wall of the north chamber and a paired doorway in the west wall of the south chamber. The three doorways establish the original floor plan. Obviously the long, dank, narrow, unplastered area which extends along the west part of the ground floor originally was divided into three small rooms which, almost certainly, were intended for the storage of food.

The mantel for this (south) fireplace also had the legend "The Providence of God Is Our Inheritance" printed in Old English letters across the horizontal facing. This "personal legend" was inserted by Eric Sloane during his tenancy. He has incorporated it into his subsequent homes and it is the subject of his latest book, "Legacy," published in 1979, (E.S./80). The legend was painted out by a tenant, "Charisma," in 1978.

While the ground floor has been much altered, the center hall has survived in large part. The interior stepped facings of the front doorway and the doorways to the principal north and south chambers all are trimmed with back-banded Tuscan mouldings, as are the panels beneath the front doorway side-lights. The interior faces of the front door panels also are trimmed with Tuscan mouldings. The north doorway retains its original 2-panel, Tuscan-moulded, door. The rear (west) doorway which now provides access to a new (1979) powder room, formerly served a closet. However, the front (east) wall of the closet could not have been in its original position as it encroached on the stairway panelling. The west doorway is Tuscan moulded, like the others on this floor, but its facings are not stepped. It retains its original 2-panel, Tuscan moulded door. The ground floor baseboards are plain and capped with a projecting torus moulding which has a quirk on its lower surface.

The original stairway survives more or less in its entirety. The Sheraton-Style turnings of the principal newel conform to others in Roslyn of the second quarter of the 19th century. The secondary newel, on the third floor, is square in cross-section and consists of a tapering shaft having a bulbous base set upon a square plinth. The stair-rail is round in cross-section. The balusters are unique in Roslyn in this period in that they have no "urn-turning" but consist of an elongated gourd-shaped turning based upon a shorter one; the two separated by a double, rounded fillet. Most of the stair-rail is mahogany but some of the balusters are walnut and others are cherry.

These may be old replacements. Thirteen of the balusters were missing and were replaced in 1980. The staircase wall at the ground-floor level is panelled with Tuscan-moulded vertical panels. The entire street floor run of the stairway is concealed behind a removable ply-wood box. This was installed by Mr. Pagnotta in 1944 to separate the office part of the house from the upper floors.

The second storey is the principal floor and survives with virtually all its architectural detail intact. All the door and window surrounds of the principal rooms are identical. These have late Federal facings and corner blocks lined with a raised fillet. There are panels beneath the windows of all except the single kitchen window. These are trimmed with Tuscan mouldings. The principal room baseboards all are stepped. The northwest chamber baseboards are capped with a characteristic late Federal moulding. The center hall and southeast chamber baseboard mouldings are less vigorous. The solitary surviving kitchen (northwest) window is trimmed with Tuscan mouldings having a quirk and square back-bands. The kitchen baseboard is plain, like that of the southwest chamber and, like the first and third storeys, is capped with a simple torus moulding having a quirk beneath.

The interior facings of the doorway to the upper porch level conform to the other principal door and window facings. The Tuscan-moulded panels beneath the side-lights are raised. Two of the original doors survive on this floor. These have two vertical Tuscan-moulded panels as do the others in the house. Unlike the others, the mouldings are back-banded and the vertical panels have raised centers with quarter-circle cut-outs in their corners. No similar doors survive in Roslyn, although some mantel panels have similar "cut-out" corners. All of these date from 1835-1836.

There are fireplaces in the northeast and southeast chambers. These had their openings re-worked so that the masonry edges coincided with the mantel edges. When the chimneys were re-built in 1979 the openings were reduced enough to protect the mantel edges from flame. The two mantels are identical. Their shelves have rounded outside corners and are embellished with thumb-nail mouldings. The shelves rest upon Tuscan mouldings. The heavily reeded pilasters include Tuscan moulded raised panels having cut-out corners in their capitals. The central raised panels are set horizontally and are not as wide as the pilaster panels are tall. To accommodate to this additional space the breast mouldings, which are simple bevels, are very wide and prominent and create an effect not hitherto seen locally.

The second storey retains most of its original 10" yellow pine flooring. The hallway flooring had been sheathed with 5" yellow pine boards prior to the Pagnotta ownership (1944). These were taken up and the original floor reset and patched early in 1980. Similarly the original flooring in the large southeast chamber was re-set and repaired at that time. The early flooring in the small southwest chamber survives in good condition. The northeast chamber has oak strip flooring installed by Mr. Pagnotta in 1944 to correct the floor slope. The original flooring survives beneath. The small second-storey chamber at the head of the stairs probably is an original small utility room. It was converted to a bathroom prior to the Pagnotta ownership.

The architectural details of the third floor are identical to those of the first, i.e. Tuscan moulded, back-banded door and window facings which are not stepped; two-panel Tuscan moulded doors and plain baseboard with torus moulded caps having quirks on their lower surfaces. The exception to the baseboard pattern is in the center hall where the stair stringer continues up to form the baseboard. At the top of the east knee wall may be seen the inner surface of the boxed-in plate, the lower corner of which is beaded. The plate is heavier along the east front to support the projecting cornice. There is no projecting cornice on the west front, so a plate of

smaller dimensions was employed. Interior exposure of the east plate provides for more room inside the building.

There is a large dormer window at the west side of the third floor. This was installed prior to 1944 to provide space for a bathroom and an exterior doorway. The wall dividing the bath from the hall was constructed at that time. Prior to the construction of this wall, the hallway extended from the east to the west fronts. Also prior to the Pagnotta purchase the entire third floor was covered with 5" wide yellow pine flooring over the original flooring. Early in 1980 the 5" flooring was taken up in the hall and the original flooring beneath was found to be in such poor condition it was necessary to replace it with new 10" boards. On this basis the 5" sheathing was permitted to remain in all the bed-chambers. The upper run of stair-treads also were in very poor condition and were replaced at the same time. The stripe in the flooring which extends north and south in the south chamber indicates the location of a wall which originally divided this room into two bedrooms. The wall was removed by Mr. Pagnotta in 1944.

RESTORATION PROBLEMS AND SOLUTIONS

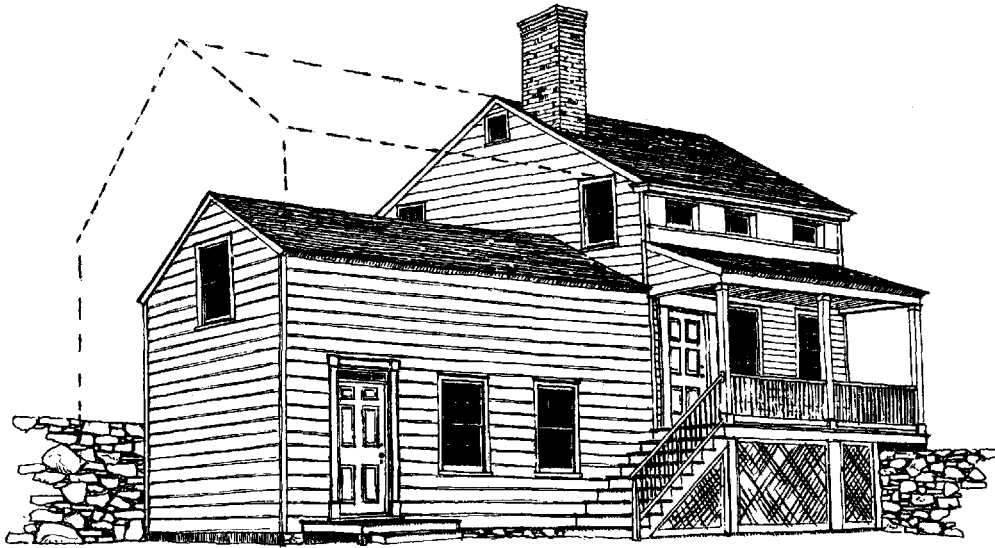
The George Allen Residence survives with relatively little alteration, especially considering that for almost 40 years a substantial part of the house has been used commercially.

The principal changes consist of the addition of the one-storey store and garage at the south end; the construction of the west dormer window; the removal of the east cornice which has been replaced; the altering of the chimneys which have been correctly rebuilt and the sheathing of the third floor flooring which has been corrected in part. The two principal (east) chambers on the ground floor had been sheathed with 20th century moulded boards. Those over the chimneys were removed in April 1980 and the remainder of the pine sheathing was removed in March 1981. The two-storey east porch was removed early in the 20th century and will be reconstructed from early photographs. All the foregoing have been mentioned in the text above.

At the time the house was built it apparently was desirable to have a plaster north wall in the northeast first floor chamber extending from the chimney to the east front. In such cases, the rubble foundation wall usually was simply plastered on its inner surface. However, these walls usually were damp and, in this instance, a free-standing lathe and plaster wall was constructed with an air space between the lathe and the rubble foundation. The lathe was nailed to heavy studs set inside the foundation wall. To gain space for this the rubble foundation actually was built outside the face of the structure on the north and corbelled in to the sill at its upper level. This created a poor bearing surface especially in view of the steep gravel hillside upon which the house is sited. Probably the heavy studs bore all the weight of the structure above and, as the sill rotted, the house settled. Ultimately the northeast corner of the house sagged badly as evidenced by the shifting of some of the clapboards, windows and even the principal doorway. The remainder of the house has remained solid and square. Also, as the result of erosion, the sills and lower floor joists rotted. When Mr. Pagnotta bought the house, in 1944, he removed all the rotted ground floor flooring and joists and replaced all this with a concrete slab which also replaced the rotted east sill. During 1979 the present owners have reconstructed the north foundation wall and replaced the north sills at the second storey level. Rotted studs and clapboards were repaired or replaced. This treatment will continue along the west and south walls later this year (1981). This work was

completed by Edward Soukup, Steve Tlochowski and David Green, who did the carpentry, and by Frank Tiberia, stone-mason. Also, the thick accumulation of paint was removed from the east and north fronts, which were then re-painted in the original white. The remainder of the exterior will be treated in this manner before the original porch is reconstructed. Early in 1979 it was noted that the roof, which was sheathed with asbestos shingles over many layers of earlier roofing (including the original wooden shingles) leaked badly. At the time the chimneys were reconstructed all this was removed and the rotted and broken rafters and plates repaired; the roof insulated; covered with plywood and a water-proof course and then sheathed with asphalt strip shingles. This procedure has lowered the roof to its original level and provided a sturdy, weather-tight, fuel-conserving, repairable roof which should survive for many years. With the completion of the west and south wall sill repairs the building will be sturdier and more stable than it was the day it was built.

On the interior, the ground floor pine-panelled rooms were stripped of this modern sheathing in March 1981, exposing the original plaster and door and window trim from which the mouldings and back-bands had been removed. Paint analysis of plaster and trim will be undertaken. "Paint ghosts" establish that the original mouldings in the chambers were the same as those which survived in the hall. On the intact second and third storeys, in 1980, paint analysis was performed by Frank Welch who established that all wooden trim components were first painted in a pale straw color. The thick layers of paint have been removed, or are in the course of removal; necessary repairs have been made and the trim repainted in the original color. All the window sash has been removed and repaired, and the stairway has been repaired and the stair-rail dismantled, cleaned, reassembled and re-finished. Original flooring was exposed and repaired wherever it was feasible to do so. Much of the interior plaster work required repair although one or two of the ceilings had been re-plastered, probably by Mr. Pagnotta. All the interior carpentry was completed by Edward Soukup and David Green. Plastering and interior painting was done by Edmond H. Ilg.



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 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 backboard 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. These missing details were reconstructed early in 1981. 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)

At some time during Stage II a one-storey lean-to was constructed west of the original 1½ storey main (south) block. The original south ground floor doorway of the Stage II Greek Revival addition entered this lean-to, the construction of which created the ground floor plan which survives today. This lean-to could have been constructed at any time during Stage II but was standing by 1886 as Map #2 of the Sanborn Map & Publishing Co. Ltd.'s Atlas, published in March 1886, shows the present ground floor plan and indicates the 1½-storey original building; a 2-storey structure to the north (the Greek Revival addition), not counting the ground floor which was by then a cellar, and a one-storey west lean-to.

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. The new roof extended over the Stage II west lean-to which now became an actual part of the enlarged structure. 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 Ann Style. This was badly fire-damaged but has been 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 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. It was also decided to retain the Stage III south entrance hallway and stairway because of their fine, provincial quality and because it was impossible to determine how this area had looked during Stage I. 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. Interior restoration continued in 1979 and 1980. This included 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 Ann Revival stairway in the south end of the Stage I first storey has been repaired. The two missing short Stage II stairways have been replaced. The one connecting the Stage I—Stage II component is largely conjectural although the tread and riser dimensions are correct. Its graceful stair rail comes from a house in Halifax, Nova Scotia, and was donated by John R. Stevens. The restored stairway which is located entirely within the Stage II wing retains its original fascia and stringer and, on this basis, could be restored quite accurately

although it cannot be determined whether the rail had balusters originally. The upper level newel comes from a demolished house in Nassau County. The lower newel was copied from it. The Stage III second storey rooms have been 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 has been 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 has been 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. The Stage III loft in the south block, together with its Stage IV shed dormer, have been simply trimmed in a manner appropriate to the late 19th-early 20th century. The existing 14 inch difference in the east and west floor levels of this "loft" has been reduced by one-half. The small "ball-and-claw" footed bath-tub in use in the loft was removed from the Rectory of St. Mary's Church, the Captain James Muttee House (T.G. 1972-73) and was donated by Fr. Thomas Minogh. The three sash windows, two 6/6 and one 4/4, in the west front of the "shed" dormer were re-used from a house in Amagansett. The panelled and glazed door in this wall was fabricated during the restoration. Access to this doorway from the west terrace has been achieved by means of a wrought-iron stairway designed by Robert Pape and fabricated by the Jamaica Iron Works.

NOTES



John S. Wood House as it appeared when built,
circa 1855

JOHN S. WOOD HOUSE
40 Main Street (Circa 1850)
Residence of Mr. and Mrs. Edmond H. Ilg

HISTORY

The John S. Wood House is shown on the Beers-Comstock Map of 1873 but is missing from the Walling Map of 1859. However, the Walling Map was several years in preparation and other local houses, standing by 1855, also are not indicated on the Walling Map. On the basis of architectural style, it may be assumed that the John S. Wood House was built circa 1855 and, possibly, as early as 1845.

Thomas Wood was born in 1787 and died in 1865. He married Margaret Kershaw who was born in 1788 and died in 1875. Their son, John S. Wood, was born in 1811. He married Sarah Wilkey, daughter of Anthony Wilkey. Sarah was born in 1816. Unfortunately we do not have the date of their marriage as this might provide some insight into the age of their house. In any event, Sarah Wood was the sister of Warren Wilkey whose house also is being shown on the 1981 tour. In fact, the 1860 census, which is not always easy to interpret, suggests that Anthony Wilkey, who was then 77 years old, was living in John S. Wood's household.

During its early years, the Roslyn News carried a series of articles by Henry Western Eastman, a prominent local lawyer, called "Roslyn in Olden Times". In these Mr. Eastman described life in Roslyn a half-century earlier, i.e. circa 1830. The issue for September 20, 1879, carried the following entry: "Thomas Wood was the principal carpenter and was extensively employed for miles around. He was reliable and everywhere respected. Probably no builder erected so many of the existing dwelling houses, barns, etc. as Mr. Wood. He usually had several journeymen and apprentices." This article suggests that the firm was a large one and able to build several houses simultaneously. The 1850 census shows that he had 3 apprentices and/or journeymen residing in his household, i.e. George Reynolds—18, John McPherson—25, and William Cornwell—28. John and Sarah Wood are not listed in the 1850 census. However, their son, Winfield, aged 12, is shown as residing with his grandparents.

John Wood was in business with his father as a carpenter-builder and continued on his own after his father's death or retirement. Following his father's death in 1865, John S. Wood continued to be listed in the Roslyn Directories for 1867 thru 1879 as a carpenter. John S. Wood almost certainly was the builder of the Warren Wilkey House as his wife was Warren Wilkey's sister and his father was at least 77 years old at the time the Wilkey House was built. Incidentally, the 1860 census shows that John S. and Sarah Wilkey Wood had two children then living at home, i.e. Anabella and Caroline A., in addition to father-in-law, Anthony Wilkey. This entry does not include grown children who lived elsewhere.

When the present owners removed the front parlor mantel in 1954 they found a letter which had slipped behind the shelf many years earlier and, as a result, had never been mailed. The envelope is addressed to "Winfield S. Wood., Esq., Paris, Monroe Co., Missouri." The letter bears the Roslyn dateline for March 11, 1876, and opens with the salutation, "Dear Brother". It is signed "Carrie". It is obvious that "Carrie" is Caroline A. Wood, a daughter of John S. and Sarah, although we are unable to determine whether she was married or single and, if the former, what her married name was. The letter is long, full of news and a pleasure to read. She writes she is "very much pleased with housekeeping so far" and that she has "everything very handy." She adds that "there are eight rooms in the house and a

good size yard around it" but that it does not amount to much as a garden spot for it is rather damp so I shall have it for a grass plot." In any case she "shall have the whole house after the 1st of April" and hopes that her brother will "come on and see what a pleasant home I have got." The letter probably refers to the John Wood House although we cannot be sure. It does not seem to have had eight rooms in 1876 and the "yard" was never a "good sized" one except for the rear (west) which is a steep hillside. The letter may refer to Thomas Wood's house (The Wilson Williams House) just a few feet to the south. The grounds here are large and damp but the house has more than eight rooms. (T.G. 1975-76) Carrie goes on to describe the terms of Aunt Eliza's will. This probably was Warren Wilkey's wife, Ann Eliza. In any event, Aunt Eliza bequeathed 3/4 of her estate to "mother" (Mrs. John Wood, Warren Wilkey's sister) and divided the remaining 25% between Warren S. Wilkey and Henry Craft, whom she "had not seen for 40 years." Aunt Eliza also left her personal and household effects to Sarah Wilkey (Mrs. John S.) Wood. She also mentioned that Ellen (possibly a younger sister born after the 1860 census) has been employed to do all of "Mr. Townsend's winter sewing." Ellen spends most of her time riding horses with Mr. Townsend's remaining single daughter but "gets paid just the same as if she stayed in the house sewing."

The house descended in the Wood family until an indeterminate date late in the 19th century. By the 1920's, it was owned by Harry Smith, brother of Jessie Smith, and grandson of William Smith (see James and William Smith House, T.G. 1973 and 1974). It was purchased by the present owners from Harry Smith's estate in 1954.

EXTERIOR

The house is a 2½ storey, 3-bay wide, side hall house having a pitched roof, the ridge of which extends from north to south, parallel to the road. It is clapboarded throughout except for the first floor west, which is entirely below grade, and the first floor south, which is partially below grade. In the latter instance, the exposed portion of the foundation wall is constructed of brick, laid in American bond, in conformity with the local practice during the mid-19th century of building the rubble foundation up to the grade and then constructing the visible part of the foundation of brick. The clapboard exposures are 4½" wide on the principal (east) front, 6" on the north and south elevations, and 7½" on the west elevation which no one but the family ever saw. The clapboards extend up to the eaves and there is no frieze or fascia on any elevation.

The house has 6/6 windows throughout except for three clerestory ("eyebrow") windows in the east front and one in the west. Originally, and still, this is the only window in the west front. All of the east windows, including the "eyebrow" windows, are surmounted by elaborate projecting, Tuscan-moulded drip caps. All other windows have plain drip caps. The exterior door on the second storey south replaces an original window. All of the windows originally were fitted with louvered shutters, some of which survive. The pintles for the "eyebrow" windows also survive although the louvers are missing. The house retains its moulded corner boards and plain, flat, water table which has a vertical projecting edge of only 1½ inches.

The chimney today is rectangular in cross-section and extends from east-to-west. A panoramic photograph of Roslyn taken circa 1870 from immediately behind the John S. Wood House shows that the original chimney extended seven courses of brick above the ridge to an indented waist. It then extended another seven courses upward to a projecting cap, three courses of brick in height; the middle

course of which projected outward to the plane of the chimney base. The photograph also shows the enclosed soffits on the extended eaves, both of which characteristics survive, as well as the sawn, shaped, double-scrolled brackets which also survive. There has been some conjecture that these eave brackets are later embellishments but the photograph, which is almost contemporaneous with the house, indicates they date from the original structure. All-in-all, it is a typical house constructed in the conventional manner of Thomas and John Wood beginning with the Obediah Washington-Valentine House, ca. 1835 (T.G. 1971-1972) and followed by the first (south) half of the Myers Valentine House (T.G. 1979-1980), the Methodist Parsonage (1845) and continuing to the John Wood House which may be the last to have been built in this manner. It is almost contemporary with the Samuel Dugan House (ca. 1855) (T.G. 1978-1979) next door which also may have been built by Thomas and/or John Wood but which varies somewhat from the typical Wood pattern. We know the Woods did not always build typical Wood houses as the Warren Wilkey House must have been built by John who was married to Warren Wilkey's sister, Sarah. There is a small shingled pent-roofed shed placed along the west front at the second storey level which is a 20th century addition.

The principal (east) front is the most important and is, unfortunately, the only part of the house to have been significantly altered. Originally there was a two-storey open porch about six feet deep which provided access to both first and second storey doorways. This was demolished and replaced with the present enclosed porch by Harry Smith during the 1920's. Repaired mortises in the south pilaster of the second storey doorway and in a clapboard near the north corner board establish the location of the original second storey porch rail. Since similar evidence of a second storey roof is lacking we must assume that the original porch, like the present one, had a second storey deck which was open to the weather. The surviving porch rail mortises indicate a vertically set rail approximately two by four inches in cross-section. No other local railing has this configuration.

A few vestiges of the first floor east front remain inside the present enclosed porch. Both 6/6 windows survive with their original sash and even their original window-latches. However, the window facings and clapboards were removed when the present porch was built to permit the use of interior sheathing on this originally exterior wall. The original doorway was placed at the site of the present double doorway. The original doorway probably was a duplicate of the surviving, second-storey, east doorway, except that, originally, there was insufficient space for a transom in the lower doorway.

The principal, second storey, east doorway has elements of both Greek Revival and Gothic design. There are flat major pilasters having fluted corners and a central flute with Tuscan moulded capitals and bases which support a prominent Tuscan-moulded entablature, the cap of which is identical to the window drip-caps in appropriate scale. The remainder of the doorway is set in antis and includes two full and two half minor pilasters which, unlike the major pilasters, are fully fluted. These, too, have Tuscan-moulded capitals and bases. There is a five-light transom and five-light side lights which extend down to the door-sill. The door itself is made up of six flat panels which have prominent ogee mouldings on their exterior faces. The upper panel mouldings are set in the shape of "V's" to provide a Gothic quality. The door retains its original hardware with porcelain knobs and rosettes.

FRAMING

Little of the framing is accessible for examination. However, the house may be assumed to have sawn, mortise-and-tenon joined construction. The original first

floor joists may be seen in the cellar. These are logs, 9-10 inches in diameter, dressed flat on top and set on 28 inch centers.

The attic may be entered from the third floor via its original hatch and removable ladder. The sawn rafters are 3 x 6 inches in cross-section and are set on 26 inch centers. The rafters are lap-jointed at the ridge and there is no ridge member. However, the ridge is supported by a 3 x 6 inch sawn, north-south oriented, joist for the accommodation of which the lower edges of the rafter angles have been notched. This joist is supported by a series of vertical posts and diagonal braces to form a truss which rests on a north-south oriented 4" x 4" member which in turn rests on the attic floor joists and projects slightly above the floor level. This wooden "truss" may be part of the original construction in which case it is unique in Roslyn. The writer (R.G.G.) is of the opinion it is a later insertion installed to correct a sagging ridge.

INTERIOR—FIRST FLOOR

The house is best entered via the enclosed porch of the 1920's, through double doors at the site of the original first floor doorway, to a small entrance hall. The vestiges of the original boxed in stairway to the second (principal) storey may be seen behind a board-and-batten door. The original dining room is located north of this entrance hall. This retains its original 9-10" yellow pine flooring beneath hardwood strip flooring of the 1920's. Both door and window facings are unstepped and are trimmed with back-banded Tuscan mouldings. The baseboards also are not stepped and are capped with ogee mouldings. There is a surviving interior door between the original dining room and the original kitchen. This has six identical Tuscan-moulded panels in the usual Greek Revival style.

The original kitchen walls are almost completely covered with later sheathing. The plain door facings have beaded interior edges. There is a board-and-batten exterior door having an inserted 9-light window in the north wall. There is a similar board-and-batten door, without the window, in the south wall which opens to the original larder. Both doors retain early hardware. The larder is sheathed with modern materials. However, in 1954, when the present owner bought the house, the larder retained its original rubble walls and pounded earth floor. The kitchen retains its original lime-mortar lined stove embrasure in the chimney projection. The chimney is unusually sited for a house of this period as, by this date, the chimneys usually were set in exterior walls. In the south chimney embrasure there is an original white-wood storage cabinet which has paired, flat-panelled doors above. Below these there are three drawers. These are not dove-tailed and retain their original iron bail handles. There is a single-door cupboard below the drawers. The cabinet appears to be original to the house and is an unusual feature in Roslyn.

INTERIOR—SECOND FLOOR

The second floor is the "piano nobile" and the front parlor and hallway are the most stylish rooms in the house. Both these rooms have door and window surrounds which are stepped and which are trimmed with prominent back-banded ogee mouldings. The original 10" yellow pine flooring survives throughout. The plain baseboards have ogee-moulded caps. The interior face of the front door is trimmed with standard Tuscan mouldings. Unlike the exterior face to this door, the upper panels are simple rectangles and do not have the "V" shaped trim seen on the exterior faces.

The stairway to the third floor has a walnut rail which has a "bread-loaf" configuration in cross-section. The slender mixed walnut and mahogany balusters include the usual urn-turning found in Roslyn during the second quarter of the 19th

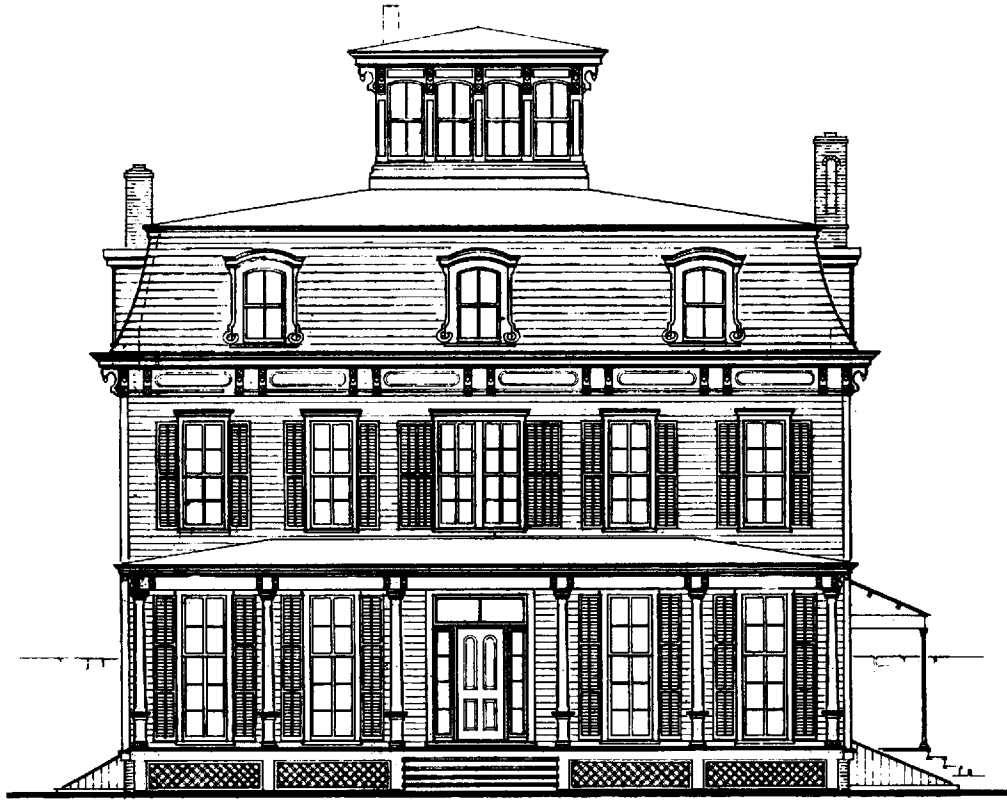
century. The turned walnut newel includes an octagonal base with a tapering octagonal shaft which suggests the similar, but more elaborate, veneered version seen in the slightly later Warren Wilkey House which John Wood almost certainly built. The stairway is now free standing making the hall appear even larger than it actually is. However, the stairway originally was sheathed below its fascia to provide space for the boxed-in stairway from the first floor. The latter is no longer used and its opening has been floored over. There is a plaster arch near the west end of the hall which springs from paired, moulded gesso brackets. This may be contemporary with the house. If so, its function probably is to provide support to the stairway in addition to its decorative effect.

The front parlor retains its original 10" pine flooring and has the same trim and baseboards as the hall. There are ogee-moulded panels beneath the windows. The fireplace is set in the interior wall which divides the front and back parlors, an unusual practice for this date in Roslyn. The present mantel was installed by the present owners who reconstructed a firebox which apparently had been bricked in for a parlor stove. However, originally there was a fireplace in this location. The original mantel survives in storage. This includes a mixture of Greek Revival and Gothic forms. Its opening is capped by a flat Gothic arch. Its pilasters are a smaller version of the principal pilasters of the front doorway. Like these, the mantel pilasters have corner flutes and a central flute in each pilaster.

The back parlor also retains its original 10" wide yellow pine flooring. It is a much simpler room than the front parlor and has much plainer trim. The plain door and window facings are trimmed with ogee mouldings and back-bands, both planed from a single piece of wood. There is a shallow closet in the south chimney embrasure which has a four-panel, ogee-moulded door.

INTERIOR—THIRD STOREY

The stairwell fascia opening to the third floor is stepped and beaded. The east end of the stairwell is slanted to provide for added head clearance. The 9 inch wide yellow pine flooring was never intended to be carpeted. There are three bedrooms on the third floor. The two north chambers certainly are original. These include back-to-back closets in their dividing wall. These are closed with board-and-batten doors. The bedroom at the east end of the stair hall may be later but this cannot be established at this time. All three chambers and the hall have plain door and window facings which have beaded interior edges, and board-and-batten doors, some of which retain their original porcelain knobs and cast-iron rim locks. There are eyebrow windows in each of the three chambers. The sash of these open upward into pockets. There is only one of these in the rear (west) wall.



EAST ELEVATION

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

WARREN S. WILKEY HOUSE
190 Main Street (1864)
Residence of Mr. and Mrs. Lester D. Arstark

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. The house almost certainly was built by John S. Wood, Warren Wilkey's brother-in-law. John's father, Thomas, had been the principal carpenter-builder in Roslyn for many years, but was very elderly, or possibly even dead at the time the Warren Wilkey House was built. Thomas Wood had built the Methodist Church Parsonage in 1845, a project in which both Wilkeys were much interested. If John S. Wood built the Wilkey residence, as seems likely, it is surely his magnum opus.

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. It retains its original "pass-thru" window, one of the earliest, in its kitchen wall. 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 simply 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 similiar 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. The original stove plates were bonded into the stove embrasure. When this stove rusted out, the embrasure opening was sloppily bricked in. During the restoration this messy brick work was removed so that a "neater" job could be done. During the procedure the remains of the original stove plates were exposed and photographed.

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 closed 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.

1971-1980 RESTORATION: 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 the 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 the principal hallway. The doors for these had been discarded from Locust Knoll (Mayknoll) and were donated by Mrs. William J. Casey for this purpose. The door from 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 its restoration. In addition, the demolished closet for the third floor northeast chamber was reconstructed using its original doors and doorway. An interior extension of this closet, which floor and ceiling scars indicate originally stood on the 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 and was completed by Edmond M. Ilg who also did the artificial graining. The west terrace was designed by Gregory Walsh. The Victorian landscape plan was 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 stairwell 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 mahogany 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 is 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 stair-rail was refinished by Leonard Blum.

The free-standing secondary stairway to the belvedere with its under surface sheathed with 4¼" 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. Originally, all the third floor windows were fitted with interior louvered shutters. All of these were missing when Roslyn Preservation purchased the house. Their rabbetts were fitted with interchangeable screens and storm sash during the restoration.

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 were replaced. 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. The interior brass-mounted porcelain knob fitted to the second storey exterior door is original to the house. All others are replacements. Many of the porcelain door-knob rosettes and keyhole covers were fabricated of artificial stone by David Butterfield. The metal mountings for these were made by James Kist. 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 were missing, the street floor windows have been 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 have been used to "fill out" on the second and third stories.

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 the restored cornices are 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 to the house. The large drawing room medallion is a replica 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 donated to the Roslyn Preservation Corporation by Dr. and Mrs. Roger Gerry and 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 on 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 course of 1 1/4"x3" "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 to create 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 lathe 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 have, of course, been 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". The corner chimney mouldings should have been grained like the hall trim, but never were. The chimney itself had been taken down to the belvedere roof-line and roofed over, at some time in the past. The missing portion, above the roof, was not restored.

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

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. The Roccoco Revival valance dates from the mid-19th century and comes from the demolished Murray Hill Hotel.

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 had lost 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 has been 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 harmonize with the space but no attempt has been made to "restore" the kitchen. An appropriate zinc topped table has been found as well as a converted kerosene chandelier. A modern stove has been purchased which will harmonize with the mid-19 century surroundings. Modern cabinetry and counter space have been designed which are compatible with the period of the room. The design of the kitchen cabinet represents a joint effort of Peggy Gerry, Guy Ladd Frost and John R. Stevens. The design was executed by Edward Soukup.

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. At the time of writing, March, 1981, the North Hempstead Historical Society is negotiating for the long term lease of the house which it plans to restore for use as its headquarters and

as a North Hempstead Historical Museum. 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. As in the Augustus W. Leggett Tenant House (T.G. 1977-1978) and as described in the current introduction, the Dewey Stable has no studs in its construction. The plates are supported by heavy corner posts and center (intermediary) posts and the board-and-batten sheathing nailed to the outer surfaces of the sills and plates.

ADDENDUM

On March 26, 1980, Mr. and Mrs. Lester D. Arstark, of Jericho, contracted to buy the Warren Wilkey House. Title was conveyed on April 21, 1980, by which time the restoration, a labor of some ten year's duration, had been completed. The restoration of the Warren Wilkey House is surely the "magnum opus" of the Roslyn Preservation Corporation. It is generally regarded as one of the major restorations of a private residence in the United States.

The purchase of the Wilkey House by the Arstarks represents its return to its original status of a "single family residence" for the first time in almost a century. The Arstarks are now engaged in furnishing the house, a program in which they have made significant progress.

NOTES



Hicks-Zeifman House
as it appeared about 1895

HICKS—ZEIFMAN HOUSE
1326 Old Northern Boulevard (Circa 1880 and 1895)
Residence of Mrs. R. William Tierney

HISTORICAL BACKGROUND

The first member of the Hicks family to reside in Roslyn (then Hempstead Harbor) was Benjamin Hicks (Census for 1800). His son William was born in 1803 and became an extensive landholder. He purchased 100 acres of land in Roslyn Harbor in 1830 and shortly thereafter started a lumber yard. In 1838 he bought the Anderis Onderdonk House (T.G. 1970-1971) from the Consistories of the Dutch Reformed Church of Oyster Bay and Success and started the extensive lumber yard conducted by him and later by Joseph Hicks & Sons. Joseph Hicks, William's younger brother, was born in 1805. William Hicks was designated the first postmaster of Roslyn when its name was changed from Hempstead Harbor in 1843. The Roslyn section of Curtin's Directory for 1867 includes a listing for "Joseph Hicks & Sons, Lumber, Coal and Sawmill, near the Mansion House," which was on the east side of the village. Joseph Hicks expanded his business operations extensively. He modernized his large lumber yard, east of Roslyn Creek, by the addition of an early steam-driven sawmill. He also purchased the old Robeson-Williams Grist Mill (T.G. 1976-1977), probably prior to 1852. Apparently he became over-extended and had to turn to his uncle, John D. Hicks, for financial assistance. Joseph Hicks' sons could not get along with Uncle John and left the family firm to start the Hicks' Bros. Lumber Yard on the other (west) side of the Creek. John D. Hicks gained control of the Joseph Hicks' lumber interests, as, in the Directory for 1878, John D. Hicks is listed as the "assignee, Roslyn Mills." The firm of John D. Hicks & Co. advertised in the Roslyn News at least as late as 1895.

Joseph Hicks did retain ownership of the old Robeson-Williams Grist Mill and his sons, Benjamin, Isaac, Walter, Jacob, Robert and John, for the most part devoted their energies to several local businesses. Jacob died early and was not involved in any of these ventures. Walter, whose wife was an invalid, was unable to make a strong commercial commitment in any direction. Benjamin operated the Grist Mill for a number of years, probably beginning prior to 1852 as his wife (Martha Titus Hicks) wrote in her diary that he was commuting there (from Westbury) on horseback. For an unknown period of time Benjamin's brother, Walter, operated the Mill and the grocery store which went with it, as it is shown as "Walter Hicks' Grist Mill" in the 1886 Sanborn Atlas. By 1893 Benjamin's youngest brother, Isaac, acquired the Mill as shown by the Sanborn Atlas for that year, and donated it to the public for use as a museum in 1916. Benjamin Hicks also operated a general store on the site of the present Roslyn post office. This passed on to his son Joshua in 1901 or 1902 who continued its operation until 1925. John and Robert Hicks operated the Hicks' Bros. Lumber Yard but after John died, about 1901, Benjamin became involved in the Yard and his son Joshua operated the General Store.

According to the Beers-Comstock Map of 1873 the land upon which the Hicks-Zeifman House is sited was owned by "J. & B. Hicks", probably Joseph and Benjamin Hicks. According to Lydia Hicks, Joshua's daughter who supplied much of the Hicks family historical data, the land was owned by Benjamin D. Hicks, a cousin. Regardless of which source is correct, and both could be, if there was a title change at the right time, Joseph Hicks established a drug store for his son Walter on this site. Apparently this was before 1886 as the Sanborn Atlas for that year shows the drug store and indicates that Walter was running the Grist Mill across the road.

Perhaps he was operating both. The drug store was on the site of the present house but was only about half as wide from east to west. The drug store is described in the 1886 Sanborn Atlas as "1 & FR/RF", possibly meaning one storey with a French (mansard) roof. The 1893 Sanborn Atlas shows a building of the same dimensions on the same site, but marked "2S," for two storeys. Probably this is the same building as the 1886 one. Between 1893 and 1902 the building reached its present form and included the original part of the building, which is described as a vacant store two storeys in height, plus a two-storey residence with an attached open porch. Lydia Hicks states that before her father, Joshua Hicks, rented the house, there was a millinery shop there. Probably the milliner occupied the earlier drugstore and the entire building was enlarged to serve as the residence of Joshua Hicks and his family. Joshua resided there for several years, during the very early 20th century. He never opened the store as he was operating his general store further east across the Milldam. He did, however, use the store area for storage. During the Joshua Hicks' tenancy, which lasted until 1905-1906, a fine photograph of the house and shop was taken, which shows how little the building has been altered over the years.

About 1905-6, Nathan and Annie Zeifman purchased the property. Mr. Zeifman was an antique dealer. Mr. Zeifman enclosed the open porch on the north front of the eastern addition, by means of sash windows, to enlarge the shop front. He used the entire street floor for his antique shop. Mr. Zeifman also built the barn, which survives in modified form at the edge of the old Mill Pond. He also installed the small pre-fabricated "Hodgson" house with its sheet-metal clapboards, for use as a utility building.

Mr. Zeifman conducted his business on the premises until 1945. During the following year a short-term tenant altered Mr. Zeifman's shop window and removed the original shop window of the pre-1902 shop front and installed a lower window to match the one installed in the east section. This involved dropping the ceiling of part of the original drug store. A photographer named Bambach operated his business in the building from 1946-1949. In April of that year Mrs. R. W. Tierney rented part of the premises and, gradually, rented the entire building, which Mr. and Mrs. Tierney, the present owner, purchased in 1965.

Throughout its history the house has had only three owners. It survives as an outstanding example of sympathetic ownership of a commercial building. It retains most of its original exterior and much of its original interior floor plan notwithstanding its gradual changes in use.

EXTERIOR

Virtually nothing is known of the exterior of the original shop building which was standing in 1886, except that it comprised about half of the building which survives today. Most likely it had a mansard roof as the Sanborn Map of 1886 describes it as a one-storey building with a french roof. The 1893 Sanborn describes it simply as a 2-storey store building. Most likely these are different descriptions for the same structure. Also, the present west building, built between 1893 and 1902, is Second Empire in configuration, an architectural style which was by that time out of date. The obvious inference is that the present building is an enlargement of an existing building, the style of which was followed in the addition. The early 20th century Hicks photograph shows a new Queen Anne Revival shopfront on the original store, and there are other Queen Anne Revival influences in the ensemble, a finding which suggests that the builder may have been Stephen Speedling who liked to work in the Queen Anne Revival style.

The building as it stands today consists of a pair of 2-storey, bracketed, mansard-roofed rectangular structures, placed side by side, with their long axes extending from north to south and having a common roof. The earlier, west, section is placed 7-8 feet further north from the east section, the set-back of which was occupied by an open porch. The equivalent south set-back of the west building is occupied by a single storey wing which was built 1893-1902 on its own brick foundation. This single storey wing has a small entry at its west end which was enclosed by Joshua Hicks, 1902-1906, for use as a small office.

All parts of the building are based upon brick foundations laid in American bond. The residential (east) component, built 1893-1902, has a full cellar. All other parts have crawl-spaces. The mansard roof of the joined buildings (1893-1902) was sheathed with shingles having an exposure of about 7 inches. Only those on the dormer window cheeks survive today. The dormer windows have round-headed upper sash with 2/2 fenestration, except for the double-hung dormer window at the north end of the residential (east) section which has 1/1 sash. The dormer windows have pitched roofs with projecting cornices supported by sawn scroll-work brackets. Similar brackets were placed at the angles formed by the dormer windows with the principal cornice. All the main floor windows, similarly, have 2/2 sash with plain surrounds and projecting, scalloped drip-caps which are original to the building. The entire building is sheathed throughout with clapboards which have a weather exposure of 4 inches. The house retains its original, plain, water-table and moulded cornerboards.

There is a vigorous projecting cornice at the base of the mansard roof slope. This rests upon assembled, sawn, curvilinear brackets, each of which is terminated by a turned acorn pendant. The brackets are based upon a broad fascia, or frieze. The original porch on the residential half (1893-1902) has a similar, but more delicate cornice supported by similar but smaller brackets which do not have acorn pendants. The original porch had turned porch posts, a "Chinese fret" railing and square-patterned lattice below. As mentioned in the history, this porch was enclosed by Mr. Zeifman, prior to 1910, and was again enclosed about 1945. The latter alteration has survived except for a modification completed by Mrs. Tierney about 1965 at which time the later clapboards above the 1945 shop window were removed to expose the original porch cornice and bracketing system.

The original front doorway opening to the residence survives although it is now within the interior of the enclosed porch. The door itself was relocated by Mrs. Tierney to serve as the exterior door of the early (prior to 1886) shop. This door has a large pane of glass above framed by a peripheral row of small square panes surrounded by delicate wooden muntins, in the Queen Anne Revival Style. The lower part of the door includes a horizontal panel above two vertical panels, all framed by vigorous projecting ogee mouldings.

The present shop front in the original (west) section was installed during the 1970's. This was preceded by an earlier revision of 1945-1946, during which procedure part of the early shop ceiling was dropped. The early Hicks photograph of 1902-1905 shows a shop front in the Queen Anne Revival style which had paired, projecting, rectangular shop windows supported by shaped brackets and having an independent roof which also covered the doorway and which had an independent cornice. Each of the two shop windows is divided by a vertical muntin. The upper parts of the windows are decorated with two rows of glazing bar squares each of which included a small pane of glass in the same manner as the original residential section front door. The Hicks photograph shows a shop doorway which has an

arched over-door window and a door which is glazed above with a single pane of glass having a rounded upper edge to conform to the over-door window. Beneath the glazing there is a single, horizontally placed, vigorously moulded panel in the shape of a flat, elongated pyramid. Both door and door-way were discarded during the 1945-46 west shop window alteration and were stored in the west crawl space. Mrs. Tierney found them in a deteriorated state. Since they could not be returned to their original site because of the 1945 dropped ceiling they were installed in 1979, using an appropriate surround, to create a new entrance to the south front of the residential section (1893-1902) of the building. The entire shop front as shown in the Hicks photograph is very much in the Queen Anne Revival Style. However, the basic shop windows may date from the pre-1886 store and only the trim from the 1893-1902 alteration.

INTERIOR

The interior of the residence-cum-shop (1893-1902) is laid out in a highly efficient manner and the interior space is much greater than the exterior suggests. In its early mature state the building included a parlor, dining room, kitchen, office, and three bedrooms plus a large ground floor shop with an equally large utility room over it. All these spaces with their original walls survive although in some instances the rooms have been divided for convenience.

Almost all the original interior door and window facings, including the original residential front doorway, are the same, i.e. moulded trim with rondel-turned corner-blocks, the rondels having the same cross-section as the facing mouldings. The exceptions are the dormer window facings, which do not have corner blocks and whose facings are partially submerged in the plaster of the cheek walls. The other exception is the doorway on the shop side of the early shop which is original to that building. Almost all the original doors have survived; some of them with their original hardware. A few similar doors of the period have been inserted. Also, in some purely utilitarian areas the original doors were board-and-batten. Much of the original 6" yellow pine flooring has been covered with carpet. A small area may be seen in the upstairs hall.

STREET FLOOR

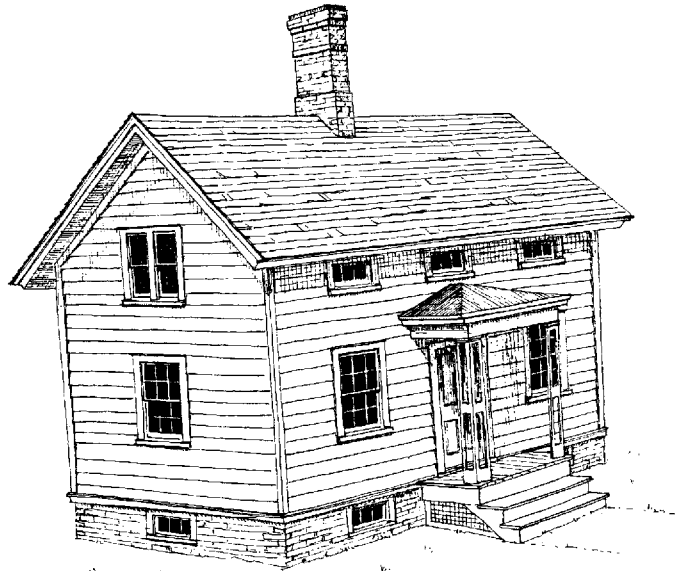
The paired front doors in the original residence are recent insertions. The entrance to the front parlor (now a shop) on the left, is the original. The stairway has a turned newel post which is capped by a "block-and-ball," characteristic of the period. The corners of the "block" are lamb's-tongued. The balusters are a variant of the standard "urn-turned" variety. The sheathing beneath the stair-way is 4-inch beaded sheathing. The cellar door, beneath the stairs, is made of the same material. The doorway at the end of the hall enters the original dining room. That on the right, behind the stairs, enters the original shop (pre-1886), the floor level of which is two steps lower than the remainder of the ground floor of the building. Like the others, the interior shop-door facings are moulded and have rondel-turned corner blocks which have the same cross-section as their facings. However, the moulding here is much simpler than the others and suggests an earlier date which might be expected as the shop is the earliest part of the building (pre-1886). The shop walls and ceiling retain their original wainscotting except for the front of the shop which has a dropped ceiling, to accommodate to the shop window modification of 1945-1946. A long rectangular patch may be seen in the ceiling at the south end (rear) of the shop. This is the site of the original stairway which was removed when the building was enlarged and the present stairway constructed (1893-1902). The fireplace on the south wall dates from about 1920 and connects with the original kitchen chimney

flue. The kitchen is immediately behind the early shop but dates from the 1893-1902 alteration as does the small enclosed back porch at its west end. The latter may also be reached through a doorway in the south shop-wall. The porch was enclosed by Joshua Hicks (1902-1906) for use as an office. The original clapboards survive on the east wall of the enclosed space. The kitchen chimney survives on its north interior wall. Its bricks have never been painted. The east doorway of the kitchen opens through new paired louvered doors to a new rear hall. This was recently divided off the original dining room to provide access to the original residential front hall (1893-1902) from the new south entry (1979) into which the Queen Anne Revival west shop door and over-door window (1893-1902) have been incorporated. The remainder of the original dining room is now a shop which, however, retains its original door and window trim. The wall dividing the dining room from the parlor includes the original (1893-1902) chimney.

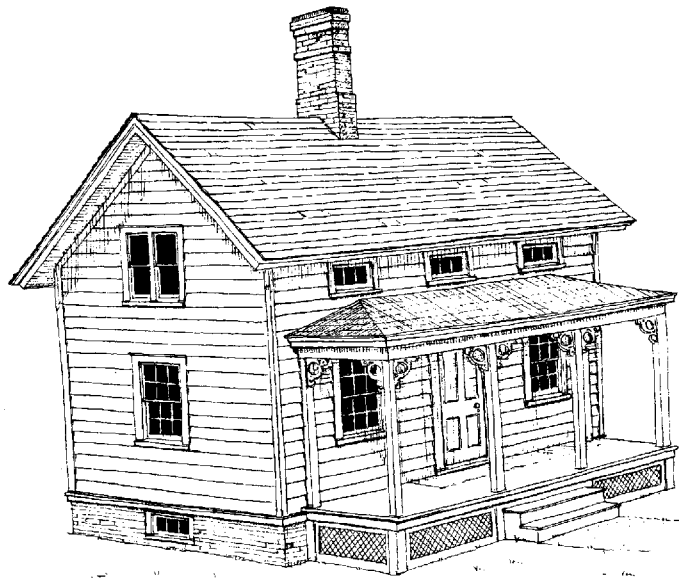
SECOND FLOOR

The second floor includes three original bedrooms, i.e. the southwest in the early part of the building (pre-1886) and the northeast and southeast in the later residential unit (1893-1902) plus a large utility room (pre-1886) in the northwest corner. All four rooms have at least two walls in the mansard. The utility room originally was sheathed with wainscot, like the shop below. Originally it had no direct access to the small hallway at the head of the stairs. There was access to the utility room (the present living room) from the early (pre-1886) southwest chamber which, according to Miss Lydia Hicks, served as the housekeeper's room when her family lived there (1901-1906). This doorway has been relocated to enter a new closet at the end of a passageway to connect the utility room with the top of the stairs. This passageway was created at the expense of the southwest (housekeeper's) chamber. At its south end may be seen some exposed, original 6" pine flooring as well as a portion of the patch marking the site of the original (pre-1886) stairway. While the utility room probably was intended for storage, etc., in Joshua Hicks' day, it also was a guest bedroom. It also may be entered via a collateral passageway connecting the present kitchen (northeast chamber) with the utility room. The doorway with its board-and-batten door at the utility room (west) end of this passage is set in the original (pre-1886) mansard.

The small hallway at the upper end of the stairway is smaller today than originally as a closet has been built alongside the horizontal railing which backs on the wall of the passageway which connects the present kitchen with the utility room. The dimensions of this altered area are readily discernible. The original baseboard survives on the back (north) wall of the closet establishing there was not a doorway at this site. On the south side of this small stair-top hallway is the entrance to the southeast chamber, part of which has been divided off to form a bath, and a small accessory connection to both the bath and the reduced southeast chamber.



Teamster's House
as it appeared about 1860



Teamster's House
as it appeared about 1880

THE TEAMSTER'S HOUSE
91 East Broadway (Circa 1855)
Residence of Mr. Claudio Dal Piaz

HISTORY

By 1875 William Cullen Bryant had accumulated approximately 165 acres for his Cedar Mere estate which made for a very substantial farm for this area. The estate included not only the present Cedar Mere and much of Nassau County's William Cullen Bryant Nature Preserve, but also considerable additional land which was divided off after Bryant's death. In any case the demesne not only provided sufficient space for Bryant's farming activities but also to indulge his taste for architecture by constructing or enlarging a number of buildings of varying sizes. Some of them, including the Reverend Orville and Jerusha Dewey house, designed by Frederick Copley in 1862, and the Gothic Mill, whose architect is still unknown, are of national architectural and historic importance. However, in addition to "the great ones," additional houses were built for farm workers and even these less pretentious dwellings reflected the taste and architectural standards of "The Poet." It is conjectured that the "Teamster's House" is one of the latter group.

About 1890 Lloyd Bryce bought land from the Bryant estate which comprised the present William Cullen Bryant Nature Preserve and retained Ogden Codman Jr. to design his house thereon (T.G. 1971-1972). Subsequently, in 1917, the estate and the houses were sold to the late Child Frick and named "Clayton," and it is assumed that the Teamster's House was a part of this transaction. However, this cannot definitely be established as at some time during the Frick ownership the Teamster's House was relocated to the north of the present Roslyn Harbor Village Hall and placed upon a new foundation. No one seems to know its original location. However, David Allan, the last Frick estate manager, has stated that it was on this new foundation when he started working for Child Frick in 1931. At that time it was occupied by the estate teamster from which circumstance the house has been given its name. Mr. Allan further commented that, in 1938, the interior of the house was badly damaged by fire and that extensive restoration was necessary. In 1969, about 165 acres of "Clayton" were purchased from the Frick heirs by the Nassau County Division of Parks, and renamed The William Cullen Bryant Nature Preserve. As a part of this transaction a small portion of the property, including the Teamster's House, was turned over to the Incorporated Village of Roslyn Harbor and the Teamster's House was refurbished to serve as the Village Hall. It served in this capacity until the present Roslyn Harbor Village Hall was dedicated. During 1978 the Village of Roslyn Harbor endeavored to find someone who would relocate the house to prevent its demolition and late in that year this offer was accepted by the Roslyn Preservation Corporation, a non-profit revolving restoration fund. On February 2, 1979, the Teamster's House was re-located by Roslyn Preservation to a new site on East Broadway, in Roslyn, which it had purchased from John Flynn, a local builder who had just completed a small development fronting on Valentine's Lane. Part of the agreement provided that the Flynn organization would actually complete the restoration of the house. Early during this transaction Mr. Claudio Dal Piaz contracted to buy the house which was ready for occupancy during the summer of 1979. Title was conveyed to Mr. Dal Piaz by the Roslyn Preservation Corporation early in 1980. Guy Ladd Frost, A.I.A., was the architect for the relocation and restoration and much of the exterior and interior detailing was designed by John Stevens, Architectural Historian.

EXTERIOR

The house is 3 bays wide, 1 bay deep, and 1½ storeys in height. The front doorway is the central bay. The clapboards have an exposure to the weather of 5 inches on all four sides. There are plain, double-faced corner-boards, and a plain water-table with a drip cap. The water-table is conjectural as the original had not survived when the house was relocated to Mott's Cove Road South. The gable-ended pitched roof has enclosed soffits. The rafters had been extended by sweeps to create the present roof over-hang of about one foot. The sweeps are nailed to the rafters' sides with cut nails and appear to date from the original mortise-and-tenon framing of the building. The original 3" x 7" sawn, main floor joists, on 26 inch centers were moved with the house, as were the original sills which have dove-tailed corners. However, the brick foundation and chimney are conjectural as the Mott's Cove Road foundation was made of concrete blocks and the exposed part of the original chimney had been removed during the first re-location of the house. Brick foundations from grade to sill were commonplace in Roslyn during the mid-19th century and this technique was employed here. The brick chimney with its Victorian cap also recapitulates the local tradition and was designed by Colonel Frederic N. Whitley Jr., U.S. Army Engineer, Ret., who also designed the chimney flues and fireplace.

The main floor windows all have plain facings with simple drip caps and 6/6 sash, most of which have been replaced. The second storey three-lite clerestory ("eyebrow") windows conform to this design. There are three of them on the west front, but only two on the east facade. The south double-hung gable field window is original. The north gable field window had been carelessly replaced so a matching, but smaller, double-hung window was inserted during the restoration.

The front (west) doorway is a re-construction of the original which was in very poor condition. This has plain facings with a beaded inner edge and projecting back-bands but no mouldings. The original over-door window was concealed in the later porch roof but was re-exposed to view during the restoration. The four-panel, ogee-moulded front door is of the period of the house but is not original to it. The reconstructed porch which extends across the west and north fronts, is the third version for the house. The original porch was simply a small hipped or gable-ended roof over the doorway with a small platform. "Paint ghosts" and flashing marks on the original clapboards under the third porch roof disclosed the original roof configuration. The second porch dated from later in the 19th century and had hipped ends and extended across the principal (now the west) facade. The second porch roof configuration also could be identified from "paint ghosts" and flashing scars beneath the third porch roof. The latter extended across the present west and north front, and probably, because of its poor construction, dated from the 20th century after the house had been moved to its Mott's Cove Road location. This was terminated at the present northeast corner by a small, 2-storey addition which provided space for a tiny kitchen on the ground floor and an even smaller bath on the second. This addition, also, probably was built between 1917 and 1931. Inasmuch as the contractual purchaser of the house preferred the third version of the porch, it was decided to rebuild it. Because of its poor construction and badly deteriorated condition, the surviving porch could not be salvaged so a new porch was designed by John Stevens to fit the paint and flashing markings of the second porch as it would have looked had it survived and been extended across the north facade. This re-design assured that the entire front doorway and its over-door window would remain exposed. Since no trace of early porch columns survived, Mr.

Stevens employed open porch posts of the type found locally during the mid-19th century.

The small, single storey, gable-ended wing at the south end of the building was constructed in 1979. It was designed by Guy Ladd Frost, A.I.A., to provide space for a new kitchen. The 1½ storey hipped roof garage with its monumental dormer window was copied from the early 20th century original, at the rear of the Brown house, 384 Willis Avenue, in Mineola. This was selected simply because it appeared to be so appropriate for the house and its site. Its construction drawings were made by John A. Barbieri, R.A., of Sea Cliff.

INTERIOR

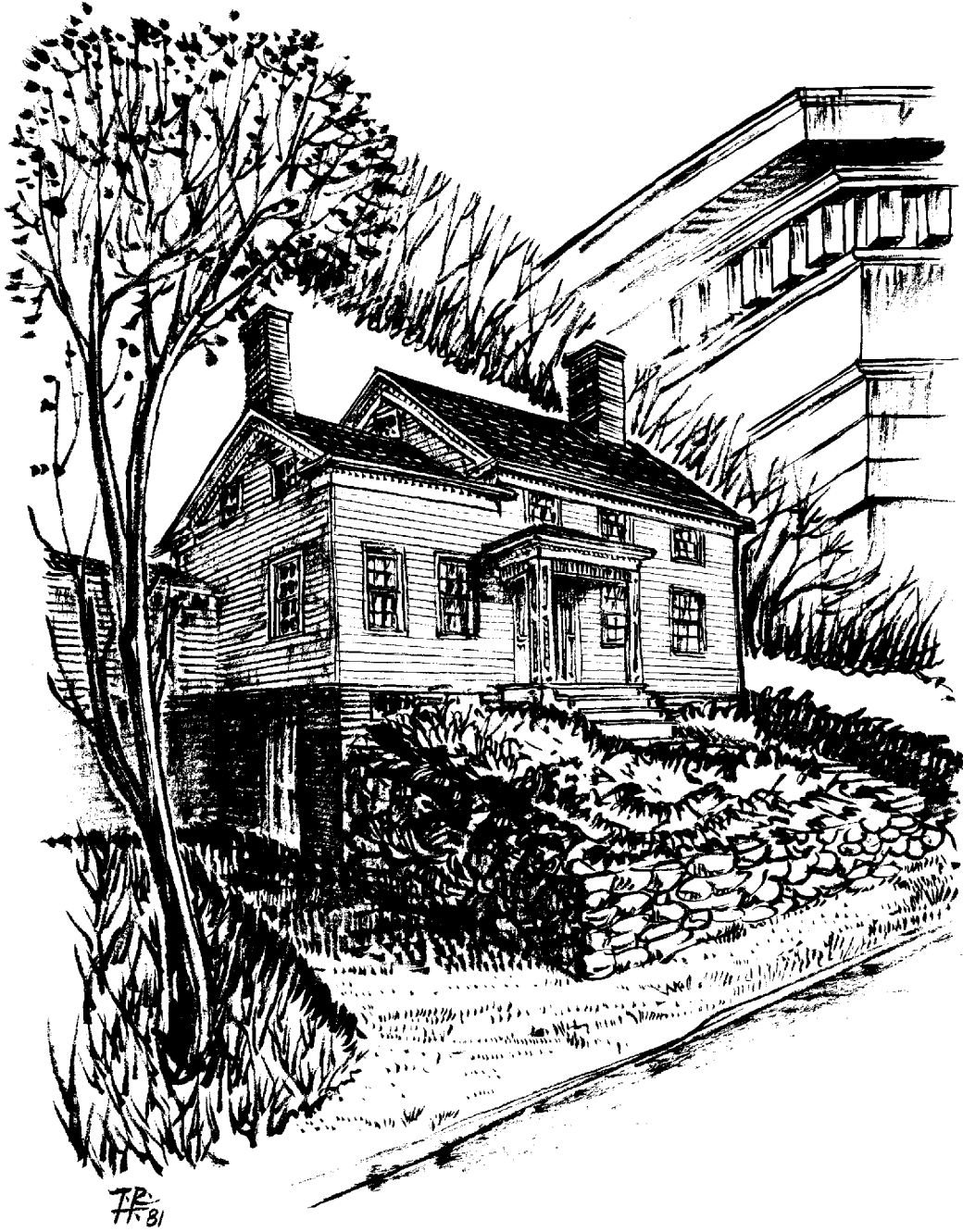
MAIN FLOOR

The interior was badly damaged by fire in 1938. The original ground floor plan survives but all the original trim and plaster were lost. Actually, there is no center hall but merely a central, enclosed stairway to the second floor which separates the living room from the dining room. This boxed-in stairway has been reconstructed but retains its original dimensions. There is a small enclosed "hallway" behind the stairs which has a doorway at each end and which connects the living room with the dining room. This "hallway" also provides access to the cellar stairway.

All the main floor trim, including the ogee-moulded, back-banded door and window facings; all the 4-panel, ogee-moulded interior doors as well as the front door; the baseboards with their vigorously moulded ogee caps; and the simple mantel in the classic style with its vigorously moulded shelf-support and its rectangular pilasters with moulded capitals, come from the Peter Cooper House, circa 1720, which originally stood in Hempstead. The Cooper House was modernized and retrimmed by John Willets, who signed and dated (June 17, 1874) some of the baseboards. After the Cooper House was restored this removed interior trim became available for restoration of the Teamster's House. This very fortunate circumstance made possible an appropriately trimmed, unified interior. While this relocated trim actually is 15-20 years later than the Teamster's House, ogee mouldings were fashionable for several decades and the present, restored, interior is ideally suited to the house. The stoneware door knobs and cast-iron rectangular rimlocks all are in period with the house and come from the Preservation Corporation's collection, as does the unusual double-keyed, double-action, front door lock.

UPPER FLOOR

The upper floor plan originally was identical to that of the lower, with two chambers divided by a "boxed-in" stairway and an upper landing over the enclosed rear hallway. The original north chamber has been divided to provide space for a bath. However, the south chamber retains its original dimensions as well as its original flooring. The stair-landing has been enlarged but retains its early flooring. The plain baseboards and door and window facings throughout the upper storey all are new, but are locally characteristic of secondary rooms in simple, mid-19th century houses. The projecting horizontal members at the termination of the ceiling slopes, just above the windows, actually are parts of the house-framing. These horizontal "plates" were left exposed to provide more interior space. The board-and-batten doors all were made during the 1979 restoration and are appropriate to the house. The modern thumb latches are a type which had been manufactured consistently since the 1860's.



The Ebenezer H. Smith II House

Corner detail of the Chiragic Monument of
Lysicrates, showing dentilation

EBENEZER H. SMITH II HOUSE
175 East Broadway

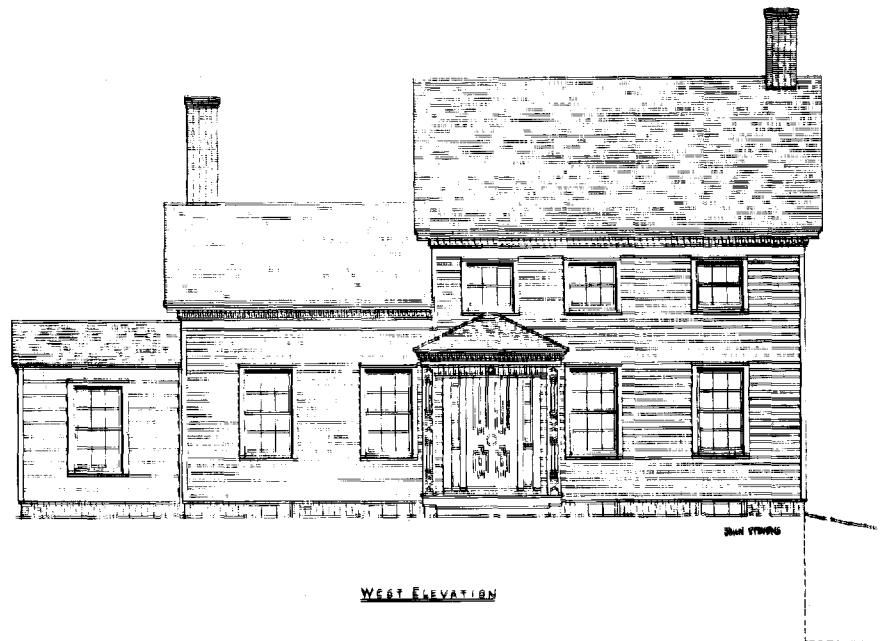
HISTORY

This interesting five-bay clapboard house is a new arrival in Roslyn. It is a reassembled farmhouse from West Melville, Long Island. The house, until only recently, set squarely on a level expanse of the Richard McGovern Sod Farm. The house was carefully taken apart, each piece was numbered, their position was recorded, and then taken to Roslyn where the house was reassembled on new foundations for the present owners. Although much of the flooring and cladding have been replaced, a new rear wing added, and an ample basement replaces the original cellar, it is still primarily the house where Ebenezer H. Smith raised his eight children.

Huntington Town records for the house's first site show that Eliakin M. Smith owned the land prior to 1818. Eliakin's son, Ebenezer H. Smith Sr., bought the land in that year. Twenty-eight years later (1846) Ebenezer H. Smith Sr. sold the land to his son Ebenezer H. Smith II but he retained his dwelling house as his life estate. The younger Mr. Smith already had six children and it is quite probable that he had this house built at that time by an unknown carpenter-builder, who left no name but did leave a hammer among the rafters. It is generally assumed the house was built ca. 1855. Ebenezer H. Smith II lived on in this house until his death in 1880. Elbert Smith bought the property at that time. Later it was sold to Israel A. Smith, then John M. Thompson, then Edwin W. Stouthoff, then Samuel Horan and, finally, Edward and Richard McGovern.

Several years ago, when the house became available, it was considered for inclusion in Nassau County's Bethpage Museum Village. It would have been quite appropriate there as its age and scale are in keeping with the Village. The original site is quite near Old Bethpage which also made it an appropriate choice. However, this did not come about and the house was eventually reassembled on 175 East Broadway—a dramatically different site over fifteen miles away from West Melville. For a time there was considerable interest in locating the house on another site in Roslyn—at the present site of the Teamster's House at 190 East Broadway (T.G. 1980). However, this site to the north on East Broadway was better served by the installation of a local building.

Moving houses rather than building new ones has been done in many places by many cultures but none have done it with such skill and on such a scale as Americans. Visitors to this country in the 19th century noted the skill with which large buildings could be moved to make way for newer buildings, widened thoroughfares, and railroads. An English editor found the practice curious enough to describe at length in the 1832 Penny Magazine (#314, 2/25/1832, pg. 67-68). In 1838 the Scots engineer David Stevenson noted in his *Sketch of the Civil Engineering of North America* "In consequence of the great value of labour, the Americans adopt, with a view to economy, many mechanical expedients, which, in the eyes of the British, seem very extraordinary. Perhaps the most curious of these is the operation of moving houses which is often practiced in New York." (This observation was recently quoted in John Obed Curtis' useful booklet, *Moving Historic Buildings*, available from the U.S. Department of the Interior, Heritage Conservation and Recreation Service.) The motivation in 19th century America for building-moving is quite obvious. The country's population was burgeoning, housing was in short supply, and skilled tradesmen were in great demand. It is quite obvious that the saving of sound buildings by moving and resiting them became a



Ebenezer H. Smith II House, as it appeared when built, circa 1855

practical alternative. There are buildings in Roslyn that have been moved but one can be assured that the Ebenezer H. Smith II House has come the furthest. The more dramatic method is to move the house, entire and intact, but dismantling and reassembling was not uncommon and quite easy with braced framed structures. In 18th century Connecticut, house frames were prepared for trade with the Caribbean. When Nantucket's Harbor became inadequate for her whaling industry, legend has it that whole houses were dismantled and moved to more promising ports like New Bedford, Massachusetts, Hudson, New York and Lahaina, Hawaii.

ARCHITECTURAL ANALYSIS

The Ebenezer H. Smith II House is of braced frame construction and is five bays wide. The gables are perpendicular to the front elevation. The house had undergone several modifications. In its present reassembly, all but the most recent were retained. Structurally it is nearly intact but it was strengthened to meet modern building practice. In addition, the flooring, the clapboards and the roof planking needed to be supplemented. These new modifications have made the house sounder because once invisible areas of decay were exposed and remedied. Features like brick nogging for insulation were not reinstalled but were recorded.

To call this house a typical vernacular Long Island farmhouse dismisses some very interesting aspects. It is obvious that its builders had attempted to provide a house suitable for a proud yeoman and his large family. The front elevation, or west side, appears to have been the result of two building stages. The left (north) side and the first floor appear to be part of a five-bay story-and-a-half house, but then again the right (south) side appears to be part of a three-bay, two-story house. In this instance it is almost certain that appearances are deceiving. It is generally assumed that the original house consisted of a two-story main block, three bays wide, and a one-and-a-half-story wing two bays wide. This, of course, establishes the house as a so-called "side hall" house. However, since the front elevation of the wing is

continuous with the front elevation of the main block, it was possible to design a typical side-hall house which has a center hall plan on the interior of the first floor. At the beginning the rear elevation of the wing did not extend quite as far back as did the rear elevation of the main block. This original structure was constructed about 1855. Approximately 15 years later (about 1870), the rear wall and part of the side wall of the wing were demolished and the present wider wing was constructed. This wing is about 12 feet wide by 23 feet long and has always projected beyond the end wall of the original one-and-a-half-story wing described above. This wing originally was intended to serve as the farmhouse kitchen, a function which continues today. In the original house the wing and main block both had roofs pitched at a 1' rise for a 12' span and had built-in rain gutters. In 1947 this wing roof was realigned. This alteration was removed during the current restoration, which started in 1980 and continues today.

The effect of this combination story-and-a-half section and the two-story section is quite striking. The new site, which is so steeply sloped that nothing had been built on it before, has been cleverly modified to hold the house. What once sat close to the flat Long Island farmland, now surmounts a brick pedestal-like basement and overlooks the park and the mill ponds. The impact of the siting is made even stronger by the cohesion created by the building's dentilated cornice. This cornice functioned as concealment for the rain gutter. Dentils are tooth or cog-like bands that extend from the pediment and appear to support the eave. They do not serve any major structural purpose although they are thought to have been derived from the ancient Greek house construction which had beam ends extending through the wall, much as Navaho Indians do on their adobe houses. These beam ends became stylized and served to articulate the shadows of the underside of a cornice. The Greeks and the Romans used dentils extensively in the Ionic and Corinthian Orders. The Renaissance saw a revival when the Orders were revived. With the American Classical Revival, the capital and the column are usually the best determinates of the Order. The various Orders, Doric, Ionic, Corinthian, Roman Tuscan and Roman Composite, each have rules of position and proportion upon which the architects and master builders relied. There are no columns or capitals on the Ebenezer H. Smith II House, yet it is a late but fully Classical Revival House. The dentils very closely resemble some published in 1836 (sketch on right of illustration). Plate XXV, from *The Chiragic Monument of Lysicrates*, in *A Theoretical and Practical Treatise on The Five Orders of Architecture...With the Opinions of Sir William Chambers* (Thomas Kelly, London), and show a striking similarity and could well have served as a pattern for the Ebenezer H. Smith II House cornice. Sir William Chambers was a highly regarded architect whose works in Britain served later as models for America's Classical Revival architects. It is most likely that builders took their cue from a project by an architect who had made the formal use of dentilation. Asher Benjamin's books do not deal with dentils to any major degree and, despite the variety of styles within the Classical Revival found in America, only the New Orleans area has dentils in abundance. Roslyn's two surviving examples of dentilation, which date from the 1830's, are the Dodge-Pearsall House at 1629 Northern Boulevard and the Hendrickson-Ely-Brower House at 110 Main Street. Regardless of their source, the dentils of the Ebenezer H. Smith II House are vital to its charming exterior as they unify the dissimilar roof lines and enliven the shadows of the generous eaves.

The small hipped roof front porch is original and it serves as a delicate reminder of the cornice motif with its trellis work and open piers. The latter are the most ornate in Roslyn. As it now sits astride a steep bank it has a gazebo-like quality that

adds much to the siting. The trellis-like piers and the suspended vertical grill emphasize the lightness of the porch and provide a delightful play of light and shadow. Finally, the present color of the exterior is not original but it is most effective. The soft cinnamon tan has the marvelous quality of being enhanced by the afternoon sun, which is so kind to all East Broadway. Yet this color still has the warmth to be delightful on the dullest of days. A new but sympathetic two-story wing has been added to the rear. It replicates some of the features of the original building.

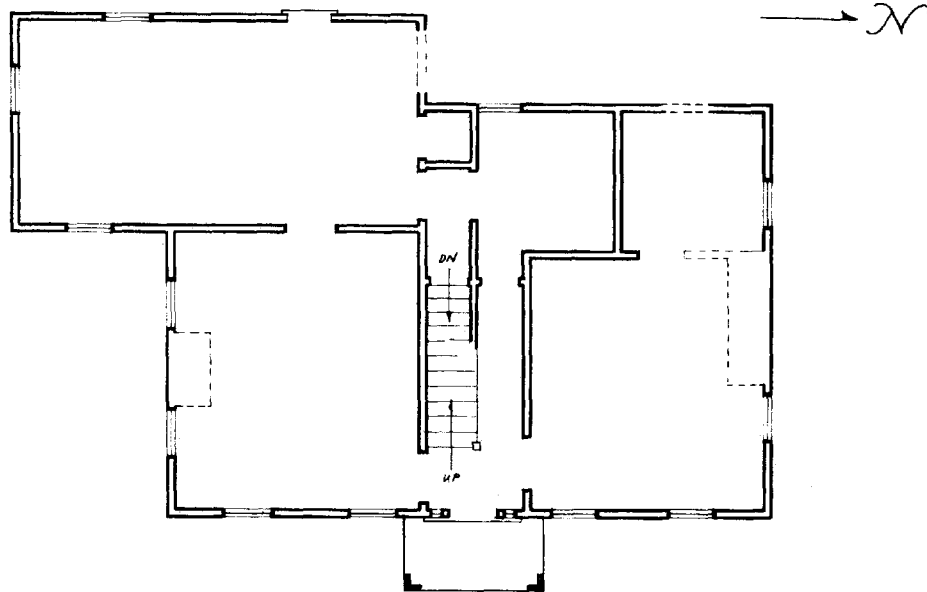
In summary, the house is a side-hall house with a central hall interior on the first floor. It has gable roofs surmounting dentilated cornices that are pitched parallel to the front elevation. The house has clapboards set with 4½" to the weather on the older work while the new phases have 9" to the weather. The cornerboards are new and have a center reeding which has no precedent on this house or in Roslyn. A rudimentary water-table extends over the brick foundation throughout. The main part of the house has 6/6 windows on the first floor and south elevation and 3/3 windows on the second floor, in the front elevation. The windows have plain drip caps and reeded interior perimeters. The original porch is a trellis-like arrangement of thin framed units supporting a dentilated cornice beneath a hipped roof.

INTERIOR

Upon entering the finely detailed side lighted doorway, the central hall aspect of the first floor plan becomes evident. The front door is the original and it is very unusual. The conical bump on the lock rail may have been for a bell. The center hall once had a door on the rear wall. There is a change in moulding profiles between the front and back of the hall consistent with the original condition.

None of the flooring is original, although the original dimensions have been preserved. The stairs are original, apart from some missing balusters, except that a replacement for the original mahogany newel was obtained from the Roslyn Preservation Corporation's stockpile. The original newel had vanished as had many of the urn-turned balusters. New pine balusters were made and installed. As is consistent with 19th century practice, the pine and mahogany was stained. The oval stair-rail is mahogany except for a walnut elbow. The entire stairway is very similar to the Roslyn stairways of the period.

To the right of the central hall is the 13' × 14' parlour. This room conforms to the arrangement before the move except that a small family parlour once existed beyond an archway adjacent to the fireplace. Prior to re-location this feature was sacrificed and now provides space for updated plumbing. The window trim in this room is stepped and includes moulding components which confirm the post-1850 date for the house, and resemble those of the Warren S. Wilkey House (T.G. 1981). The torus and the large cyma mouldings are milled lumber, but the smaller cyma mouldings were planed on the job. The beaded caps on the baseboards were also planed by hand, yet the boards may have come from the planing mill—showing a transition in technologies. This trim is also present in the central hall. Beneath the windows are double panels. There are no Roslyn examples of similar panel arrangement. Also in this room is the mantel from the demolished addition to the Jaeger House of East Hampton. It is anticipated that the Jaeger House will be moved to the lot directly south of the Ebenezer H. Smith II House. The fireplace was reconstructed to accommodate the Jaeger House mantel. The original fireplaces and mantels had been removed during some unrecorded modification to the house at its original site.



J.R.S., '74

Ebenezer H. Smith II House, first floor plan after enlargement circa 1870

The dining room on the left of the central hall is 14' x 15' and is simpler than the parlour. Its windows have simple cyma moulding. However, the sill base has unusual beading. The fireplace mantel is not original here, either, but of a complimentary simplicity. The fire box was designed to conform to the mantel opening.

The kitchen wing is very long and reflection on the smallness of most post-war kitchens make it seem that much roomier. This 23' x 12' room is not just an addition. It replaced the corner post and the banks of studs on this corner when it was first built, circa 1870.

The front bedroom has a cove that conceals the fact that the kick plate of the rafters extends in over the studs. This is not unusual to Long Island houses but is interesting. It always appears in connection with a decorative cornice. The 3/3 windows and the chimney block also contribute to the atypical quality of this room.

The rear bedroom is totally new but its 6-light windows slide up into pockets.

THE RESTORATION

The Ebenezer H. Smith II House has had a choir of guardian angels. John R. Stevens, architectural historian for the Bethpage Village Restoration, prepared measured drawings in preparation for the possible move to Old Bethpage. Guy Ladd Frost, A.I.A., of Roslyn, designed the site plan and foundations. Paul Czarnecki dismantled the house and prepared the impressive group of drawings which shows the original builder's marks on each piece of the brace framing. He then was the builder for the reinstallation and modifications. The chimneys and fireplaces were designed by John R. Stevens, who also served as consultant during the restoration procedure.



Tappan-Johnson House as it appeared when
built, circa 1845

THE TAPPAN-JOHNSON HOUSE
1603 Northern Boulevard (Circa 1845)
Roslyn Harbor
(Property of Mr. and Mrs. Floyd A. Lyon)

HISTORY

The Beers-Comstock Map (1859) shows six houses located on the north side of Northern Boulevard east of the present site of Trinity Church. Actually, the easternmost of these, the Caleb Kirby House, which still stands, should not be included in the group as it was, and is, located a considerable distance to the east. By the time the Beers-Comstock Map (1873) was published there were nine houses standing in place of the earlier five. There is only one owner common to both groups of houses. In the Walling Map "Mrs. Pearsall's" house (the present #1621) is shown standing as the fourth house from the west end of the group. In the Beers-Comstock Map (1873) the fourth house from the west end is shown as belonging to "Mary P. Pearsall", whom we consider to be the "Mrs. Pearsall" of the Walling Map. In the Walling Map the house immediately to the west of Mrs. Pearsall's house is shown as belonging to Mrs. Tappan. On the Beers-Comstock Map this house is shown as belonging to Dennis Powers. This house, today's #1603, is the subject to this article. We do not know when Dennis Powers acquired the house but it was at some time between 1859 and 1873. On August 18, 1888 he sold the house to Susan A. Johnson (Queens County Deeds Liber 752, Page 313). In 1907 Susan A. Johnson sold the property to Henry Abrams and Lizzie Abrams, his wife (Nassau County Deeds Liber 134, Page 234). On March 20, 1923, the Abrams conveyed the house to John T. Wehner (Nassau County Deeds Liber 776, page 20). Mr. Wehner sold the property to James Hilton on February 6, 1929 (Nassau County Deeds Liber 1414, Page 243). On November 7, 1945, Eva G. Hilton sold the house to Ethel Venable and Schula Alston (Nassau County Deeds Liber 8, Page 6) and on March 23, 1978 Ethel Venable and Schula Alston, tenants-in-common, sold the property to Dorothy E. Lyon, the present owner (Nassau County Deeds Liber 9099, Page 783). The deed to the property (1978) shows that it is bounded on the west by land now or formerly of James K. Davis (land previously owned by James Mott) and on the east by the land now or formerly of Jacob Pearsall, presumably an heir of Mary P. Pearsall. John Mott's holding, a single house, is shown on the Beers-Comstock Map (1873) directly to the west of D. Powers. In 1906, the Belcher-Hyde Map showed that James K. Davis had acquired James Mott's house and a double house immediately to the west of it (Queens County Deeds, Liber 820, page 15, May 1, 1890 and Nassau County Deeds Liber 204, Page 197, Nov. 3, 1909). In addition, two double houses belonging to S.D. Replogle had been built immediately to the west of the two James K. Davis houses. At that time the Trinity Church Parish House had not yet been built. The Belcher-Hyde Map (1906) also shows the Tappan-Johnson house as belonging to Fred Engolf, although the title chain does not confirm this. The Sanborn Map of 1920 shows all of these houses up to and including the Tappan-Johnson house which was the fifth in line from the west. The Pearsall house immediately to the east of the Tappan-Johnson house had a large west side yard. Circa 1925, Trinity Church apparently acquired the Replogle houses and demolished them to provide more room around its Parish House. At that time S.D. Replogle acquired the Pearsall side-yard east of the Tappan-Johnson house and built today's #1613. At some time after 1920, the late Childs Frick acquired the two Davis' houses which his estate demolished during the 1970's. The land upon which they stood was donated to Trinity Church. The sites of the entrances of all four of those westernmost houses, i.e. two Replogle and two Davis, may readily be seen in the low curbside retaining wall which survives. This demolition today leaves the Tappan-Johnson house as the westernmost in the row of nine houses.

EXTERIOR

The original house appears to have been built circa 1845. It was a 1½ storey house, five bays in width, having a pitched roof extending from east to west, parallel to the road. It had a rubble foundation to the grade and had brick laid in American bond between the grade and the sills. The original house had two matching brick chimneys of which only the west chimney has survived. The east chimney was involved in a fire during the 20th century and, when it was replaced, was constructed outside the exterior sheathing of the house. Prior to the construction of the present east chimney the house was sheathed with asbestos shingles over the original siding.

The original house had 6/6 windows except for 3-light clerestory ("eyebrow") windows in the south front. These were set in a flush-boarded frieze trimmed by a moulding at its lower edge. The windows had simple drip caps and their facings had fine beading at their inner edges. The eaves have a moderately wide over-hang having closed soffits. The eave edges were trimmed with a prominent cyma-curved cornice moulding.

The house was sheathed with clapboards having an exposure of 5½ inches in the principal (south) front and 9 inches along the other elevations. There was a plain water-table and plain corner boards. The corner boards were simple boards which faced north and south only. The corner boards were 4 inches in width. The north corner boards are missing except for short remnants above the lean-to roof line. However, the lean-to also had corner boards, 4 inches wide on the east and 2½ inches on the west, suggesting that the entire lean-to had not been built at the same time.

Originally there was a doorway to the root cellar at the west end of the south cellar wall. This was closed by a board-and-batten door. A simple six-light window was placed immediately to one side of this doorway. The original door and window both have survived.

Probably there was a lean-to at the rear of the house from the time it was built. The west half of the present lean-to is earlier than the east half and may have been original to the house. The west half has a narrower corner board, 2½ inches wide, and narrower exterior facings on the windows. Originally these facings probably were beaded along their inner edges. The west half of the lean-to has wider door and window facings which appear to date from the final quarter of the 19th century. The lean-to doorways and windows are in their original locations. The lean-to windows are of the 6/6 type. The lean-to clapboards have an exposure of 9 inches to the weather. These are continuous with the east and west clapboards of the main block of the house.

At some time during the late 19th century a projecting two-storey tower having a full hipped roof was let into the center of the principal (south) front completely eliminating the original doorway and the window above it. At the same time a rectangular porch was added which was not quite 3 bays in width. Both porch and tower have survived in their entirety. The porch roof projects somewhat more than the tower roof. Both roofs have concave-shaped rafters which give the pair a stylized "pagoda" effect. The very considerable interest in the Centennial Exhibition at Philadelphia in 1876 and the Paris Exhibition of 1878 probably is responsible for this effort at an oriental influence. The second storey of the tower projects

considerably further forward and laterally than does the lower which really only provides space for paired doors of the period and a tiny center stair-hall. The upper tower storey, on the other hand, provides space for an entirely new room. The 2/2 tower windows are characteristic of their period. These are paired on the principal (south) front with single windows on the other two exposed tower sides. The windows have plain facings without beads. They are wider than the facings of the earlier 6/6 windows and resemble the facings of the east (newer) half of the north lean-to. Both probably were built at the same time. The tower window facings are slightly crossteted in an effort to add architectural style to an important feature. The tower windows have plain drip caps, an unnecessary precaution considering the proximity of the projecting tower eaves.

The first floor doorway projects only about two feet from the original south wall. It is trimmed on both sides and top with prominent ogee-type back banded mouldings, all planed from a single piece of wood. Otherwise the doorway facing is plain. The paired doors are glazed above, the glass being set in lightly moulded stiles. The present glass is plain but originally the panes almost certainly were etched. The doors have paired, flat, raised panels beneath the glass. There are lambs'-tongued moulded chamfers on each side of each panel with horizontal mouldings above and below. Between the panels and the glass, in each door, there is a narrow, horizontal reeded panel. The original Greek Revival door sill may have been moved forward to be re-used in the tower doorway. There are four characteristically-turned columns ranged along the south perimeter of the porch. These are set in pairs so there never was room for the shaped brackets usually associated with this type of column. The original columns survive in their original locations. The center two are set widely apart so that the entire principal doorway is visible. The tall flight of porch steps is in its original location although its configuration is entirely conjectural. Both porch and tower are strongly reminiscent of the similar tower and porch on the Entrance Lodge of the Henry B. Hyde estate in Bay Shore. This estate, including the Entrance Lodge, was designed by Calvert Vaux and Henry Law Olmstead in 1875. The Entrance Lodge, the estate's sole survivor, was demolished by the Southward Ho Club in April, 1980 (See S.P.L.I.A., "Preservation Notes", Vol XVI, #1, Spring-Summer, 1980). Any effort by this famed pair of Central Park designers would have had a significant influence on Long Island building. Notwithstanding the stylish architectural features of the Entrance Lodge tower and porch, in many respects the ensemble of the Tappan-Johnson tower and porch are in better scale and the general effect may be more pleasing (R.G.G.). It is assumed that Susan A. Johnson was responsible for the construction of the pagoda-like tower and porch after she bought the house in 1888. Because of the architectural importance of this alteration we have named the building the Tappan-Johnson House, after its original owner and its principal modifier.

FRAMING

Little of the early framing is available for examination. The cellar may be entered through a four-panel, ogee-moulded door in the present kitchen. This is not the original entry but probably dates from the time the lean-to was altered in the late 19th century. As mentioned earlier, the original cellar entrance survives in the south exterior wall. The visible floor joists are sawn and are 4" x 7" in cross-section. They are set on 26" centers. The original flooring may also be seen. The boards are 7½ inches in width.

INTERIOR

First Floor

A small hallway immediately inside the tower door leads to a boxed-in stairway from which the original hand-rail, if there ever was one, has disappeared. The plaster stair-walls, however, are original and suggest there must have been railings to protect them. Like the other rooms in the house the 4" yellow pine flooring was added over the original floors at the time the tower was built (ca. 1885). The principal features of the hallway are the canted doorways leading to the dining room (west) and the parlor (east). These could have been a part of the original design of the house only if the original doorway had side lights, as the stairway is only three feet wide. A single "canted" doorway survives in the 1827 part of the Wilson Williams (ca. 1770)-Thomas Wood House (1827) at the point at which the two parts of the house connect. This also provides space for a single 1827 side-light. Unfortunately, this characteristic has been omitted from the Wilson Williams House descriptions, (T.G. 1965, 1967, 1968, 1975, 1976). The lintel of the original doorway may be seen directly above; (6'10" above floor level). This indicates the site of the original doorway and its approximate height. If the later flooring was removed, "ghosts" might show the original doorway width. If the original doorway did not have sidelights the hallway walls would have extended directly to it without bending. In this case, the interior doorways would have been canted when the tower was built. The doorway surrounds are not stepped and are trimmed with Tuscan mouldings. The interior doors have two vertical panels reminiscent of those associated with the Treasury of Atreus. These are trimmed with Tuscan mouldings. The plain baseboards have torus-moulded caps.

Dining Room

The dining room has much the same characteristics as the stairhall, i.e., plain baseboards with torus-moulded caps; plain door and window facings with Tuscan-mouldings and late 19th century flooring applied over the original flooring. The window stools are plain. The dining room retains its original (re-built) fireplace and original mantel. The latter is a very provincial "3-board" type, in the country Greek Revival manner. It has a primitive entablature which supported a now missing straight-edged shelf, and simple pilasters. The pilaster capitals and shelf-support mouldings are rectangular in cross-section. Originally there was a closet having a board-and-batten door beneath the stairway. This was approached through the dining room. This doorway was removed during the restoration.

East Parlor

Very similar to the dining room with identical trim, etc., although some of the window trim is new. The window stools are decorated with incised rectangles. The flooring also is new and matches the late 19th century flooring of the rest of the house. Originally the stair-wall here and in the dining room extended to the north wall of both rooms. The small transverse hallway beneath the stairway, which now connects both rooms, was a modification of the 1978-present restoration. Today the east wall in the parlor is straight. Originally the chimney projected into the room in the same manner as in the dining room. At some time in the 20th century, there was a fire involving the original chimney, which was dismantled and a new chimney built outside the east wall. This chimney, with its fireplace, has been retained. The present book shelves have been inserted into an early closet.

Lean-To

The parlor opens to a new den and the dining room to the original kitchen. Both are located in the lean-to which was extensively re-worked during the 1978-present restoration. The doorways and window openings are in their original locations and the late 19th century facings have been matched. The early two-panel, Tuscan-moulded door which enters the den from the parlor is a recent insertion. The four-panel ogee-moulded door which provides access from the kitchen to the cellar is original to this location. However, originally there was no inside access to the cellar and this kitchen entry probably was installed during the late 19th century-early 20th century when central heating was installed.

Second Floor

The paired horizontal stair-railings are in their original location. The original hand-rails are roughly rectangular in cross-section and have shallow chamfers for comfort. The balusters also are rectangular in cross-section. These are new, but reproduce the originals. The hall flooring is 4 inch yellow pine which seems to have been introduced throughout the house late in the 19th century over the original flooring. The plain, torus-capped baseboards are the same as elsewhere in the house. The doorways all have flat facings having delicately beaded inner edges. The doors are single-panelled, and Tuscan-moulded. Those to the east and west chamber are original to the house. The north wall of the second storey hall is the end of the original house. The range of closets and entry to a bathroom in this location all were inserted during the 1978-present restoration. Space for these was obtained by the construction of a large dormer window above the central portion of the lean-to.

The west chamber was created during the restoration by removing the dividing wall between two smaller rooms. The original east-west "dividing line" may be seen in the 4" yellow pine flooring. The window facings, like the door facings, are plain with beaded inner edges. The window stools are plain. The "eyebrow" windows open upwards into pockets as they did originally. The closet was added during the 1978-present restoration. The west chimney projects into the west chamber in its original location.

The east chamber is virtually identical to the west chamber except that it always has been a single room. The doors, door and window facings and baseboards are the same as in the west chamber. The 4" yellow pine flooring applied over the original flooring ca. 1888 remains in the east chamber also. New flooring indicates the site of the original chimney projection. It has been pointed out that the original east chimney was re-built, outside the house, after a fire during the early 20th century.

Tower Room

Most of the tower room was created at the time of the construction of the tower circa 1885. However the doorway entering from the hall matches those of the remainder of the second floor, i.e., flat facings with inner edge beaded. Similarly the single panel, Greek Revival door is original to the house. However, the remainder of the tower trim is all late 19th century, i.e. 2/2 windows having reeded facings of the period with rondel-turned corner blocks. The facings along the sides of the windows continue to the baseboards to form primitive "panels" beneath the sash. The baseboards are plain and have no caps. The 4" pine flooring continues from the hall. It seems evident that prior to the tower construction there was a small enclosed room, having a 6/6 window in this space, and that the north wall and doorway to this original room survive.

THE 1978-PRESENT RESTORATION

When the Tappan-Johnson House was purchased by Floyd and Dorothy Lyon in 1978 it had been subjected to no changes prior to the tower construction ca. 1885 and to few changes subsequent to its construction. Changes concurrent with the tower include the east half of the north lean-to, covering of the original flooring with 4" yellow pine and possibly an inside entrance to the cellar. The only major subsequent alteration was the construction of the exterior (east) chimney to replace the original which had been damaged in a fire, and the sheathing of the exterior, over the original clapboards, with asbestos shingles. Actually the latter were in place prior to the construction of the exterior east chimney. These changes probably took place by the 2nd quarter of the 20th century. However, while there were few changes in the house, there also was little maintenance and the structure was very badly deteriorated. As a result, a very major reconstruction of the house was required. This included removing the later asbestos sheathing, re-roofing the tower, repair of rotted sills and replacement of rotted floor joists and flooring, and replacement of the original 6/6 sash and some of their surrounds. Extensive foundation repairs were required and the unexcavated portion of the original cellar was dug out to provide ventilation. Two new three-light cellar windows were installed, one each in the south and west walls, to provide for additional ventilation to the cellar crawl space. The west chimney, which was a survival from the original building, was reconstructed from the hearth upward according to the original design. Ceramic fluelinings were installed in this "reproduction" and the "as found" chimney cap was replicated. The chimney re-building design was formulated by Colonel Frederic N. Whitley, Jr. U.S.A. Engineers (Ret) and was executed by Frank Tiberia, stonemason. The north lean-to, which had been built in two parts, was even more deteriorated than the house and required virtual rebuilding. However, the original door and window locations and facings were respected, the latter in reproduction. A first floor powder room was let into the side of a former closet under the stairway and a new passageway, beneath the stairs connecting the dining room and parlor provided access to it. A large, new, pitched roof dormer window having its gable field facing north provided space for a bathroom and a range of closets at the second story level. The doors for these new spaces are in period with the house but did not originate in it. The late 19th century 4" wide yellow pine flooring was preserved where possible and replaced where necessary even though, in many areas, the earlier 7½ inch flooring has survived intact beneath. This decision was made on the basis that the house, with its tower, reflects its late 19th century appearance and that its restoration should, so far as possible, demonstrate how it looked at that time. The planning and supervision of the restoration was accomplished by Floyd and Dorothy Lyon. The carpenter was Edward Ojaste. During the restoration, the second storey ceilings, except for the tower, were raised six inches.

NOTES

NOTES

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