

Roslyn Landmark Society
Annual House Tour Guide.



June 5, 1982
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 22

GEORGE ALLEN TENANT HOUSE (Circa 1830 and 1845)
36 Main Street, Roslyn
Pages 24 to 32

HENRY CLAY THORNE HOUSE (Circa 1845)
88 Main Street, Roslyn
Pages 34 to 41

JOHN S. WOOD HOUSE (Circa 1850)
140 Main Street, Roslyn
Pages 42 to 47

EBENEZER SMITH HOUSE (Circa 1855)
175 East Broadway, Roslyn
Pages 48 to 53

TAPPAN-JOHNSON HOUSE (Circa 1840 and 1875)
1603 Northern Boulevard, Roslyn
Pages 54 to 60

EAST TOLL-GATE HOUSE (Circa 1855)
Roslyn Cemetery, Northern Boulevard, Greenvale
Pages 62 to 68

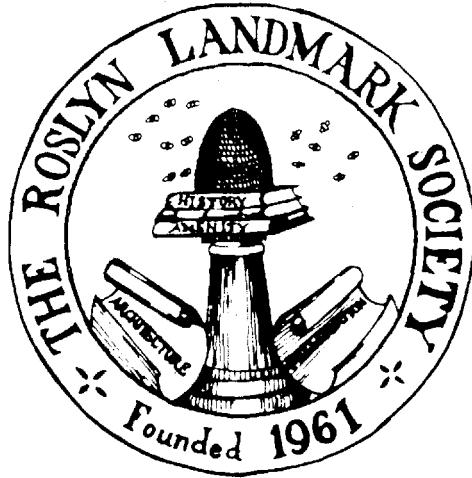
THE MICHAEL AND DANIEL MUDGE FARMHOUSE (Circa 1740)
595 Motts Cove Road South, Roslyn Harbor
Pages 70 to 81

JERUSA DEWEY HOUSE (1862)
North Hempstead Historical Society
William Cullen Bryant Nature Preserve, Roslyn Harbor
Pages 82 to 92

ROSLYN RAILROAD STATION (1887)
The Long Island Rail Road
Brower Plaza, Roslyn Heights
Pages 94 to 103

***PLEASE**

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



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its sincere thanks to the Roslyn Savings
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publication of this book possible.*

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, (De Witt & 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.

"*The Roslyn Sun*," a weekly published by A.C. Marvin & Co. of Roslyn. Only four issues of Vol. 1 have been seen. The Roslyn Sun started publication with the issue for April 22, 1898. Possibly it remained in publication for only one or two years

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: "The Roslyn Preservation Corporation—A Village Revolving Fund," Preservation Notes, Society for The Preservation of Long Island Antiquities, October 1976 and June 1978.

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), the Leonard Thorne House (TG 1961-62) and the East Toll-Gate House (T.G. 1976, 1977 and 1982).

More than 65 structures 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 followed by 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 seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. 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, a 2-panel shutter and a panelled cupboard front survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all 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. Present plans call for the preservation of this "Skillman Cottage," originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. In addition there may be one or two houses which so far have eluded notice. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974-1975) in 1869. The Van Nostrand-Starkins House (TG 1976-1977) and William Hicks' original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-

Losee House (TG 1976), the John Rogers House (TG 1976–1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y." as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was 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 Williams House at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seemed related to it. Later carpenter-builders were John S. 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. John S. Wood was Warren S. Wilkey's father-in-law and almost certainly was the designer and builder of his house. 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). The Jerusha Dewey House, now a derelict, belongs to the County of Nassau. It is scheduled for restoration by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. 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* as 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 to 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. The present Roslyn Railroad Station was built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which

time the exterior brick work was stuccoed, stimulating the conflict between Christopher Morley and the Long Island Rail Road in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Rail Road, in November 1981 and no signature could be found on the early set of drawings which are now being redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship.

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedar Mere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and probably designed other local buildings including possibly the Gothic Mill at "Cedar Mere." These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. It is certainly to be hoped that, ultimately, the mystery surrounding the origins of this important group of buildings will be solved. Near the turn of the century architectural attributions may be made with stronger authority. In 1893, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named "Clayton" and substantially altered. 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 the major rooms 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 Bevin 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 Roads. 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 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 mortises, 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 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 veranda 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 surviving stone stairway.

NOTES



George Allen Residence (1835)
Second storey doorway hood is a Victorian addition

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. 1978–1981). 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 brokendown 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 Majorie 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 moulded panels above. The doorways, apart from the side-lights, and their accessory trim, are identical to those 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. This was removed many years ago, but was standing as recently as 1925 according to a survey for Anton Walbridge. 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 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. Similar wrought-iron brackets also have been found in the Hendrikson-Ely House and the Obediah Washington Valentine House (T.G. 1961-62, 1971-72.) 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 original 3-panel shutters have survived. These have delicate Tuscan mouldings in the Federal manner.

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. 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 north room closet survived in intact form, apart from its door, under the 20th century sheathing. This north room closet retained its original floor which was on grade with its original and present center hall floor. The south room closet had disappeared apart from the surviving doorway. 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 Province 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 book, "Legacy," published in 1979, (E.S./80). The legend was painted out by a tenant, "Charisma," in 1978.

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 larger 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. 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 has been 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 and studs 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 covered the rotted east sill. During 1979 the present owners 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 in 1982. 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. 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 their 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 has been 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.

During 1981 all the remaining 20th century first storey sheathing was removed as were most of the original, badly deteriorated plaster walls. The plaster walls were replaced with wallboard. The damaged original Tuscan-moulded trim was repaired and the missing two-panel Tuscan-moulded doors all were replaced. A new 10" wide pine floor was installed over the concrete floor. This is close to the original level in the center hall and in the vicinity of the original closet in the north chamber. The trim and walls were then painted in their original colors in conformity with Frank Welch's paint analysis. This work completed the interior restoration of the house.

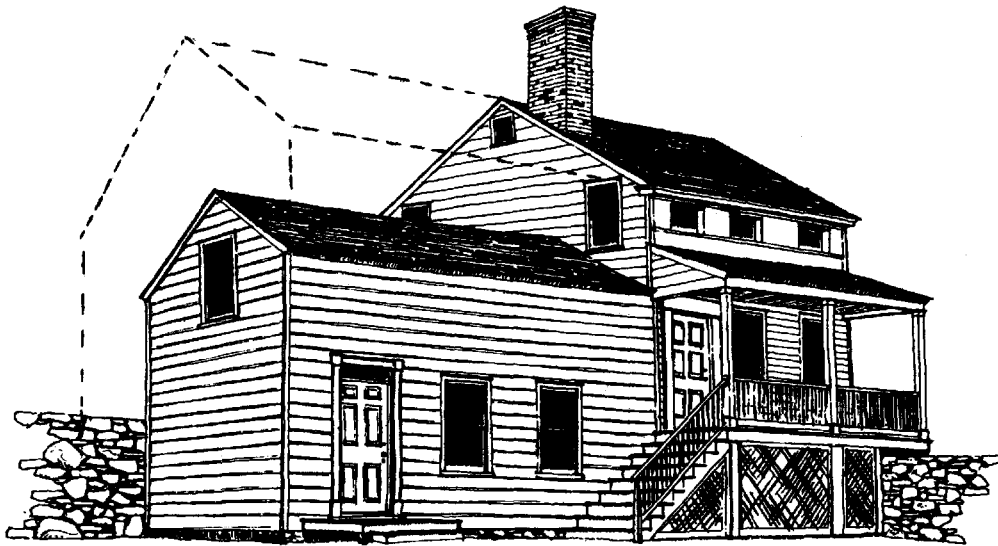
The porch was reconstructed during the summer and fall of 1981 in conformity with the design of John Stevens who worked from the Kirby panoramic photographs, the original lower porch mortises in the east sill, and the present second storey door sill. During the planning phase it was not recognized that the second storey door sill had been raised at the time of the removal of the original porch and, for this reason,

the upper door of the reconstructed porch is a few inches higher than it was originally. The porch columns are adapted from those in an early photograph of the Hewlett House originally located in Woodbury and now re-located to Old Bethpage Village.

During this procedure the rotted east sill and partially rotted east studs were repaired or replaced, following the removal of the east margin of Mr. Pagnotta's 1944 concrete slab which formed the exposed part of the east foundation. This masonry defect was restored with local stone. By this means the new sill was placed above, not inside, the masonry foundation. The first storey principal doorway was dismantled and rebuilt to eliminate the 5½" discrepancy between its north and south dimensions. The second storey doorway is almost as badly deformed but this deformity may not be corrected as the building is stable and the upper doorway is much less visible.

During 1982 the south and west exterior walls will be treated in essentially the same manner as the north and east have already been. The sills will be exposed and repaired or replaced as will rotted lower stud ends, clapboards and trim. However, apart from the freshness of new paint this work will not alter the appearance of the building. So for all practical purposes the George Allen Residence now looks the same as it will when its exterior restoration has been completed.

NOTES



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 side. 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. These are further complicated by a statement on Page 49 of the “Long

Island Calendar for 1902,” published by the Episcopal Diocese of Long Island. In the Roslyn section of the publication it is mentioned there was a small inn in one of the houses on the slope opposite the Bogart house (Hendrick Onderdonk, 1744), and that later on this inn became the Miller’s house. During the stripping procedure of the George Allen Tenant House (see below) the original hearth was found to be nine feet long; much too long for a conventional fireplace in a one and a half storey house with an attached wing. Its role as an inn might explain this oversize fireplace.

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. 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 genealogical 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 has 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 could 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

back-board of the original Stage II mantel survives, covered by Stage III lathe and plaster. The mantel shelf was found, sawn thru, within the wall. Paint scars on backboard and shelf indicated the mantel had square piers set upon square plinths with Tuscan-moulded capitals supporting a stepped shelf entablature. 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. 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 considered 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 has been 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, 1980 and 1981. 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. The third floor, Stage II, board-and-batten doors, including those damaged by fire have been 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 accommodate 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 II and III interior 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 and a new 10" pine floor has been installed. 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, as have the wrought iron stairway at the south end of the house and the wrought iron railing at the north. At the time of the Stage III alterations the surviving shutters were replaced with "Colonial Revival" shutters having cut out hearts in the upper panels. Almost all of these were stolen early during the present restoration. Two pairs of old three-panel shutters were found when the Stage IV west deck was removed. These may have been original to the house as they were appropriately styled and fit the window openings. They also matched the original shutters of the George Allen Residence, next door. These were used in the first storey east windows of the earlier, south, part of the house. Missing shutters were fabricated on the job and installed, utilizing late Federal 3-panelled shutters on the south half of the house, Tuscan-moulded 3-panelled shutters on the north and louvered shutters on the second storey where appropriate. During the course of the restoration project a landscaping and paving program was undertaken which is intended to withstand the stresses of business use, and to harmonize with the topography of the site, the traditional qualities of the early rubble walls and character of the building.

NOTES



East elevation.

Henry Clay Thorne House (Circa 1845)
As it appeared Circa 1855

HENRY CLAY THORNE HOUSE #88 Main Street (Circa 1845)

HISTORICAL BACKGROUND

The Henry Clay Thorne House was exhibited on the Landmark Society's Tours for 1961 and 1962 at which time it was described as the "Moreland" House, the name of the owners at that time. It is shown on both the Walling Map (1859) and the Beers-Comstock Map (1873) as belonging to "L. Thorn." Actually, Leonard Thorn owned two houses at that time, #88, the subject of this description, and #94 Main Street, immediately to the south (T.G. 1963 and 1965-1966).

According to the 1840 Federal Census Leonard Thorn was born in 1804 in Wolver Hollow. His tombstone, in the Brookville Cemetery, indicates he was born in 1800. Apparently he was (1820 Census) the son of James Thorn of Oyster Bay, and Mary Cock Thorn (1763-1828) of Wolver Hollow. His uncredited obituary (Bryant Library Local History Department) spells Thorne with a final "e" and states that he was 84 years old and in good health prior to his demise in 1884. The 1840 Census indicates that he resided in the immediate vicinity of Daniel Bogart. This is confirmed by Francis Skillman who wrote in his journal that Len Thorn was associated with John Willis Jr. and lived in the "yellow front house." The "yellow front house" was located at the site of the present #8 Tower Street, "directly across the road from Daniel Bogart." Beginning in 1829 Thorn ran the old Robeson-Williams Grist Mill for John Willis Jr. who had acquired a one-half interest in the Mill on 11/15/1828 (Queens County Liber X of Deeds, Page 425). Prior to Thorn's incumbency, as miller, the Mill was operated by Jeremiah Reynolds, who later went to the Red Mill in Port Washington. In any event, Leonard Thorn bought John Willis Jr.'s half-interest in the Mill on June 25, 1838 for \$5000.00 (Queens County Liber 54 of Deeds, Page 20) and 11 years later sold his interest to Joseph Hicks on 8/2/1849 (Queens County Liber 80 of Deeds, Page 314). (See Tour Guides for 1976-1977 Robeson-Williams Grist Mill) and "Hillside" (Tour Guide 1977-1978) for further information on the various Allen-Thorn transactions). Subsequent to this sale Leonard Thorn seems to have concentrated on being a farmer as he is described in this capacity in the 1860 Federal Census. The Roslyn Directories for 1866-1867 and 1867-1868 also describe him as a farmer. However, the Walling Map shows a commercial building opposite the George Allen Tenant House which belonged to Len Thorn. By the time of the Beers-Comstock Map (1873) this is shown as "Livery Stable—H.C. Thorne," a commercial endeavour which continued into the 20th century. Len Thorn was an extensive land-holder and his great granddaughters, Gertrude Rogers Lewis and Emily Rogers Knope, own many deeds describing these transactions. On January 12, 1853, he bought a 1/8 interest in the sloop "Ruth T. Hicks" from Jacob Kirby.

The 1860 Federal Census indicates that Leonard Thorn was 56 years of age. His wife, Hannah, (married 1832), was 42 years old and the daughter of John Remsen of Wolver Hollow. Living with them were their children, Cornelia, 19; Henry Clay, 13; Samuel, 8; and Emma M., 6. Apparently residing in the house with them was Maria Reynolds, aged 55, who almost certainly was related to Jeremiah Reynolds. Harriet Thorn's will, dated June 1, 1871., also survives. Her executors were Leonard Thorn and her nephew, David P. Kirby. Because of illness she could not write and signed her will with an "X."

As mentioned above, both the Walling Map (1859) and the Beers-Comstock

Map (1873) show two houses, #88 and #94 Main Street, to be owned by Leonard Thorn. #94 is obviously the earlier and is strongly local, late Federal in style. Architecturally it strongly resembles the George Allen Residence (T.G. 1980–81–82), the George Allen Tenant House (T.G. 1979–1980–1981–1982), the John Mott House (T.G. 1968–1969), the James and William Smith House (T.G. 1961–1962 and 1973–1974), and the Hendrickson-Ely-Brower House (T.G. 1962–1964), all of which were started in 1835 or 1836. All these houses are ranged along the west side of Main Street and stand on land conveyed by John Willis, Jr. in the spring of 1835. Since Leonard Thorn was associated with Willis in the operation of the mill, etc., it is reasonable to assume that he purchased both house sites at that time and built #94, which we will call the “Leonard Thorn House” for himself. About ten years later he built #88, the subject of this article, probably for use as a tenant house although he may have felt he needed it for his growing family; although by 1845 he had only two children. #88 is larger than #94 but is not as distinguished architecturally. The two houses were intended to be used as a family holding and shared the same driveway, which passed behind #94, and the same barn which was built later on.

Leonard Thorn died in 1884. According to deeds held by his great granddaughters Gertrude Rogers Lewis and Emily Rogers Knope, the entire holding, with both houses, was sold to William Simonson by Leonard Thorn on February 4th, 1884, shortly before the latter's death. Henry Clay Thorne, a son of Leonard Thorn, purchased the property, with both houses, on August 20, 1887, again according to a deed held by Emily Rogers Knope and Gertrude Rogers Lewis. This short period seems to have been the only time the property left the Thorn ownership from the time the houses were built until after the death of Henry Clay Thorne's daughter, Gertrude Thorne Rogers, in 1950. Henry Clay Thorne, a son of Leonard Thorn, was born in 1845 and died, according to his obituary in the Nassau County Sun, on September 29th, 1916. He operated a large livery stable under the name of Henry C. Thorne, and an undertaking establishment under the name of Henry C. Thorn. Both livery stable and undertaking establishment are shown on the Sanborn Maps, from 1886, the first Sanborn Map of Roslyn, onward, on the site of the present Odd Fellows Hall at #41 Main Street. Actually “H.C. Thorne Livery Stable” is shown on the Beers Comstock Map in 1873. The Walling Map shows this site as “L. Thorn” in 1859. Both stable and undertaking establishment burned to the ground sometime after 1903. Advertisements for both establishments were found in the Roslyn Tablet for October 27th, 1876. In any case it seems likely that Henry Clay Thorne, with his wife and daughter Gertrude, resided in #88 Main Street from circa 1865 or 1870 until his death. It is not known who lived in the earlier, #94 Main Street, after Leonard Thorn's death in 1884. According to his great granddaughters, #94 was occupied by an aunt, Eliza Meissner, during the 20th century. However, Leonard Thorn had several children in addition to Henry Clay, and it is likely that one of these occupied this house during the intervening years. #94 Main Street, the Leonard Thorn house, was sold by Gertrude Thorne Rogers to Arthur Zander shortly before her death in 1950. The remainder of the Henry Clay Thorne property, including his house at #88 Main Street, was sold by the estate of Gertrude Thorne Rogers to John and Barbara Moreland on May 3rd, 1952. On this basis, Henry Clay Thorne and his descendants had lived in the house which his father built for 65 years, and perhaps even longer. In July 1980, it was conveyed to the present owners, M. & B. Properties Inc., who started on the restoration of the house in January 1981.

EXTERIOR

The house was built, essentially, in three parts, i.e., the main block which is a side hall house, 3-bays wide, 2½ storeys in height and which has a pitched roof, the ridge of which runs from north to south parallel to the road. The roof has clerestory windows, front and back, and is vaguely Greek Revival. There are slightly projecting raking eaves with enclosed soffits. The front (east) cornice had been removed, probably in the early 20th century, and was replaced during the 1981 restoration. It appears to have been built in 1845. At its south end there is a 2-bay wide, 2-storey pent-roof addition which appears to have been built only very shortly after the main block. According to Rogers family photographs the wing had a cornice and parapet, both now missing, which architecturally tied the wing to the main block. On the interior, the main block and this wing function as a single unit and one is unaware of passing from one to the other. This wing is set back about 4' on the principal, east, front but was built flush with the wall of the original house on the west. In addition, there is a 3-storey, gable-ended, 2-bay by 2-bay wing on the southwest corner, the ridge of which also extends from north to south, and whose roof is more sharply pitched than that of the main block. This wing occupies the entire west wall of the south lean-to. This latest wing is not shown on the 1893 Sanborn Map of Roslyn, but is shown in the 1902 edition. Obviously it was built during the intervening period. This late wing appears incompatible with the rest of the house and may simply have been a cottage moved against it. However, the parti-walls are not unusually thick and it is probable this wing was constructed on its present site. The interior of this wing will not be described except to mention that its third storey chamber, the only one surviving in an unaltered state, is lined with wainscot instead of plaster. In addition to these three principal building components there is a small, shed-roof structure applied to the north wall of the latest wing and the west wall of the main block, which was built during the 20th century. This is mentioned only because it conceals the original west entry which opened at the second storey level and which provided the principal vehicular access to the house.

The early house and its south wing both have 6/6 windows except for the 3-light clerestory windows in the main block. All the windows have simple facings with delicate inner beads and plain drip caps. The wing facings are slightly narrower (2" as compared to 3") than those of the main block and may have been re-used. The main block and wing retain their original heavily constructed adjustable louvered shutters, made on the job by the carpenters. Even the "eyebrow" windows retain shutters of this type which were much extolled by Ogden Codman, Jr. in his "The Decoration of Houses" (Chas. Scribner's, New York, 1897).

Both the main block and its near-contemporary wing are weather-boarded. The main block weather-boards have an exposure of 5" along the principal (east) front and 6" along the north side. The wing weather-boards have an exposure of 5" in front, but 9" along the south side. Neither the main block nor the wing have water-tables today. However, these may have been present originally as the lower courses of weather-boards which have been replaced are wider than the others. The cornerboards are plain on both structures, single-faced on the east front of the main block and double-faced on the southeast corner of the wing. The wing has a very interesting recessed doorway which is unique in Roslyn. Its outer doorway, which does not include a door, is beaded and forms the northeast cornerboard of the wing. The recess itself is lined with 8½" beaded boards. The recessed wing door consists of

two vertical panels trimmed with back-banded Tuscan mouldings. The principal doorway now is protected by a small covered stoep. While this is appropriate to the house it is not original to it and was designed by John Stevens in 1981 to replace a much less elegant covered stoep installed by the Rogers Estate in 1951. While originally the principal doorway was unprotected there was an earlier covered stoep which was erected at some time between the 1893 and 1902 Sanborn Maps. According to Henry Clay Thorne's granddaughters this was similar to the 1951 covered stoep but had different columns. This opinion is sustained by early photographs. Originally the main entrance to the house was unprotected. The original front entrance was reconstructed by Paul Czarnecki according to a design by John Stevens in 1981. It includes flat pilasters capped by a moulded, stepped entablature and includes a recessed, beaded door casing. The original door includes two vertical, raised, flat panels trimmed with Tuscan mouldings. There is a secondary doorway at the second storey level of the west front of the main block. This is now covered by a 20th century shed and is a part of the interior of the house. However, originally it was the doorway facing the barnyard and the carriage drive which was entered south of #94, next door. On its exterior this west doorway includes a 2-panel Tuscan-moulded door with plain exterior facings and a 2-light over-door window. This door retains its original hardware. The importance of the west front during the early years of the house must be realized to understand the orientation of the house and its function as a domestic apparatus. In addition to the features mentioned there is a rubble areaway on the west which originally had a flight of steps which led to the larder.

Both main block and its south lean-to are built on rubble foundations to the grade and constructed of brick from the grade to the sills. There is no cellar. The brickwork of the north side of the house was badly cracked and was re-built in American bond, as it was originally, in 1981. The principal chimney also was re-constructed and flue-lined in 1981 in accordance with the design of Colonel Frederic N. Whitley. The two top courses of the simple chimney cap project sharply outward. The third course of bricks projects only slightly to form a transition between the cap and the chimney shaft.

There is a small three-storey gable-ended 2-bay by 2-bay wing in the southwest corner of the house which is novelty sided, having a 7" exposure to the weather on the west side and clapboards having a 9" exposure on the south. The 2/2 windows have plain facings and drip-caps. The four-panel, ogee moulded door on the west side opens to the second storey level. There is a ground floor exterior doorway to the south. According to the Sanborn Maps this wing was built between 1893 and 1902, during the ownership of Henry Clay Thorne. There is a vertically boarded, 2-storey barn having three bays built along the north boundary of the property. This is sited on a rubble foundation and has a pitched roof whose ridge extends from east to west. There is a centrally sited loading dormer which faces south which provides access to the loft. The barn probably is later than the house but is hard to date. It is shown in the 1893 Sanborn Map as having its present dimensions. However, the 1902 Sanborn Map establishes the construction of two one-storey additions at the west end of the barn. It is not known when these were removed. The newest (west) section of the nearby barn, at the James & William Smith House, also is vertically boarded and is considered to date from about 1890.

INTERIOR

Beginning in January 1981 and continuing until the time of writing (March 1982) the house has been the subject of an extensive restoration process which has involved both interior and exterior. However, notwithstanding the restoration of considerable exterior deterioration, little exterior alteration is evident and these have been identified in the exterior description, above. The interior restoration, similarly, will be described on a "room-by-room" basis. Essentially, the structural work and masonry was completed by the John Flynn Construction Company, and the finished carpentry and trim by Paul Czarnecki. John Stevens was the architectural historian for the procedure.

GROUND FLOOR

As in the case of many Roslyn houses, because of hillside siting the second storey is the principal floor. In the Henry Clay Thorne House equestrian and vehicular traffic always entered from the west entry of the second story level. Pedestrians entered through the principal east doorway. Visitors who were calling socially were directed immediately upstairs to the richer second level. Today one enters into a large room having a stairway ranged against its south wall, beginning opposite the front door. The stair-rail dates from the early 20th century. The present floor was installed in 1981. However, scars in the earlier, deteriorated floor clearly showed the existence of a sort of vestibule which conveyed visitors from the doorway directly to the bottom of the boxed-in stairway. The architectural detail of the stairway was richer than that of the first floor and matched the second storey trim in quality. In front of the visitor, upon passing through the front doorway, perpendicular to the stairway, was an interior doorway which entered a room which probably was the original kitchen. This room retains its horizontally boarded dado with its torus-moulded cap. The windows, with their torus-moulded stools, descend into the dado. The fireplace and chimney have been rebuilt. The mantel was reconstructed in 1981, from paint ghosts on the original back-board, by John Stevens and has a straight-edged shelf having rounded corners. Beyond the original kitchen is a smaller room which is entered through a Tuscan-moulded doorway. This room is the present kitchen, built in 1981. Originally it was two rooms which were entered by paired, side-by-side doorways having a common casing. The room on the north side was a larder or cold-cellar and its walls and ceiling originally were white-washed, not plastered. The exterior doorway and windows of the present kitchen open to a rubble area-way. They have broad, flat facings.

The first storey room in the wing also has a fireplace. The mantel was missing and a new one was designed to conform to the existing opening in 1981. The 3½ by 8 inch second storey floor joists remain exposed. These are sawn and are set on 30" centers. This room may be entered from the exterior by way of the recessed doorway in its northeast corner which has already been described.

SECOND STOREY

As mentioned above, the second storey actually begins with the no longer existing vestibule immediately inside the front door. The original north wall of the stairway has been replaced by a 20th century railing but the original, stepped, stair-stringer with its torus-moulded cap survives. The stairway window is trimmed

with back-banded Tuscan mouldings. The window stool is divided into three panels by means of deeply incised gouging. Similar window stools can be found in the first floor of the George Allen Residence (T.G. 1980-1981-1982), the Hendricksen-Ely House (T.G. 1962-1964), the James and William Smith House (T.G. 1961-1962-1973-1974), and the first floor of the Tappan-Johnson House (T.G. 1981-1982). Almost all of these are in the immediate vicinity of the Henry Clay Thorne House. The upper part of the stairway remains enclosed. The panels are flat on the stairway side but trimmed with Tuscan mouldings on the hallway side. Opposite the upper end of the lower staircase is the original second storey exterior west doorway, which has been mentioned above. Its interior facings are stepped and are trimmed with back-banded Tuscan mouldings. The second storey hallway has stepped baseboards with Torus-moulded caps to match the stair stringer. The original 9" wide yellow pine flooring survives throughout the second storey. The hall doorways all have stepped facings with back-banded Tuscan mouldings. The window is similarly trimmed and has the triple panelled Greek Revival stool already described. The doors have two vertical panels which are Tuscan moulded. The large parlor, north of the hallway, is the principal and richest room in the house. The door and windows are stepped and are trimmed with back-banded Tuscan mouldings as in the hall. The windows are panelled beneath the sash. These panels are trimmed with two rows of Tuscan mouldings. The stepped baseboards have ogee caps. The mantel is original and has Tuscan-moulded pilasters supporting a projecting entablature. The square-edged shelf has rounded corners and there is a Tuscan-moulded panel beneath the entablature. The closet alongside the mantel has a two-panel door with stepped facings. This was re-constructed in 1981. The parlor retains its original 9" pine flooring. The small rear parlor is much simpler than the front. The door and window facings are not stepped but are trimmed with Tuscan mouldings. The window stools are embellished with incised panels. The original ogee-capped, stepped baseboards survive as does the original flooring. The original cast-iron rectangular rim locks fitted with oval brass keyhole escutcheons and small brass knobs have survived throughout the second storey.

The second storey wing chamber, on the south side of the hall, has 20th century strip flooring over the early flooring. The window facings are plain, but Tuscan-moulded and have plain stools. The door facings are flat and narrow and have no moulding. The door facings have fine beads on both inner and outer perimeters.

Returning to the second storey hall, the stairway to the third floor is approached at the east end of the hall near a 6/6 window which has stepped facings and is trimmed with back-banded Tuscan mouldings and a Greek Revival stool with incised panels. This window was never a doorway. That is, unlike the Len Thorn house next door (#94 Main St.) the second storey hall could never be approached directly from the exterior via the principal front of the house. The stairway to the third floor is the principal stairway. Unlike the originally "closed tread" stairway to the second storey, this one always has been open treaded and always has had a railing. Both newel and railing are made of walnut, the former being the standard flat capped vernacular newel of the second quarter of the 19th century. The balusters, similarly, are the characteristically slender, urn-turned variety of the same period. The railing is delicate and resembles a slice of bread in cross section. The graduated, vertical flat panelling beneath the stairway is Tuscan moulded. The stringer is stepped and moulded. The stairwell fascia is stepped and beaded at its lower edge. The stair-well floor nosing at the railing return forms the characteristic

local semi-circle of the mid-19th century. This detail and much of the stair fascia were extensively reworked by Paul Czarnecki during the current restoration.

The third floor partitions all have been removed. However, the original flooring survives. The only enclosure is a new one which was constructed to provide an enclosure for air conditioning equipment and a new bathroom. The windows, including the east and west eyebrow windows, have plain facings and plain stools except for the 6/6 window on the stairway, which has a plain stool but Tuscan-moulded facings. Originally, of course, this window was in the third floor hallway and was not in the same visual field as the other third storey windows.



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

JOHN S. WOOD HOUSE
140 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 was 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. Arabella and Caroline A., in addition to father-in-law, Anthony Wilkey. This entry does not include grown children who lived elsewhere. Constance Charlick Terrell, who lived next door in the John Williams house (standing 1790) during the early 20th century, remembers the Wood sisters as old ladies, named Arabella and Ellen. Ellen obviously was born after the 1860 Census. Both died within a few days in 1916-1917 and were survived by sister "Carrie" who lived in Patchogue.

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 $\frac{3}{4}$ 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 × 6 inches in cross-section and are set on 26 inch centers. The rafters are lap-joined at the ridge and there is no ridge member. However, the ridge is supported by a 3 × 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" × 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 marbellized 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.



The Ebenezer H. Smith II House
Corner detail of the Chiragic Monument of
Lysicrates, showing dentilation

EBENEZER H. SMITH II HOUSE
175 East Broadway (Circa 1855)

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. On the basis of its construction it is 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. 1980–1981). 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 practical



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

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

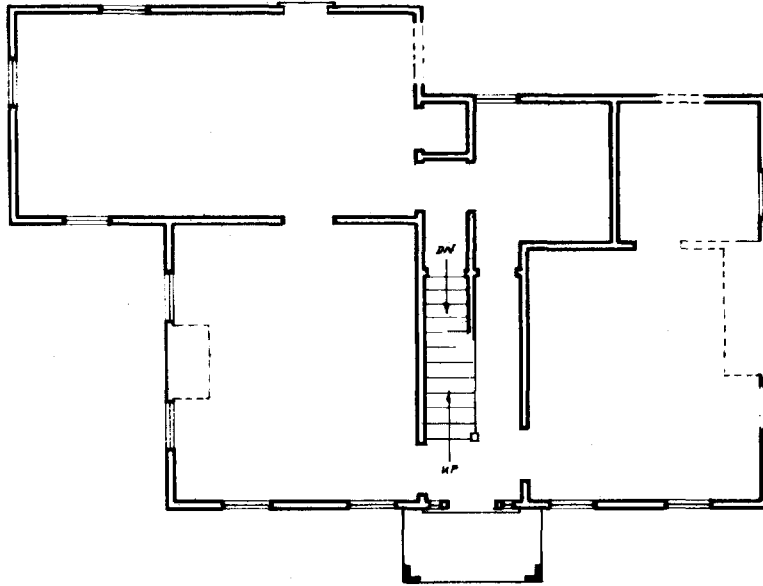
The Ebenezer H. Smith II House is of braced frame construction and is five bays wide. The gables are perpendicular to the front elevation. The house had undergone several modifications. In its present reassembly, all but the most recent were retained. Structurally it is nearly intact but it was strengthened 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 was completed late in 1981.

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 coglike 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



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

reminder of the cornice motif with its trellis work and open piers. The latter are the most ornate of their type 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 roof 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 later 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 a 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.

The dining room on the left of the central hall is 14' × 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' × 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 historial 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
Under lease to Mr. and Mrs. Daniel Ehrlich

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 of 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. James 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 crossset 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" × 7" in cross-section. They

are set on 26" centers. The original flooring may also be seen. The boards are 7½ inches in width.

EXTERIOR

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 supports a replaced 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 1978-1981 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 1978–1981 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 locations. 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 as do the tapering newels. 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 1978–1981 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 1978–1981 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

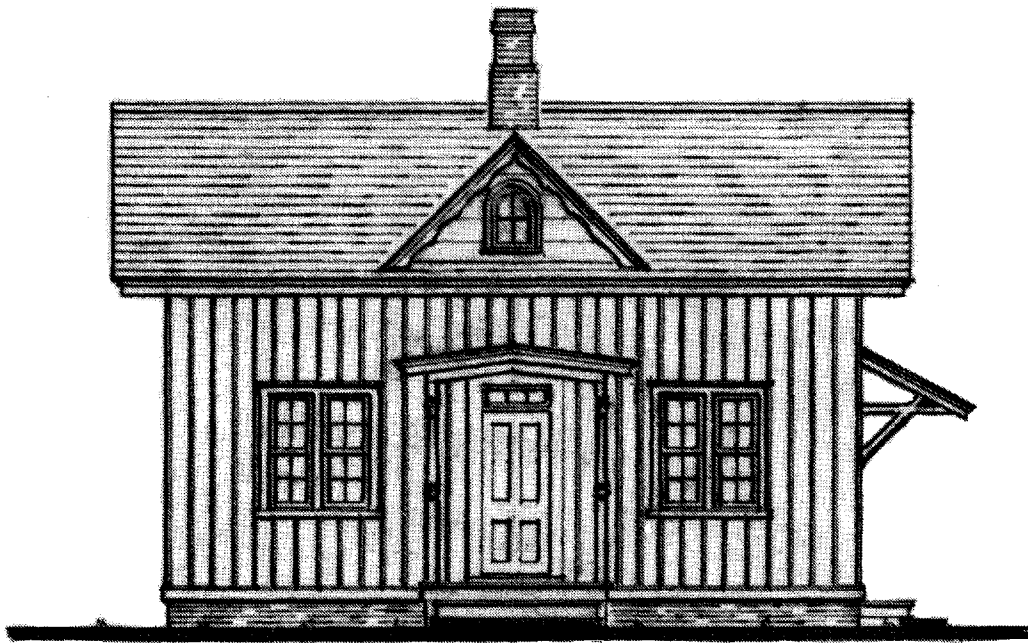
Most of the tower room was created at the time of the construction of the tower circa 1885. However the doorway entering from the hall matches those of the remainder of the second floor, i.e., flat facings with inner edge beaded. Similarly the single panel, Greek Revival door is original to the house. 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 1978-1981 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 flue-linings 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 site 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



East Toll Gate House as it appeared when built, Circa 1855

THE EAST TOLL-GATE HOUSE
Roslyn Cemetery, Northern Blvd., Greenvale (Circa 1855)
Property of the Roslyn Presbyterian Church
Residence of Mr. Richard Hahn, under lease
with the Roslyn Preservation Corporation

HISTORICAL BACKGROUND

During the second quarter of the 19th century the Flushing-North Hempstead Toll Road Company was organized to improve the highway which is known today as Northern Boulevard and to keep it passable throughout the year. The Company was free of debt by 1850 and it continued to prosper until the extensive development of the railroads during the 1870's provided a level of speed and dependability with which the Toll Road could not compete. However, during the half century or so of its operation the availability of the Toll Road was a most important link between North Hempstead and New York and was a major factor in the growth and development of North Hempstead. During the period of the operation of the Toll Road, toll-gate houses were erected at suitable intervals to collect the tolls from the wagoners. Originally there were two toll-gate houses in Roslyn, the West Toll-Gate House near the intersection of Old Northern Boulevard and West Shore Road and the East Toll-Gate House which still stands in the Roslyn Cemetery just north of Northern Boulevard in Greenvale. The earliest positive record of its existence is in December of 1860, when "the new toll gate east of the village" was mentioned in a deed (Queens Co., Liber 185 of Deeds, pg. 119). Of all the large number of 19th century Long Island toll-gate houses it is the sole survivor, probably as the result of the relocation of Northern Boulevard some yards to the south and the subsequent inclusion of the East Toll-Gate House within the precincts of the Roslyn Cemetery, where it still stands facing a short strip of the early toll-road. John Radigan, whose reminiscences cover the last quarter of the 19th century, briefly described its use. The last toll collector, Mrs. Noon, lived in the building and watched the turnpike from its west windows. A long pole that extended over the roadway was moved up and down to stop vehicles and let them pass after their toll was paid.

ARCHITECTURAL DESCRIPTION

The East Toll-Gate House is a 1½-storey, board-and-batten building having a gable ended roof, the ridge of which extends from north to south and is at right angles to the road. The original roof was shingled and the shingles had a 7¼ inch exposure to the weather. The building is 27¼ feet long by 17½ feet deep and has a facade gable on its principal (west) front. The original 4/4 windows survive. These are paired, have flat surrounds, and simple drip caps. No evidence of shutters survives. The two door surrounds, in the west and south fronts, conform to the window surrounds. The front (west) doorway includes a three-light overdoor window. There is a small, round-headed, 2/2 window in the facade gable field. All three gables have simple, sawn, curvilinear verge-boards. Originally there was a small gable-roofed porch on the west front beneath the facade gable; a simple, bracketted shed-roof over the south doorway and a wooden cellar bulkhead which opened to the south end of the cellar. These were missing but their shapes and dimensions could be determined from the survival of original flashing, framing scars, etc. The water-table is rectilinear in cross-section except that its upper surface is chamfered. The wooden sheathing battens form double, back-to-back ogees in cross section. The building has a full cellar and rests upon a foundation which is rubble-constructed to the grade and brick laid in common bond from the grade to

the sills. The original chimney cap has a projecting band of brick, two courses in height, two courses beneath the chimney top. This is matched by a similar projection, one brick high, which rests upon an even wider plinth which extends up from the roof line. At the time the restoration procedure started, the East Toll-Gate House was in a badly deteriorated state even though almost all of the building had survived in unaltered condition. The east rubble foundation wall had sagged badly causing virtual collapse of the brick foundation wall above it. The only cellar window, at the south, had been removed and its opening bricked in. The mortar of the north, south and west brick foundation walls had washed out in part although the bricks had not shifted much from their original positions. The east sill was very badly rotted. The remaining sills all were rotted in part. The lower ends of some of the studs which form the balloon frame had rotted. The east water-table was badly rotted and required replacement. The chimney was in very poor repair within the roof structure and some of the bricks were missing so that the flue was exposed to view. The attic floor joists rested upon brick projections built into the chimney stack. This arrangement represented original design but was dangerous if the one brick thick chimney was ever to be used. The original roof had been covered with a layer of asbestos strip-shingles which were badly deteriorated. The wooden shingles beneath were so badly rotted they would not retain nails. As noted above, the original small front (west) porch and the shed roof over the south doorway both were missing. The original south and west doors had been replaced with modern substitutes and the cellar bulkhead had been replaced with a metal Biltco door.

THE RESTORATION

The restoration of the East Toll-Gate House began with the announcement by Bird and Company of Massachusetts of a nation-wide competition for twenty matching restoration grants of \$5,000 each for the exterior restoration of buildings included in the National Register of Historic Places or eligible for inclusion in it. In a combined effort by the Roslyn Preservation Corporation, a non-profit revolving restoration fund, and the Roslyn Presbyterian Church, which owns the Roslyn Cemetery, the National Register nomination forms were completed and the necessary documentation for the Bird and Company competition prepared. The Town of North Hempstead American Revolution BiCentennial Commission agreed to supply the matching \$5,000 from Community Development funds available to it.

As a result of the overwhelming number of applications for Bird and Company grants, 120 national awards were made, instead of the 20 originally contemplated. On this basis, the grant to the East Toll-Gate House Project was only \$500, instead of the \$5,000 sought. Nevertheless, work started during the fall of 1975 using the Bird and Company grant, approximately \$3,000 in contributions and a similar amount from borrowed funds. The Town of North Hempstead American Revolution BiCentennial Commission agreed to donate \$6,000 instead of the \$5,000 it had promised originally. However, the availability of the Town of North Hempstead grant depended upon environmental clearance and actual inclusion in the National Register of Historic Places by the Secretary of the Interior. Satisfying these procedures involved several months, so work had to be stopped during the winter of 1975-1976 because of lack of funds. Prior to the cessation of work, the stone and brick portions of the foundation were repaired or rebuilt as required, and the rotted sills replaced. Deteriorated framing members also were repaired or replaced. The badly deteriorated chimney was carefully measured, drawn and photographed, and

the portion extending above the roofline taken down. The rotting roof was then removed, deteriorated shingle-lath replaced, and the entire roof resingled to duplicate the original roof.

With the availability of the Town of North Hempstead Community Development Fund grant during the spring of 1976 work started once again. The board-and-batten siding and window casings were repaired or replaced as required. The Biltco metal cellar door was replaced with an appropriate wooden cellar bulkhead which conformed to the flashing marks on the original siding. A badly deteriorated, but definitely identifiable, original exterior door of the four-panel, ogee-moulded type, was found in the loft. This was carefully reproduced to fit both exterior doorways. A turn of the century photo found in the Bryant Library showed part of the south front of the East Toll-Gate House together with a profile of the west porch. This tiny detail, no more than a half inch square, was carefully enlarged to provide as much information as possible. This photo established definitely the use of two slender turned porch columns. From the photo and the surviving framing marks on the siding, John Stevens, the architectural historian in charge of the restoration of Old Bethpage Village, as well as the Van Nostrand-Starkins House and the Robeson-Williams Grist Mill locally, was able to prepare working drawings for the flat gable-roofed front porch as well as the bracketted shed-roofed south entry. A pair of appropriate turned porch posts added to the A. Nostrand House (Circa 1830) in about 1855 (TG 1974-75), but not used in its recent restoration, were used in the reconstruction of the Toll Gate front porch. At this point the chimney was carefully restored, working from detailed photos and measured drawings prepared by Colonel Frederic N. Whitley Jr. prior to the dismantling of the original hopelessly deteriorated chimney. During the reconstruction of the chimney into its safe flu-lined form metal brackets were fitted to support the ends of the attic floor joists which originally had been bonded to the chimney wall, to further reduce the risk of fire. In addition, deteriorated lath and plaster was removed to permit the installation of adequate wind bracing to prevent future deformity of the framing which had permitted the south gable peak to shift 3" out of line. At this point the entire exterior of the building was carefully scraped and sanded in preparation for painting. All the carpentry and preparation was completed by Edward Soukup and Steve Tlockowski, the carpenters who had worked on the Smith-Hegeman, James Sexton and Van Nostrand-Starkins restoration projects.

While the restoration of the building was proceeding, careful paint analysis was completed by Frank Welch of Ardmore, Pa. As the result of microscopic studies, Mr. Welch determined that the original ground color of the building had been "sauterne" and that the trim, including the moulded battens, had originally been painted a rich brown. Mr. Welch also pointed out that the window sash had originally been painted off-white and that the surviving exterior door originally was grained to simulate mahogany. Exterior painting was completed to conform with Mr. Welch's specifications under the direction of Ken Rosevear. This procedure represented the first effort on Long Island to accurately reproduce the original exterior painting pattern of a Victorian building.

With the completion of the exterior painting the commitment of the Roslyn Preservation Corporation toward the restoration of the East Toll-Gate House was completed. The total cost of the restoration was approximately \$16,000, of which \$500 had come from the Bird and Company grant and \$6,000 from the Town of North Hempstead American Revolution Bicentennial Commission. Apart from the cost of exterior painting which had been defrayed by the Roslyn Rotary Club and

the Roslyn Landmark Society, all the remaining funds had been raised by the Roslyn Preservation Corporation in the form of contributions. The future use of the East Toll-Gate House had not been determined. Since the completion of the restoration it has been used with much pride by the Roslyn Cemetery Association as a workshop and for other cemetery functions. Much credit should be extended to Mr. Richard Stoeltzing, Roslyn Cemetery Manager, who provided fiscal guidance for the entire project and who was responsible for clearing up the deteriorating landscape around the East Toll-Gate House, grading the site and otherwise providing a more appropriate setting. It was the hope of the Roslyn Preservation Corporation that the interior restoration be completed and the building be rented for use as a residence as it had been for so many years in the past.

INTERIOR RESTORATION

Following the completion of the structural and exterior restoration in 1976-1977 the East Toll-Gate House stood empty for several years. The Roslyn Presbyterian Church used it occasionally for informal receptions and from time to time it was visited by various architectural groups, as the National Trust for Historic Preservation and the Victorian Society of Great Britain. It was exhibited on Landmark Society tours in 1976 and 1977. However, essentially the building served no useful purpose, a circumstance which both the Roslyn Presbyterian Church and the Roslyn Preservation Corporation considered undesirable. There were several episodes of vandalism. None of these had really serious results, although much fire damage could have taken place. The Roslyn Preservation Corporation desired that the Presbyterian Church provide funds for the interior restoration of the Toll-Gate House so it could be rented and lived in. The Church felt it was unable to do this, and, in the early summer of 1981, suggested that perhaps the Preservation Corporation might desire to relocate the Toll-Gate House to another location.

At this time a young man was found who was anxious to restore an early cottage as a residence. He had considerable skills in the building trades and had experience in the restoration of motor cars. Following numerous conferences the Presbyterian Church agreed to rent the Toll-Gate House to the Roslyn Preservation Corporation under the terms of a "Long-Term Lease" of much the same type as those under which the Incorporated Village of Roslyn restored the William M. Valentine House (T.G. 1963), from the Bryant Library Association, and the Roslyn Landmark Society restored the Van Nostrand-Starkins House (T.G. 1965, 1967, 1975, 1976, 1977), from the Incorporated Village of Roslyn. The Roslyn Preservation Corporation in turn agreed to rent the Toll-Gate House to the proposed tenant, Richard Hahn, with the inclusion of its usual restoration covenants in the lease. Mr. Hahn was to defray the restoration costs and was entitled to have occupancy of the Toll-Gate House for a specified term after its restoration had been completed. Work on the project began in September 1981. By the time of writing, February 1982, the interior partitions had been established, a concrete cellar floor was poured, the central heating system had been installed and the rough plumbing and electrical wiring were in place. Standard insulation batts were installed having their moisture barrier towards the heating source. The wall insulation was installed, by requirement of the Roslyn Preservation Corporation, so there was an air circulation space of 1½ inches between the outer faces of the insulation batts and the inner surfaces of the exterior sheathing. This was accomplished by stapling nylon cord to the studs in appropriate locations to form a net. On the interior side of the insulation batts an

additional pliofilm course was inserted under the plasterboard to further reduce the possibility of moisture condensation in the wall space.

Virtually all of the interior trim of the house survived except that of the "island" forming the stairway and the two parallel ground floor interior walls. The second storey interior walls had survived. It is not known when this "island" had been removed but obviously it long antedated the structural and exterior restoration of 1976-1977, during which all the outside wall plaster had been removed for the installation of wind bracing. Plans for the restoration of the "center island" were prepared by John Stevens. These provided for the establishment of four rooms as the house had originally, i.e., a parlor and an "eat-in" kitchen on the ground floor and two chambers on the upper. In addition, the house's first bathroom was to be installed in the facade gable although some segments of some of the original rafters had to be removed to provide adequate space for even the small bathroom contemplated.

The interior walls all retained their original flat, un-moulded door and window facings and plain, uncapped baseboards. Much of the original yellow pine flooring survived. In addition, in both bed chambers and in the kitchen there were board strips bonded into the plaster of the north and south walls, into which cut nails had been driven for use as clothes hangers. Similar clothes racks have not been found in other 19th century Roslyn houses. There were no original closets. All of this aforementioned original interior detail was to be retained. An interior paint analysis was completed by Frank Welch of Ardmore, Pa., who had done the exterior paint analysis in 1977.

In his plan for the "central island" Mr. Stevens retained the original stair-well which survived. The stair rail was derived from a reconstructed stairway, circa 1845, in the north section of the George Allen Tenant House (T.G. 1978-1979-1980-1981-1982) which utilizes an early newel duplicated here. The Toll-Gate House stairway was complicated by the presence of the original chimney which encroached upon this space. The reconstructed first floor interior walls are in their original locations apart from short right-angled extensions at the ends of the south interior wall to permit more useful location of the kitchen doorway, and to provide an "alcove" into which kitchen equipment could be fitted. Because it appeared obvious that the original exterior doors were of the four-panel, ogee moulded type, Mr. Stevens selected similar doors for the first floor interiors. Three of these will be fitted. The west door to the parlor was omitted so that the exterior front door would open more conveniently. It is contemplated that all these four-panel doors will be supplied by the Preservation Corporation's architectural stockpile.

The second floor has survived intact except for the loss of the beaded board-and-batten doors for the two chambers. A fragment of the north door survives. These can be reconstructed accurately. In order to provide access to the new bathroom in the front gable it was necessary to relocate the interior wall of the north chamber slightly to the north to create an adequate walkway alongside the original stairwell. The original interior wall of the south chamber has been relocated in part to provide additional room for the new bathroom. The remainder of this wall survives in its original location.

SURROUNDING LANDSCAPE

While visiting the East Toll-Gate House one should leave time for a walk around the Roslyn Cemetery, a romantic sight of rare beauty, which was founded as

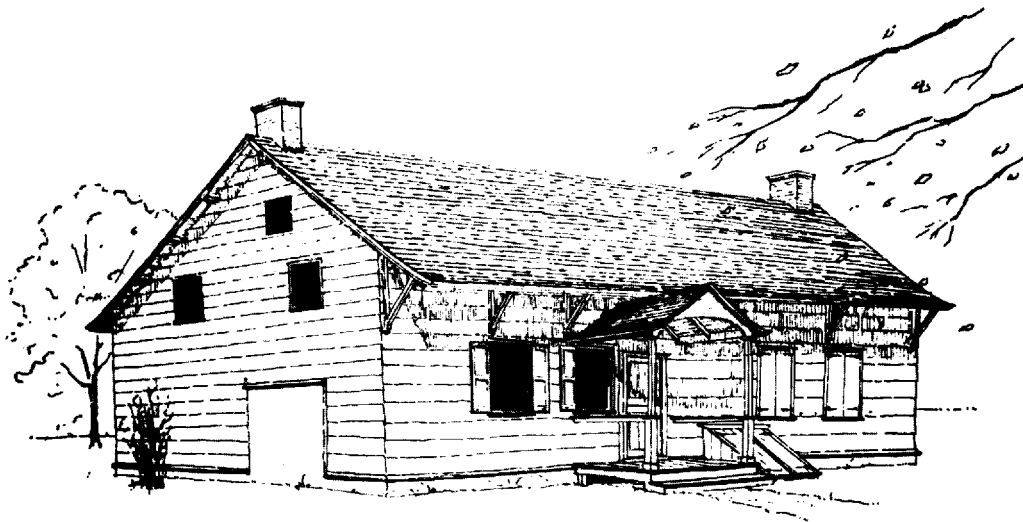
a part of the Rural Cemetery Movement in 1860. This concept has been well summarized by Bruce Kelly of the Central Park Task Force for this tour guide:

“In 19th century England impetus was given to creating burial places in the English Romantic Style by three factors. First, church yards had run out of space. Second, the demand for more open space for health reasons became prevalent and, third, the Victorians were Romantics. Their fixation on the deaths of Princess Charlotte and her children and subsequent young mothers and children deaths may have been the romantic stimulus. Anyway, thoughts of death were highly popular.

“In America the man to adopt this notion was Andrew Jackson Downing. He influenced the creation of the Mount Auburn Cemetery near Boston which was the first example of the rural cemetery style in this country. These cemeteries were characterized by typically Capability Brown-like groupings, particularly the more somber types like the columnar cypress, poplars, the weeping willows.”

In Roslyn, the lovely cemetery setting obviously was meant to serve as a sort of park as well as a burial place. Villagers could come out on pleasant Sunday afternoons not only to visit the graves of their kin but also to enjoy the romantic setting, especially in spring in a cloudburst of blossoms. In addition to its park-like setting, the cemetery contains a number of interesting monuments. William Cullen Bryant and his family are buried here along with Christopher Morley and many of the 19th century owners of the houses described in these Tour Guides. Frances Hodgson Burnett's grave is marked by a statue of "Lionel" who may have been the prototype of Cedric Errol, "Little Lord Fauntleroy." Mrs. Burnett was an English-born novelist who lived in Manhasset for much of her life. The Grand Army of the Republic monument supplies a proper note of somber dignity to the whole and, for those with special interests, there are a collection of White Russian graves as well as a choice collection of 19th century cast zinc tomb stones. What a beautiful place in which to spend eternity!

NOTES



Michael and Daniel Mudge Cottage (Circa 1740) as it appeared about 1850

THE MICHAEL AND DANIEL MUDGE FARMHOUSE
535 Motts Cove Road South, Roslyn Harbor (Circa 1740)
Residence of Mr. and Mrs. John Quincy Adams

HISTORICAL BACKGROUND

According to Henry Western Eastman's History of Roslyn, which was published serially in the Roslyn News during 1879, the only houses standing on the east side of Hempstead Harbor in 1830 were the present "Cedarmere," the present "Willowmere," the Mudge Farmhouse and a small unidentified house built for a laborer. Conrad Goddard, in his "Early History of Roslyn Harbor," describes the Mudge Farmhouse as the "second oldest house in Roslyn Harbor." He further states that it was once known as the "old Red Farmhouse." He states that it once stood about ¼ mile west of its present location and that it had been moved several times. A photograph in the Bryant Library and reproduced in Goddard shows the house standing almost directly south of William Cullen Bryant's "Stone House" on today's Post Drive. In an unpublished letter to Charles Nordhoff dated July 15th, 1871, William Cullen Bryant writes that Mr. Hendrickson "is supervising the building of a stone cottage on the Mudge Place." He mentions that work is about to start on the roof. On this basis the photograph could not have been taken earlier than the spring of 1872 as the same photograph shows the largest black walnut tree on Long Island (Goddard) just leafing out. Beyond the Mudge Farmhouse there is a large barn which Goddard writes was "built 1870-1880" and immediately south of Stone House, today, there are some rubble retaining walls which probably incorporate the foundation stones of this barn, and possibly even of the Mudge house foundation stones. The Walling Map (1859) confirms this original location.

According to "Mudge in America From 1638 to 1868" (Alfred Mudge & Son, Boston, 1868, page 77) Michael Mudge, a mill-wright and farmer, was born in Oyster Bay on 8/30/1715. He married Sarah Hopkins in 1737 and died in Hempstead Harbor on 12/28/1801. On 11/18/1745 he bought a farm from Amos Mott for £564/10/6. Alfred Mudge wrote that "The farm consisted of two pieces of land—one containing forty-three acres, 'including the Dwelling Housen Buildings, Barns, Orchards, Fences, Fields and improvements'; the other containing sixty-six acres, with dwelling housen, etc. Here he resided until his death; and after his demise, his son Daniel lived and died there, in 1840, and Daniel's daughter Amy still resides there (1868). This is the same house in which the Tories robbed and maltreated Michael (Mudge) in 1775." This house is the same as the one which now stands on Mott's Cove Road South. According to Goddard it was moved to its present site by Robert Patchin, brother-in-law of John Russell Pope, a prominent architect, about 1920. There was at least one intermediary relocation of the house as the Bryant Library group includes three other photographs of the house on still a third site, at which time the visible part of the foundation was constructed of brick. At least some of the old reddish-brown paint survives today and is visible in places from which the later paint has been removed. Goddard also wrote that the Mudge Farmhouse is the "second oldest house in Roslyn Harbor" second only to Willowmere. While there is no doubt that the property which includes the present Willowmere was granted to Nathaniel Pearsall and others in April, 1685, there is no reason to believe that the present house was standing at that time or shortly thereafter. The Mudge Farmhouse has had really only a single major renovation, about 1920, and there is much evidence to date the house to circa 1740 or a little earlier. Willowmere, on the other hand, architecturally appears to date from about 1770 or perhaps a little later. For one example, among many, raised panelling seems

to have disappeared from this part of Long Island by about 1770. The Mudge Farmhouse retains two original raised panel fireplace walls. The raised panel hallway dado in "Willowmere" is 20th Century Colonial Revival. The early, incised panel fireplace wall in the library seems to be a 20th century insertion. The fireplace wall in the southwest chamber, directly above the library, utilizes moulded flat panels and dates from circa 1770 or later (T.G. 1975-1976). It is the opinion of the writer (R.G.G.) that the Mudge Farmhouse is the earlier of the two houses. The Landmark Society was extremely anxious to include the Mudge Farmhouse in its group of pre-Revolutionary War houses exhibited for the BiCentennial on 6/5/1976 but was unable to get permission to do so.

To return to the Tories and their mistreatment of Michael Mudge in 1775, we quote from Henry Onderdonk, Jr.'s "Revolutionary Incidents of Queens County, L.I., N.Y.," Leavitt Trow & Co., New York, 1846, page 182.

"A gang surrounded the house of Michael Mudge and knocked at the door. When Daniel, his son, asked who was there, 'Friends' was the reply. The door not being opened immediately, they added It will be better for you to let us in. Thereupon the frail door was opened, when three men entered (one had on a hair cap, drawn down and tied under his chin, and his face blackened), and proceeded to the room of the aged father, whom they beat unmercifully, and run (sic) a gun muzzle in his cheek because he did not tell where his money was; and in truth he did not know, for he had given it to his daughter-in-law, who had it in bed with her. He gave them his silver shoe-buckles, but because they were plain, they supposed them to be base metal and threw them back in his face. They then rummaged every part of the house, went up the kitchen stairs and bid the negros lie still. At last, to frighten the rest of the family into a disclosure, they brought the old man into his daughter-in-laws bed-room, the blood trickling down his head behind both ears and joining in one stream under his chin, so that his throat seemed cut. The family then gave up. A bag of silver was brought forth. They opened it, and exclaimed, "Not a single guinea!" Directly eyeing a bag inadvertently left under a table which proved to be filled with gold, in the rage of disappointment, they dragged the daughter-in-law out of bed with her infant in her arms. She managed to save a part of the remaining gold. During the search, the robbers went to the door to consult with those outside, and returned with increased fury. When they left, they blew out the lights and bid Daniel (who was following to see what road they took) to stay in doors." Alfred Mudge describes the "robbers as a gang of Royalists who committed great depredations upon the inhabitants of North Hempstead. About the same time Israel Pearsall (present Willowmere) was twice beset by robbers. Once they carried off some spoons and linen. On another occasion they were heard by his neighbor, Daniel Mudge, who fired an alarm gun, when the robbers hastily decamped."

Daniel Mudge was the second on the list of privates in "A Training List of the Officers and Men in The District of Cow Neck, Great Neck, etc." Michael Mudge also was one of 1290 signatories to the petition requesting that Queens County be restored to Royal favor, after the Battle of Long Island.

Michael Mudge lived in the farmhouse from the time he bought it in 1745 until his death in 1801. His son Daniel was born in the farmhouse on 7/12/1750 and lived in it until his death on 5/8/1840. He married Martha Coles on May 30, 1770. On the basis of these two longest residences in the house we are calling it the Michael and Daniel Mudge Farmhouse, even though it probably had been built originally by Amos Mott or Charles Mott, his father.

Goddard goes on to say that the Mudge Farm was bequeathed by Daniel to his son Michael, a farmer and mill-wright, who survived his father by only six years. Upon his death in 1846 it passed to his two sisters, Elizabeth and Amy, both spinsters. The Mudge sisters continued to live in the Old Red Farmhouse until about 1868 when William Cullen Bryant bought their property for his daughter Fanny and her husband, Parke Godwin, as part of their "Montrose" estate. (See Tour Guides 1974–1975). Actually, in a letter in Bryant Library, dated March 4, 1868 to Jerusha Dewey, then visiting Rome, Bryant wrote that the "Mudge family are in their new house and well satisfied with it." The new house was a cottage "Springbank" which Bryant built for Elizabeth and Amy Mudge. Subsequently Bryant relocated the Mudge Farmhouse to its second and, as of now, unknown location.

Only one more item of Mudge history. On her death in 1970 Jessie Smith, whose ancestors had lived in the James and William Smith House for more than a century (T.G. 1961–1962; 1973–1974) bequeathed a sampler embroidered by Anne Mudge to the Landmark Society. Unfortunately she did not identify Anne Mudge although it may be accepted that she was someone local. The sampler hangs today with other local samplers in the Van Nostrand-Starkins House.

Caleb Mudge, a son of Daniel and Martha, was born in the Mudge Farmhouse on September 26, 1771. He married Ellen Weeks on April 21, 1806. Their eldest daughter, Anne, was born on 2/15/1808 and married Andrew Pollock, of Boston, on July 1, 1830. She is the only Anne Mudge in the Mudge genealogy who could have embroidered the Anne Mudge sampler and even she seems to be a little old to have done so. Samplers usually were embroidered by girls between the ages of 8 and 13. This one, unfortunately, is undated, but it appears to have been wrought circa 1840. However, the time error is only that of about 20 years and our appraisal of the sampler's date may be in error. In addition to the usual embroidered alphabet and numbers it includes the following verse which is worth preserving:

"Anne Mudge is my name
Long / Island is my station.
Heaven / I hope my dwelling place
And / Christ is my salvation /
When I am dead and in my / grave
And all my bones are / rotten
So this you see Reme / mber me
Let me not be forg / otten."

ARCHITECTURAL HISTORY

The earliest photograph of the Mudge Farmhouse, which cannot have been taken earlier than the spring of 1872, shows the Mudge Farmhouse in what we hope was its original location. However, it must be remembered that Amy and Elizabeth Mudge were living in their new house by March 4, 1868 and the photograph may have been taken after the house had been moved. Conrad Goddard states that the gigantic walnut tree, in the foreground of the photograph, was standing as early as 1712 and survived into the 20th century. He does not cite his source for this early attribution. However, presumably its location was originally discussed in relation to the Mudge Farm so we will assume the photograph was taken at the house's first site with the tree somewhat to the west of it. This elusive evidence of the walnut tree in relation to the first site is the major basis for the conjecture that the house had not been moved by the date of this earliest photograph. Also, there seems to be a very

heavy growth of vines over the porch and along the east end of the principal facade. If this actually is wisteria, it represents much more than four or five years growth. The house looks as though it had been on this site for many years.

The photograph shows the house facing south. It has a pitched roof, the ridge of which runs from east to west. The raked eaves overhang, a mid-19th century characteristic, and there is a projecting extension of the roof over the principal facade, in the "Dutch" manner. However, unlike the characteristically "Dutch" roof, this one is straight and not of the usual concave profile. A square chimney of indeterminate size with a simple projecting cap extends from the ridge at its west end. The best view is of the west end of the house but even this is partially obscured by the walnut branches. We cannot see the fenestration but the wall is shingled and has an exposed fireplace back at the chimney base. We cannot tell whether this chimneyback is stone or brick construction. Actually, it appears to have been rendered (plastered). There is a cellar bulkhead near the east end of the south (principal) front and a small porch with an arched, gable-ended roof which appears to date from the early 19th century. However, three quite similar small porches exist on the Henry Western Eastman (Oakley-Eastman House and Law Office (T.G. 1967-68, 1977-78, 79) and these usually are considered to date from the 1860's or 1870's. Two 12/8 windows are visible on the south (principal) facade and there is considerable overhang to the roof although the precise profile of this projection cannot be identified. The west gable eaves also are extended (though not nearly so much as the south overhang). The house certainly had "clipped" eaves at the time it was built and the gable overhang dates from the mid-19th century or later. The front overhang could be that of the so-called "Dutch" roof as in the Van Nostrand-Starkins House (T.G. 1975-1976-1977) although the south projecting roof overhang cannot be seen clearly enough to identify its period of construction. The visible wall shingles have square butts.

Three other "early" views of the Mudge Farmhouse survive although all three appear to be somewhat more recent than the "earliest" photograph and, apparently, were taken after the house had been moved. Three different views of the house are shown, all of which appear to have been taken at about the same time. The first is a view from the southwest (if the house still faced the south) with the principal (south) front in dense shadow. The large walnut tree is missing in this view as is the large 1870-1880 barn. The land seems to slope down hill from the east end of the house, rather than the level grade of the "earliest" photograph and there is a small pitched-roof shed of some age east of the house which was not present in the earlier picture. The profile of the front roof projection shows clearly this is in continuation of the slope of the roof with a very slight, upward curved "kick" at the very edge of the roof. The overhang is supported by prominent angular braces which are based upon heavy vertical battens apparently applied to the studs, over the wall shingles. These extend from the eave line downward to the lower ends of the angular braces. Also, the cellar bulkhead had been moved from the east end of the south front to the west. The west wall of the house, with its gable-field, shows best in this view. The exposed portion of the foundation is brick, a condition which could not have existed when the house was built, and there is at least one cellar window. The fireplace back has been shingled over. An 8/8 window has been inserted in the first storey of the west wall just south of the chimney location. Two additional 8/8 windows are symmetrically placed at the second storey level. There is a 9-light attic window, also to the south of the chimney. The second storey attic windows could have been in the "earliest" photograph but concealed by the walnut tree. Two courses of bricks have

been added above the earlier chimney cap. The projecting eaves of the gable apparently are supported by projection of the purlins, which may also have been the case when the "earliest" photograph was taken. Finally, this view shows clearly that the house was a "salt-box" in profile with the front wall approximately three feet higher than the rear, a condition which was present from the very beginning. Also, this view shows a very slight upward, curved "kick" at the eave end of the rear roof overhang in precisely the same manner as that in the front.

A second view from the northwest shows that the north (rear) front is 7 bays in length. There is a small pitched roof over the rear doorway with the same oval-shaped fascia as in front. This roof is much smaller than that in front and is supported by crude brackets. The north wall sheathing is in shadow and cannot be identified. There is a course of clerestory ("eyebrow") windows in the attic over the first floor windows. These also could not have been present when the house was built and must have been added after 1800. The west wall of the house is most clearly shown and this view supports the comments made of the previous view. There is a chimney at the east end of the ridge which is identical to that already described at the west end. The roof shingles have only 7 or 8 inches of exposure to the weather, a late 19th century characteristic.

The third view is from the front (south). The exposed foundation bricks are evident. These require repointing in some places which suggests that the foundation is not new. There is an additional cellar window. The cellar bulkhead is again seen, at its second location at the west end of the south front. There are four windows in the south front. Two are shuttered. The other two are 12/8 and are flanked by two-panel shutters. One of the unshuttered windows is under the porch roof next to a Dutch door having single upper and lower flat panels. The two slender columns supporting the gable-ended roof are square with chamfered corners, terminated by lambs' tongues. The columns rest upon tall plinths, which are square in cross-section and which form the forward ends of the two solid, single-panelled porch railings. The roof shingles have the small exposure of the late 19th century. The angular braces supporting the front roof projection have chamfered corners and the lower ends of the vertical battens upon which the angular braces are based are terminated by lambs' tongues. There is no growth of wisteria on the porch or elsewhere along the principal front except for a very new growth at the southwest corner. The shingles in all three photographs appear to be painted or stained a dark color. All visible wall shingles have square butts and all have the characteristic weather exposure of early shingles. Almost all the findings noted in these three photographs, which appear to date from about 1900, are present in the house today.

About 1920 the house was moved to its present location on Motts Cove Road South by Robert Patchin. The architect may have been John Russell Pope, his brother-in-law. It was the house of L. B. Norrie until purchased by the present owners, Mr. and Mrs. John Quincy Adams, in March 1979. At the time the house was moved to its present site it was placed upon a concrete block foundation. Its principal front faces east instead of south. A 3 bay wide Colonial Revival wing has been added to the north end of the house and a Colonial Revival porch added to the present south (formerly west) front. A range of garages has been installed in the new west foundation wall under the house. A large shed dormer has been added which extends the entire length of the present west front of the second storey level. At some time during the 20th century the house was painted white and the roof was sheathed with asbestos shingles. All the present chimneys are outside the walls of the house

and date from circa 1920 relocation. The single north (originally east) chimney has been replaced by a pair of exterior chimneys. These alterations will not be described in the discussion of the architecture of the house, although the present kitchen in the new north wing certainly is worth visiting.

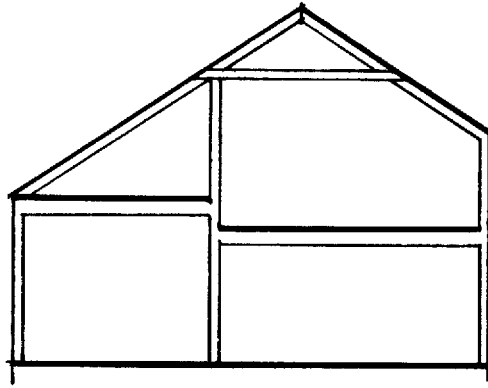
EXTERIOR

The present front (east) facade of the original house is much the same as in the turn-of-the-century photographs except there is no cellar bulkhead and the exposed part of the foundation is constructed of cement blocks. The porch deck has been replaced with masonry and the panelled wooden railings with wrought iron. The most prominent feature of this front is the projecting roof overhang from which the diagonal braces are now missing. The roof extension is now supported by multiple rafters which originate inside the attic. The five irregularly placed vertical battens survive. The mortises for the angular braces, at their lower ends, have been filled in. This work must have almost certainly been done when the house was moved around 1920. The original overhang probably dates from the mid-19th century but may have been earlier or later. This overhanging roof projection does not have a soffit. It is impossible to tell without further structural exposure whether the roof originally had "clipped" eaves in front or whether there was a "Dutch" type concave overhang as in the Van Nostrand-Starkins House; or whether it had been built originally to the same profile it has today. The small gable-ended porch includes both front doorway and a 12/8 window. Its gable field fascia is semi-elliptical in profile. Its eaves have a slight concave "kick" as in the circa 1900 photograph. The slender square porch columns have chamfered corners terminated by lambs' tongues and rest upon plinths which terminate the railings and which are square in cross-section. The work above the plinths seems to be the same as that seen in the early photographs. The butt-nailed shingles have 14" exposure to the weather. Most seem to be the original "split" type. In some places the earlier reddish-brown paint described by Goddard has been exposed. Shingle replacement is difficult to evaluate in this instance. The early 20th century wing is sheathed with split shingles having 15" exposures so these were available for patching after the house had been moved to its present site. There are four 12/8 windows at the first floor level of the principal front. There are two on each side of the doorway but they are asymmetrically placed. They also are differently trimmed. The two windows north of the porch (present dining room) have narrow facings which include a cyma-shaped moulding along their outer edges. This is very similar to moulding profiles seen in the interiors of both the Van Nostrand-Starkins House (T.G. 1974, 75, 76, 77) and the early part of the Wilson Williams House (T.G. 1965-1966-1967-1968-1975-1976). The window sills are square along their exposed edges and the drip caps are plain. The shutters for those windows are of the two-panel type with the two panels constructed of a single board, beaded-edged on its reverse surface. The inner edges of the panelled frames are chamfered. Both pairs of shutters are hung on iron strap hinges of the "Dutch" type having driven pintles. The two windows on the south side of the front doorway have narrow facings but torus-moulded drip caps. In this instance the facings are beaded along their inner edges and the window sills have moulded lower edges. This moulding is best preserved in the window case next to the front doorway, which is under the porch roof. The two-panel shutters for those windows are composed of five beaded vertical strips, three of which form the panels and the remaining two, the stiles. The inner edges of the shutter frames are chamfered in the same manner as those on the opposite side of the porch. They also are hung with

“Dutch” type strap hinges having driven pintles. They probably represent 19th century work hung on the early hinges. The two-panel Dutch door has moulded stiles. It is almost certainly the same door which the party of raiding Tories pounded on in 1775. Actually, it is a two-part board-and-batten door which has battens framing the panels on the outside. The door surround also is moulded. There is a 4-light over-door window. The second storey windows all have broad flat facings. They have 12/8 sash but both facings and sash are identical to those of the new wing. All five were installed at the time of the 1920 re-location. It is likely there were no second storey windows in the principal facade originally. The second storey originally was a loft intended primarily for storage. What light there was came from the gable field windows. As indicated above, the second storey area of the principal front originally had clipped eaves and a windowless expanse of shingles approximately 8 feet high at the second storey level; or a Dutch-type protruding over-hang, probably having a soffit which occupied part of this facade area; or a projecting roof much like the one which survives today, which would have been the most unusual solution. The answers to this problem may never be found.

The south end of the house originally was the west end shown in the early photographs. It retains many of its early riven shingles having 13” exposures. However, many of these are 1920 replacements. Since their exposures differ from the front wall shingles the courses are not continuous around the corner of the house. The extended raked eave overhang of the early photographs survives. These are supported by extensions of pseudo-purlins. This part of the roof may have been reconstructed also but neither the present nor original shingle lath were as heavy as these. All the windows in this facade have 12/8 sash and broad flat facings except for the small attic window just in front of the chimney which retains its original narrow facing. This originally had a 9-light sash which has been replaced with a metal louver. The second storey window at the west (rear) end is in its original location but, as pointed out above, both facings and sash have been changed. There also is a Colonial Revival porch, circa 1920, at the south end of the house. One of its doorways is at the site of the early 8/8 first floor window which was described with the later group of early photographs.

The present west, or rear, facade of the house originally was the north. This wall is completely weather-boarded, with a 9” exposure to the weather. The weather-boards have square lower edges of the Greek Revival type. They almost certainly date from the mid-19th century and, in some areas, the reddish-brown paint of that period is visible. There are plain flat cornerboards, which face west, but no water table although there may have been one prior to the ca. 1920 re-location. This facade is 7 bays in length, a very large house locally for its early date. The first storey windows all are 12/8 and have narrow beaded facings. The second storey windows in the shed dormer replace the 19th century “eye brow” windows and are identical to those in the 20th century wing. They date from about 1920. The rear doorway originally included a 2-panel, 2-part “Dutch” door of the same type as the surviving front door. This recently was removed and replaced with a new, weather-tight door. The gable-ended canopy over the rear door recapitulates the front porch roof in that it includes a semi-elliptical shaped gable field fascia. It is much smaller than the front porch as it covers the doorway alone and not a doorway and a window. The rear porch roof is supported by a pair of crude shaped brackets which seem to date from the mid-19th century, which probably is the date of the porch roof. The porch platform is missing.



FRAMING

Probably most of the original oak framing has survived although this may be examined only in those places in which it is exposed. Originally a vertical wall-framing system ran the length of the house parallel to the ridge. The upper edge of this supported the longer rafters of the salt box roof. Originally these were the north rafters. Today they are the west. The second storey floor joists also were set into this frame because one set of floor joists must be set above the other, as shown in the accompanying diagram. The second storey floors are about 8 inches higher on one side of this framing system than on the other. Correspondingly the ceilings below are higher on one side of the framing system than the other. In the Mudge Farmhouse, the first floor rooms in the front of the house have the lower ceilings. Usually the reverse is true.

The main floor joists extend from front to back, i.e. east to west, in the present location of the house. Most of the main floor joists are concealed above plasterboard. However, there is limited access. In these areas the main floor joists are adzed oak 6" \times 7" in cross-section and set upon 28" centers. Because their surfaces are very badly eroded it may be assumed that those joists accessible for inspection originally covered a "crawl space."

The attic framing is more accessible. The rafters also are oak and have adzed surfaces. They vary from 4" \times 4" to 4 $\frac{1}{2}$ " \times 3 $\frac{3}{4}$ " and are set on 32" centers. Some of the rafters are lightly notched for the original shingle lath, now missing. This probably represented an effort to achieve a smooth roof surface. There is no ridge member. The rafters are joined together at the ridge by means of pinned tenons. The longer rear rafters are supported by an oak purlin, 3 $\frac{1}{4}$ " \times 5", which is the upper member of the framing system described above. This purlin is supported by adzed oak studs set on 60" centers. The studs are supported by diagonal braces between the purlin and the studs, which are joined by pinned mortise-and-tenon joints, and between the studs and the floor joists, which are fastened by pinned gains. All the aforementioned joists are marked with chiselled Roman numerals. The adzed oak attic floor joists are 2 $\frac{1}{2}$ " \times 5" and are set on 19" centers. There are no tie-beams. The attic floor joists serve in this capacity. No original shingle lath has survived. The existing shingle lath all dates from the period of the shingle roof shown in the circa 1900 photograph.

An attempt was made to determine if any evidence of original curved sweeps or outlookers survived so that the profile of the original roof projection in front could be

determined. It was not possible to collect this data within the available time and circumstances. The present projecting roof overhang is supported by a number of closely set accessory rafters. Some of these are nailed to the sides of the original rafters. The majority are nailed to heavy horizontal members set between the original rafters. All this work was sawn but it could not be determined, under existing conditions, whether it was inserted in the mid-19th century or the early 20th century, although the latter date seems more likely.

INTERIOR

The center hall extends the entire depth of the house from front to back. The original Dutch-type front door consists of beaded boards on its interior. It is hung on its original, blacksmith-wrought strap hinges. The three 4-panelled doors exiting from the center hall all have flat panels on the hall sides and raised panels on the room sides. All are original to the house. The doorway on the north retains its original door case. The hallway facings are moulded, the opposite facings are flat. Both sets of facings have mitered corners. The north door retains its original Dutch-type strap hinges and is hung on driven pintles. The door cases on the south side of the center hall both are set in early 20th century cases but appear to be in their original locations.

The staircase dates from the ca. 1920 relocation. It has been moved about two feet forward of its original location. The original beaded stair-stringer may be seen in the closet under the staircase. Inside the stair closet is a chamfered corner post which was a part of the framing of the original stairway. The inner end of this chamfer has a lamb's tongue. The upper end of the chamfer has a double lamb's tongue similar to those seen in the great fireplace girt at the Van Nostrand-Starkins House (T.G. 1975, 76, 77, 78). This use of chamfering and lambs' tongues in the original structure may suggest that some of this use which we are attributing to the mid-19th century may be a century earlier. The exterior rear (west) door facings are plain and have mitered corners. The pintle holes for the recently removed original Dutch door survive in the facings. The hall flooring is 9" yellow pine, at least some of which was installed during the ca. 1920 relocation.

The door case to the present library, from the hall, is new although its 4-panel door appears to be original to the house. However, one must always have an open mind concerning old doors in new cases. In the case of the Mudge house, one raised-panel door which matches the others, survives in its original door-case.

The present library is an elaborate room and may have been the back parlor originally or a bed chamber, or most likely both. It had its own fireplace which has lost its original fire box, facings and hearth but which retains its superb, original raised-panel fireplace wall with its bolection moulding. The small mantel shelf above the moulding is a later, possibly 19th century, insertion. The cupboard on one side of the fireplace and closet door on the other are a part of the original wall. The space behind this raised panel closet door is simply a void. It may have included masonry between the two widely divergent chimney flues which originally joined beneath the ridge to form a single chimney. The 10" yellow pine flooring in the library probably is largely original. The patch in front of the hearth probably was filled in part by the original, larger hearth. The dado is made up of 2-panel ogee-moulded interior shutters of the late 19th century. It probably was installed during the 1920 relocation when shutters of this type were being discarded in large numbers. The library windows retain their original sash. These employ pinned

mortise-and-tenon construction and have glazing bars which are 1¼" in width. Glazing bars of this width usually are considered to be the earliest type of sash window and date from the first half of the 18th century. The moulded window facings extend completely around the sash, another very early characteristic. The adjacent lavatory window is similarly constructed.

The doorway to the present dining room has plain beaded facings with mitered corners, on the library side. On the dining room side there are plain facings with mitered corners but no beading. The facing on the hinge side of the dining room door surround is wider than the rest to accommodate the original H-L hinges on the recessed panel door.

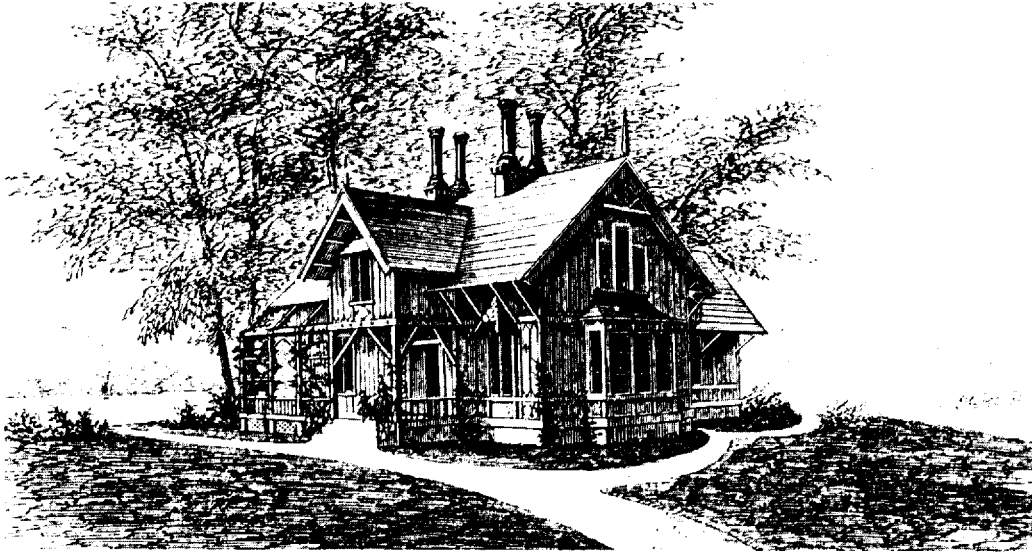
The dining room ceiling is about six inches lower than the library ceiling as explained in the section on framing. The moulded chair-rail was installed by the present owners. The window sash are of the 12/8 type and the muntins are only ¾" in width. The sash are constructed with pinned mortise-and-tenon joinery. The window facings are moulded but unlike the library windows, are terminated by definite window sills. It has already been mentioned that the two dining room windows are different from the others on their exteriors.

The raised panel fireplace wall in the dining room appears to be original to the house. The reverse sides of some of the original panels may be seen through a wall aperture in the cellar stairway in the new part of the house directly behind. However, unlike the library panelled wall, the dining room wall has had significant repair, possibly during the 1920 relocation. When the present owners stripped both panelled walls of later paint they found the early reddish-brown stain intact in the library. In the dining room there was so much restoration it was necessary to repaint the panelled wall. The fire box, its facings and the hearth all have been reconstructed. The original hearth probably included the present hearth surround. The mantel shelf is a later addition. The 9" yellow pine flooring in the dining room has been extensively restored.

The present living room originally was divided into at least two rooms. The covered "I" beam, ca. 1920, which extends from north to south, indicates the location of the dividing wall. The ceiling, as explained above, is lower on the front side of this division than on the rear side. The room on the east side of the division also retains its original beams. Those in the rear are modern decorations. The front room beams are very rough, especially when compared with the beam above the parti-wall with the center hall which is nicely finished and has a definite thumb-nail moulding at its lower corner. The exposed beams may have been boxed in originally to match (See Wilson Williams, T.G. 1965-1966-1967-1968-1975-1976). The doorway to the front (east) part of this room, from the hall, has Colonial Revival facings. The door itself is similar to the other raised 4-panel doors in the house except that the stiles have quarter round mouldings planed in surrounding the panels. This may suggest that the door is an insertion. On the other hand, this originally was the largest room in the house and it simply may have had a more elegant door originally. The fireplace, in its raised panel wall, is on the site of the original fireplace. However, it is entirely new and dates from the ca. 1920 relocation. The floor of the present living room appears to be mostly original. There is the scar of the patched opening of the old cellar stairway on the rear side of the division. This rear room originally was unheated. It may have been divided into two rooms. The 12/8 sash in both front and rear walls are set in Colonial Revival (ca. 1920) facings.

However, the sash, as in the library, have muntins which are 1¼" in width and have mortise-and-tenon joinery. They are the earliest type of sash window. The window sash include a number of panes of hand-made glass, some of which probably are original to the house.

As noted above the second storey originally was a loft which was used for storage and as a dormitory for farmhands and apprentices. All of the doors, windows and room divisions date from the 20th century. Much of the original yellow pine flooring has survived. Some of the floor-boards are 18" wide and fastened with rose-headed nails. There is a scar at the top of the stairway which shows where the stairway had been moved forward ca. 1920. The 8" difference in floor levels mentioned above can be seen along the range of rooms to the west of the hallway.



Jerusha Dewey House. Drawing (1862) by Frederick S. Copley, Architect.
Drawing from Woodward's Country Homes, New York, pub. 1865.
Design #5, Figures 19, 20, and 21.

THE JERUSHA DEWEY HOUSE (1862)
North Hempstead Historical Society
William Cullen Bryant Nature Preserve, Roslyn Harbor

HISTORICAL BACKGROUND

Design No. 5 in "Woodward's Country Homes," published in 1865, illustrates a prospective view of "A Gardener's Cottage" as Figure 19, together with "First" and "Chamber" floor plans, as Figs. 20 and 21 respectively. All three of these figures have been used as illustrations for this article. The text in Woodward's goes on to say that the "design was made for William C. Bryant, Esq. by Fred'k S. Copley, Esq., Artist, Tompkinsville, Staten Island, and was erected on his beautiful estate at Roslyn, Long Island, in 1862. It stands on the hill above his residence, overlooking the bay from the village to the Sound, possessing one of the finest views on the Island. It was intended as a gardener's lodge, and to accommodate one or two families, as circumstances might require, (one on each floor), giving each three rooms, and a joint right to the scullery, sink and cellar."

Little seems to be known about Frederick S. Copley, except that he practiced architecture but preferred to be known as an artist. He also was the designer of "Sycamore Lodge" in Roslyn Harbor which also is described in "Woodward's Country Homes," as well as in "The Horticulturist" for 1865. Both are very stylish, well-designed houses.

Copley had some connection with the National Academy of Design and exhibited there in 1855, 1856 and 1857. The National Academy is unable to identify the exhibited paintings except that in 1857 he exhibited a "view of Hempstead Harbor." The writer (RGG) owns a small water-color of Hempstead Harbor, which is signed "F.S.Copley—1857." On the reverse of the wooden back-panel of the frame there is an old paper label "Hempstead Harbor/ F. S. Copley—1857/ Length 13⁷/₈: Height 7³/₄". It is not known if this is the painting exhibited at the National Academy in 1857. A much larger oil-on canvas painting survives which is very similar to the water color. This latter painting descended in the family of Joseph Hicks and is neither dated nor signed. The small watercolor may have been a study for the larger oil painting, except that the present members of the Hicks family do not think their painting was painted by Frederick S. Copley.

Copley seems to have attracted the most attention several years after his death on December 9, 1905. According to an article in "The Brooklyn Times" for March 17, 1910, Copley owned Nos. 44, 46 and 48 South Prince Street in Flushing. Since he died without heirs, the tenants continued to live there "rent-free." An article in "The Brooklyn Times" for March 16, 1910, identifies the lawyer as Nelson H. Turnicliiff and states that he had found at least one heir. "The Flushing Journal" for March 8, 1913, states that eight heirs had been found; 3 in Ireland, 3 in Australia and 2 in Africa. The article adds that the property was bought by the Halleran Agency of Flushing. This last article stimulated a letter to the Editor (also in "The Flushing Journal" March 8, 1913) by a friend of Copley's, John A. Egan. Egan wrote that he had known Frederick S. Copley for more than 50 years and that before moving to Flushing, in 1870, he had lived in Stapleton, Staten Island, "the town where Mr. Copley was born and resided all his life." He further stated that Copley had informed him that he had no heirs since 1868 and that "all his personal and real estate belongings were going to be disposed of for education and charitable purposes."

In his "The Early History of Roslyn Harbor" Conrad Goddard states (p. 70) "Mr. Bryant built for Jerusha Dewey in 1862 the Victorian cottage on the hillside about halfway between the site of his barns and the present Frick mansion." He then refers to the article in "Woodward's Country Homes" and quotes from it intensively. He adds (p. 73) "It is, incidentally, most interesting to note that in March, 1862, in the very month of the famous engagement between the first two iron-clad warships—the Monitor and the Merrimac—Bryant wrote to a government official introducing the same architect, Frederick S. Copley, as the inventor of a seagoing 'iron-protected gunboat' of such design as to be buoyant and make balls glance from its surface. Copley must have been a summer resident of Roslyn, for he is referred to therein as 'a neighbor.' In the published description this cottage was called a 'gardener's lodge' suitable for 'one or two families' but Bryant speaks of it only as Miss Dewey's, writing her at Rome in 1868, "our cottage on the hill misses you very much, and it seemed strange when we got back to Roslyn that there should be nobody there. (This cottage was later occupied by the Misses Hopkins, who were, I believe, cousins of Mrs. Bryant's)."

On page 100 of his book, Goddard describes the purchase of 180 acres of Bryant's upland in 1900 by General Lloyd Bryce, owner and editor of "The North American Review, from Harold Godwin. It was on this land that General Bryce commissioned Ogden Codman, Jr. to design his country house which was purchased from the Bryce Estate, in 1919, by a Henry Clay Frick for his daughter-in-law, Mrs. Childs Frick. He mentions that the house, named "Clayton" by the Fricks, was "entirely reconstructed by Sir Charles Allom" (T.G. 1971–1972). In his description of "Clayton" (p. 102) Goddard mentions " 'Leftover' Cottage in the heavily-wooded northwest corner of the property, built in 1862 by Bryant for a friend, Jerusha Dewey, in later years became well known to both Theodore Roosevelt and Woodrow Wilson through being occupied by members of the immediate families."

In the same letter to Jerusha Dewey (March 4, 1868—Bryant Library) quoted by Goddard, Bryant also wrote "Your brother, the Doctor of Divinity (crossed out) has been preaching to great acceptance in the Church of All Souls." Goddard also mentioned "Dr. Dewey's sister Miss Jerusha Dewey" (p. 68).

Actually little is known about Jerusha Dewey although there can be no doubt that she was Rev. Orville Dewey's sister. Dr. Dewey was a close friend of Bryant, who often encouraged him to visit Roslyn. He invited Dr. and Mrs. Dewey in letters of May 6, 1859 and April 30, 1860. In his letter of July 9, 1860, he wrote, "I have your note appointing next week for your visit to Roslyn. No time could suit us better." The Jerusha Dewey House had not been built when these letters were written. He invited Dr. and Mrs. Dewey again in letters of September 24, 1863 and July 20, 1864. However, he made no mention of the cottage. Obviously he expected the Deweys to stay at Cedarmere. Dr. Dewey was one of the foremost theologians of his day and was very close to Bryant. Appleton's "Cyclopedia of American Biography" (D. Appleton & Co., N.Y. 1887) states that Dr. Dewey retired to the family farm in Sheffield, Mass. in 1862 because of poor health. Obviously he never lived at the Jerusha Dewey Cottage. His sister, Jerusha, definitely was living there by 1866 as Bryant's wife died in July of that year. He wrote "My wife, who has been indisposed lately with a severe cold which now affects her eyes, has commissioned me to answer your letter. 'I feel a strong wish to oblige her' was her remark when she read your letter. But the cottage is already disposed of. It is taken by Miss Jerusha Dewey, sister of the Doctor; you may perhaps know her." If Jerusha Dewey did not occupy the cottage from the time it was first built, we do not know who did

live there. In his letter to Dr. Dewey of May 6, 1859, he wrote "I have a gardener who was brought up, he boasts, under Loudon and Lindley." It may be, as pointed out in "Woodward's Country Homes" that the house "was intended as a gardener's lodge, and to accommodate one or two families." Regardless of when she first took up residence she either did not live there very long or else used the cottage as a base, between trips. As Goddard has pointed out, Jerusha Dewey was travelling abroad and had reached Rome when Bryant wrote to her on March 4, 1868. He implied that Jerusha Dewey was in Roslyn in a letter to his daughter, Julia, dated August 2nd, 1872. However, he wrote to Miss Dewey in Plymouth, Mass. on June 26, 1873 and encouraged her to return to her house for the winter. In another letter to Julia, from Plymouth, dated August 11, 1874 he wrote "After tea I called on Miss Dewey who is better than when she wrote her last letter." It is a bit difficult to determine just what Mr. Bryant's relationship with Miss Dewey was. Probably she was merely the sister of an old friend whom Mr. Bryant accommodated by renting, or loaning, her a small house. In their "The Letters of William Cullen Bryant," Vol. I (1809-1836), edited by William Cullen Bryant II and Thomas G. Voss (Fordham Univ. Press, N.Y., 1975) the editors comment, "As the years went on, and particularly after his wife's death in 1866, he found sympathetic understanding in a number of talented women, several of whom were popular authors—Carolina Corongelo, Julia Ward Howe, Caroline Kirkland, Catherine Sedgwick: some the relatives of men friends—Charlotte Dana, Jerusha Dewey, Julia Sands, Anna Waterson: and others."

The house was sold to General Lloyd Bryce, with 180 acres, in 1900 as Goddard has already pointed out. During this period it was used as a guest cottage and served as quarters for Theodore Roosevelt and Woodrow Wilson, both of whom visited there. In 1919, the Bryce estate, including the Jerusha Dewey Cottage, was acquired by the late Mr. and Mrs. Childs Frick. The Frick family actually lived in the house, which they called the "North Cottage" during the period of World War II (T.G. 1971-72) during which time they made some additions to the cottage and improved the landscape around it by planting vinca minor, ilex crenata, rhododendrons, boxwood, azaleas and hemlocks. In 1969, subsequent to the deaths of Mr. and Mrs. Childs Frick, 165 acres of the "Clayton" estate, including the Jerusha Dewey House, were sold to the County of Nassau and re-named the William Cullen Bryant Nature Preserve. The large Ogden Codman Jr.—Sir Charles Allom mansion has been converted to the Nassau County Center for The Fine Arts.

Originally there was a small board-and-batten stable associated with the Jerusha Dewey House and contemporary with it, which stood to the north of the house alongside the old carriage drive which led down to Bryant Avenue. During the 20th century it had been enlarged and altered. Subsequent to the Nassau County acquisition of the property the responsibility for the management of the estate buildings and grounds was assigned to the Nassau County Office of Cultural Development which operates the Nassau County Center for the Fine Arts. By the time the Nassau County Office of Cultural Development took over the Clayton Estate, the Dewey stable, as well as a number of other small wooden out-buildings in various parts of the estate, was in ruinous condition and was scheduled for demolition. The Roslyn Preservation Corporation, the local revolving restoration fund, was low bidder for the Dewey Stable demolition at \$1.00 and was awarded the contract. Roslyn Preservation re-located the stable to the north side of the Warren Wilkey House (1864) and restored it to its original appearance (T.G. 1978-1979-1980-1981). During the years of Nassau County ownership the Jerusha Dewey House deteriorated badly and many episodes of vandalism occurred. Rotting

leaves were allowed to accumulate in the gutters and tree branches littered the roof cracking the slates. This neglect produced considerable rot of the roof sheathing and associated framing. In 1981, the North Hempstead Historical Society signed a long-term lease with the Nassau County Office of Cultural Development which provides for the restoration of the Jerusha Dewey House by the Society for use as its headquarters, library and the North Hempstead Historical Museum.

ARCHITECTURAL HISTORY

The original board-and-batten building, as designed by Frederick S. Copley and described in "Woodward's Country Homes" was a picturesque cottage 1½ storeys in height and 3 bays in width. The house faced south and the ridge of the pitched roof extended from east to west. There was a one-storey gable-ended wing which extended to the north and a 1½-storey-high south dormer window having a facade gable which projected south from the principal front to provide space for a chamber at the second storey level. The lower storey of this projecting dormer window was not included within the walls of the house and formed part of the front porch. The house was richly ornamented with a triple-sash bay window on the east surmounted by a conventional triple-sash window above. There were wooden pinnacles at each gable crest of the purple and green patterned slate roof. The chimneys were surmounted by decorative terra-cotta pots. Most of the windows had diamond paned sash, with wooden muntins. There was a wooden string course parallel to the water table in continuation of the window sills which completely surrounded the house. The exterior walls beneath the first floor windows were panelled and there was an elaborate system of straight brackets having chamfered corners which supported the overhanging eaves. The gable overhangs were not bracketted and the eave soffits were exposed. Brick nogging was to be installed for insulation.

It is probable that the house was built to precisely this plan. The main part of the structure now survives as a 2½-storey house, the upper two floors of which conform very closely to Copley's original floor plans except that the staircase is on the east (right) side of the center hall instead of the west (left). The lower (principal) floor is very close to Copley's first floor plan apart from the stairway location and the fact that the stairway does not curve at the 1st floor level.

The Landmark Society owns two early photographs of the Jerusha Dewey House, donated by President Huyler C. Held of the Society for the Preservation of Long Island Antiquities. He had been given them by Virginia Applegate Sammis, a Kirby family descendant (see Van Nostrand-Starkins House, T.G. 1975, 1976, 1977). Most of the Kirby glassplate negatives were exposed during the 1890-1910 period and it is assumed that these photographs date from that time. The photographs show views of the house from the southeast and the northwest. The photographs show the 2½-storey house with its steeply pitched slate covered roof as it was actually built. The wooden gable peak pinnacles survived. In the photographs the west end of the south roof slope had been extended forward the same distance as the south wall of the projecting south dormer, to provide an additional second storey room at the southwest corner. The open porch area was preserved beneath. This change represents an alteration and not original construction as, even today, the roof slates over this extension do not match those of the rest of the roof. The front (south) wall of this second storey addition is of board-and-batten construction like the rest of the second storey. The battens have chamfered edges and there are small triangular inserts at the batten extremities which, as Woodward describes them, "gives the

pretty effect of panelling.” Other differences in the main block of the house as compared with the original Copley drawing are that the chimney pots are gone from the paired chimneys and the chimneys themselves have been extended to form plain, converging caps. There is a two-storey bay window in the west front at the site of Copley’s “vines” as well as a two-storey open porch in the northwest corner which Copley does not show at all. The greatest change in the main block, however, has been the insertion of applied half-timbering along the entire first storey level. This is infilled with brick applied over diagonal wooden sheathing which, of course, is concealed behind the brick and half-timbering. The area to the east of the front porch, which Copley showed as an open space, has been filled in with this half-timbering and brick to form a projecting corner room, not shown in the original plans, with an open, railed deck above. It is difficult to decide when all this half-timbering, and the additional room, was applied. To do that would have involved removing all the original board-and-batten sheathing, applying the diagonal board sheathing, and then applying the brick and half-timbering over all this. Since the diagonal sheathing with the over-lying brick and half-timbering are much thicker than board-and-batten, to do this may have required alteration or replacement of the original ground floor studs. The likelihood is that Copley’s 1½-storey cottage simply was “jacked up” and a new ground floor added beneath, probably by Lloyd Bryce, ca. 1900. In addition the photograph shows a number of small paned 25/1 window sash which probably do not date back to the original construction date.

In addition to the changes made in the main block, a large single storey, half-timbered, brick in-filled wing was constructed which extended toward the east. The new wing had a pitched shingled roof which almost entirely concealed the east two-storey bay window. The new wing also had a large, tall brick chimney on the north side, built outside the wing wall. This area may have been a kitchen. Because the chimney had a decorative cap in one picture and not the other, it is assumed they were taken at different times. A very short distance to the east of the new wing is a tall, narrow, two-storey board-and-batten structure which also has a shingled, pitched roof the ridge of which extends from east to west. This independent “tower” has even smaller, single storey, pitched-roof, wings which extend to the north and to the south. This probably is an early privy and may be contemporary with the original house. The up-coming restoration hopefully will make it possible to establish a chronology for these changes, if they actually are changes.

ARCHITECTURE

Exterior

Much of the architecture of the house has been described above. In summary, most of the exterior of the original house designed by Frederick S. Copley has survived, although in badly derelict condition. The details shown by Copley in his drawing together with those which survived to be demonstrated in the Kirby photographs almost all are there today. These include the steeply pitched slate roof having supporting angular eave brackets which have chamfered corners; the paired 4-light casement windows in the south gable-field with the picturesque pent hood; the panel beneath this window with its “cut-card” circle-in-diamond trim; the Gothic-arched 5-light paired casement windows with Tudor drip-caps in other locations; and the paired windows in the east gable-field which Copley shows as a triple window. This retains its pent hood although, since the Kirby photographs were

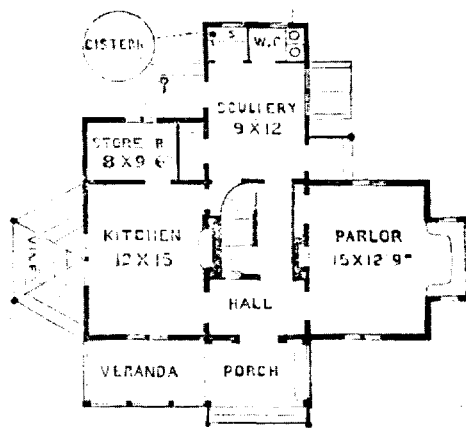


FIG. 20.—*First Floor.*

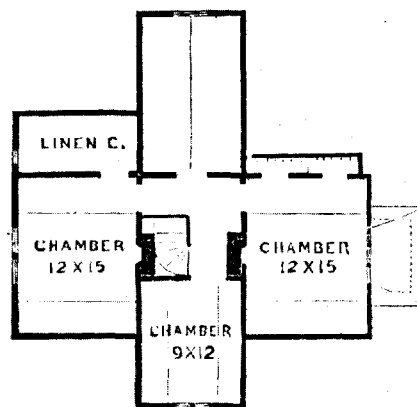


FIG. 21.—*Chamber Floor.*

taken, a smaller casement window has been added to each side of the pair. The board-and-chamfered-batten siding survives complete with the original triangular corner inserts as described by Copley. The main differences today, as in the time of the Kirby photographs, is that the house is one storey taller than it was planned to be and this additional floor is sided with decorative half-timbering having brick in-fill. The "converging chimney caps" of the period of the Kirby photographs have been removed and slate "rain-caps" installed. Because the chimney flues appear to be unlined it is assumed they are the original pair of chimneys. Only the west gable-field pinnacle has survived. However, this can be duplicated and the others replaced. The front porch-post angular brackets with their "cut-end" inserts, as shown in the Kirby photographs, also survive. The front doorway has plain, flat, un-moulded trim with a large 2-light over-door window. The paired front doors have flat panels beneath the now-missing rectangular glazing. They almost certainly are original to the house.

The original foundations had brick walls which survive today. The cellar appears to be full sized, but is difficult of access at time of writing (March 1982) and has not been measured. Copley specified only a cellar under the kitchen so the present cellar may represent an alteration. Almost all Roslyn houses of this period had rubble foundations to the grade and brick between the grade and the sills. In the Jerusha Dewey Cottage the architect may have specified brick foundation walls, and this may represent the earliest local use of brick alone. It was mentioned earlier that Copley also was the architect of "Sycamore Lodge," just a short distance north on the west side of Bryant Avenue (T.G. 1961-1962). "Sycamore Lodge" also has a full cellar which has brick foundation walls from the cellar floor to the sills. It may be that Copley specified brick foundation walls although the Woodward description does not mention this, or it may be that the same carpenter-builder constructed both houses. The water table is brick, covered with stucco, almost certainly a 20th century modification.

Since the Kirby photographs, the enclosed southeast deck at the second storey level has been enclosed to serve as a sleeping porch, although its railings survive outside the walls. The north wing has been extended further to the north by means of a two-storey, board-and-batten wing having a half-timbered brick-infilled first storey. The ridge of this new wing extends from north to south and is somewhat lower than the north ridge of the original house. This "new" north wing has a concrete foundation and less eave overhang than the original roof. There are no brackets supporting the roof overhang. There is no way of telling at this time whether this wing dates from the Bryce or Frick period of ownership. The two-storey porch which filled the northwest corner of the house at the time of the Kirby photographs has been removed and a small pent-roofed conservatory added. The two-storey west bay window shown in the Kirby photographs survives as discussed before. The east wall of this new wing includes a large exterior brick fireplace back and chimney. The new pitched-roof single storey, half-timbered with brick in-fill, east wing seen in the Kirby photographs has had an upper board-and-batten storey added. The use of Copley's projecting "string course" extending the window sills has been continued in this wing as has Copley's device of applying triangular inserts in the batten corners to create a panel-like effect. The roof of the new upper storey is sheathed with cedar shingles. The dormer windows, which themselves have gable-ended roofs, perforate the eaves of the new wing roof. The large chimney on the north side of this wing, seen in the Kirby photograph, has been removed. Many of the east wing windows have 25/25 or 25/1 sash, a style mostly used at the turn of the century. This new wing has been connected with the tower-like board-and-batten

privy, first seen in the Kirby photographs, but perhaps contemporary with the house, by means of a simple single storey enclosed wooden walkway which probably dates from the Frick ownership.

There is a small, somewhat crudely constructed board-and-batten one-storey out-building having a shingled, pitched roof which extends north and south a short distance to the east of the privy. This appears to be an out-building which is more or less contemporary with the house. It stands on a concrete foundation and probably was moved to its present site from another location on the property.

Only a few feet north of the privy another single storey board-and-batten building has been constructed which also has a shingled pitched roof which extends from north to south. This also has a concrete foundation. It obviously is more-or-less a copy of the smaller, earlier, board-and-batten out-building somewhat to the east. It is constructed of milled lumber and probably was erected as additional staff quarters when the Frick family lived in the Jerusha Dewey House during the second World War.

There is a small iron gazebo with a concave, hipped roof, near the northwest corner of the house which may replace the missing porches. This dates from the 20th century, during the period of Frick occupancy.

Interior

The interior of the main block of the house conforms very much to Copley's specifications, considering that the first storey has been inserted. The six principal rooms, one on either side of the hallway on each floor, all are within a few inches of 12' x 15'. The first floor ceiling is 9', as Copley specified. The second is 8'4" in contrast to Copley's 9'. The third floor, actually Copley's "chamber" or 2nd floor has the 9' high ceilings which Copley specified.

In contrast to the dramatic exterior, the interior trim is very plain, and consistent throughout the house. The door and window facings are all flat and have no mouldings. The interior doors all are of the four-panel type. Those on the first floor are "double-faced" and trimmed with ogee mouldings. The second and third storey doors are "single-faced," 4-panel, and trimmed with simple cove mouldings. As mentioned above the stairway is on the right (east) side of the hall rather than the left as Copley specified. The turning on the first floor has square corners rather than the curved ones specified by Copley. However, the curved turnings do appear at the second and third storey levels. The stair-railing has square balusters which are turned at the upper and lower ends, a common form for table legs employed in New York in the mid-19th century. These all are painted now and the wood has not been identified. The multiple newels are mahogany. These are square in cross-section and have turned "rondel" caps. The mahogany stair-rail is almost circular in cross-section but is moulded on its lower surface.

The principal four rooms—first and second floors—all are fitted with fireplaces. Two of the mantels, on the west side of the house, have been stolen by vandals. The mantel in the 1st floor, east room, designated the "Parlor" by Copley, but more likely the dining room in recent years, has an "Adamesque" mantel which almost certainly was installed by the Fricks. The room above this has the only surviving original wooden mantel. This is a standard form of the period having a Tudor-arched opening and plain pilasters. The facings have been re-bricked.

Most of the flooring has been covered with 20th century veneered parquet. Almost certainly the original pine survives beneath, at least in part.

Copley's "kitchen," first floor west, has been combined with his "storeroom," by eliminating the parti-wall, to form a drawing room. The doorway at the north end, which formerly opened to a porch, now opens to the small, added conservatory. His "scullery" has been extended into the 20th century north wing to form the present library. The original "parlor" has been extended to the south and the original exterior wall removed to form the present dining room. The new east wing, beyond the dining room, includes the 20th century kitchen and pantry.

The second storey rooms also have been expanded. The east chamber opens to the recent "sleeping porch" via a pair of Tudor windows crudely converted to a doorway. The west chamber is continuous with the space added over the south porch in the Kirby photographs.

The third floor plan is much as Copley designed his "Chamber floor." This storey is in the most deteriorated condition as the result of framing rot caused by the roof defects. The brick "nogging" inside the walls, behind the board-and-batten sheathing, as specified by Copley, was installed in the original house as a means of insulation. Some of the brick nogging may be seen in deteriorated places in the third storey walls. The nogging bricks are very soft, as usual, and are $3\frac{3}{4}'' \times 8''$. They are slightly larger than the exterior, first floor facing bricks which are much harder and which measure $3\frac{1}{2}'' \times 8''$.

EPILOGUE

The Jerusha Dewey House today (March 1982) is in derelict condition, especially so far as the third storey framing and roof are concerned. However, even in this condition some positive, forward steps have been taken by the North Hempstead Historical Society which proposes to restore the structure. John Stevens has been retained to prepare measured drawings of the house as it stands today; the first necessary step in a restoration program. These drawings have been completed and Mr. Stevens will serve as consultant during the restoration procedure. On a more practical basis, in the cold of last December, Edmond Ilg and Patrick Richmond completed temporary repairs to the roof framing and roof so the building would be weather tight over the winter. It was felt that even a minor extension of the roof framing rot probably would cause roof collapse of the original house.

The next step will be the removal of all the third storey lath and plaster so all the decayed framing may be identified. Subsequently the roof framing and the roof itself will be restored on a permanent basis. At this point exterior requirements can be identified and repaired. During this period the Restoration Committee will establish a Restoration Plan, i.e. the second storey southeast sleeping porch surely will go. The Restoration Plan will take into consideration the quality of the structure and the needs of the Society and will work out an effective program for the satisfaction of both. This plan will include paint analysis. Copley, (or Woodward), specified for the exterior: "the whole is stained by a mixture of oil, etc., that heightens the grain of the wood, and gives a brightness of color and that cheerfulness of effect, so desirable in rural dwellings." We wonder just what he meant by this. In a few months we will know.

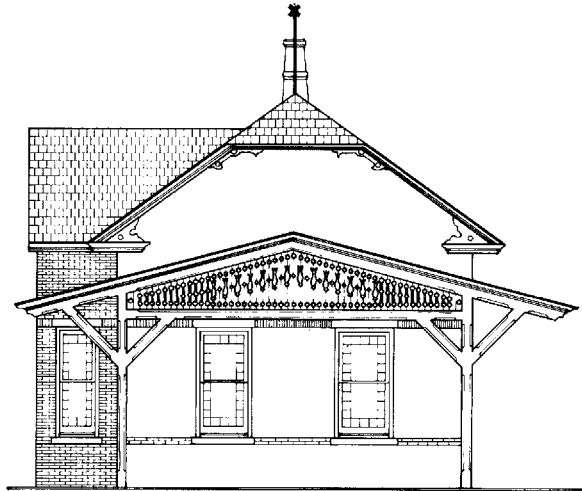
The article in Woodward closes with the following statement: "As a specimen of cottage architecture, it will rank as one of the best. For simplicity, variety of form,

symmetry of proportion, with convenience of arrangement and economy of space and construction, it forms a model cottage, that anyone might live in and many covet, besides being an addition to the landscape and an ornament to the grounds.”

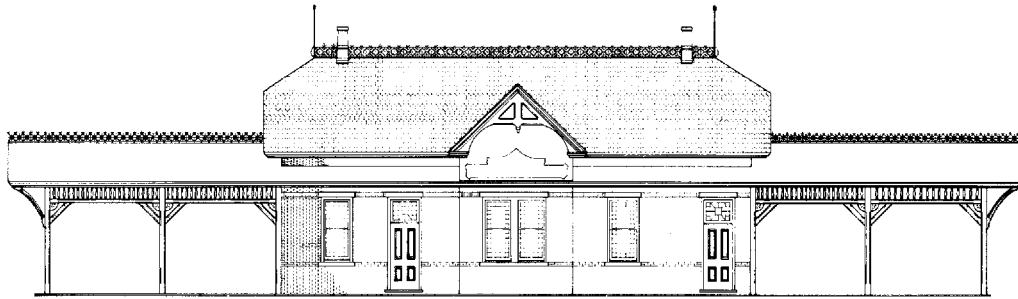
This summary is as true today as it was in 1865. Perhaps this picturesque quality is even more badly needed in the landscape today than it was 120 years ago. The North Hempstead Historical Society is to be congratulated for undertaking this project. It will require only sufficient contributions to see it through.

NOTES

Drawing #02036—Sheet #1



Drawing #02036 “Roslyn”—Sheet #2



Original drawings for Roslyn Railroad Station (1887)
Drawings donated by the Long Island Rail Road and
reconstructed by Bruce Gemmill

ROSYLN RAILROAD STATION (1887)
The Long Island Rail Road (Chartered 1854)
Brower Plaza, Roslyn Heights

HISTORICAL BACKGROUND

The first Roslyn Railroad Station, a simple wooden structure, was built in 1864 to provide service on the Long Island Rail Road which had been completed as far as Glen Head. Stephen Taber, a Roslyn landowner and a member of the Railroad Board, arranged for the purchase of the right-of-way. The first train stopped at Roslyn on January 25, 1865. The stone overpass over Main Street was completed by Samuel Dugan in that year. This station was demolished in 1887 to make way for the present structure. Work on the new station started in May, 1887. The following article from the "Roslyn News" for September 17, 1887, is quoted in full, including grammatical quaintness:

"ROSLYN'S NEW DEPOT

At last the Long Island Rail Road Co. has given Roslyn what they have so long desired and rightfully deserved—a new depot. And in doing so they have gone far beyond the expectancy of our people for they have erected a structure that is the handsomest on this Branch without an exception. It is built of brick with a platform roofed over and of quite large dimensions which is a convenience and protection from rain and snow, for the patrons of this line. Its interior is hardwood finish, and the ticket office is neatly fitted up with all the modern conveniences. On the front of the building is a neat sign, an imitation of marble, with the word "Roslyn" upon it. Roslyn should feel justly proud of such a building, as it shows enterprise, and to a new comer in our village it impresses him that here lies enterprise and a taste of beauty. The old veteran, our wooden depot has been torn down and may be, perchance, in the yard of some poor man, and the merry tune of the bucksaw is heard, cutting it to pieces to keep the household warm. The railroad corresponded to our call for they have done their duty in a manner which should please everybody. The next thing to do is to whistle up the Village Improvement Society, and have the grounds around the depot laid out in flower beds and a driveway. We admit that the season for flowers and shrubs is too far gone for such a thing this summer, but give them notice beforehand so they will have time to prepare themselves for the coming Spring. What with a new depot, observatory and parsonage, and all of them fine specimens of architecture, who can say that Roslyn is dead? And if it be true, surely then this is the resurrection, and our people should be happy. We should all be pleased to know that when a new-comer arrives in our village on the train that the first step he takes within our jurisdiction is not upon a platform of an old and dilapidated structure, but upon the platform of a new and beautiful depot, and for this we much thank the dignatories of the Long Island Rail Road."

The "handsomest station on the Branch," as described in the Roslyn News, originally was a brick building in the High Victorian Style with a cast-iron cresting along the roof ridge which terminated with an iron pinnacle at each end. It served many well-known commuters as Clarence Mackay and Benjamin Stern. Old-time residents recall that Mr. Mackay sometimes arrived at the station in his carriage to the accompaniment of coaching horns but Stern's arrivals were somewhat less dramatic. The area in which the station stands was known as "Bunker Hill" during the early days of the depot. Many of the residents were Irish immigrants and Saturday nights often were exciting.

For many years it was thought that Samuel Adams Warner, a prominent architect who practised at 132 Broadway, New York City from 1864 until his death in 1897, was the designer of the station. Warner was the architect of the Marble Collegiate Church at 29th Street and Fifth Avenue, New York City, and public buildings as far away as Texas, Louisiana and South Carolina. He also designed many commercial buildings in New York City, a number of which still stand in the Soho Cast-Iron District. His obituary in *The New York Times* for 6/24/1897 states that he left an estate of \$1,500,000.00. Warner lived nearby and Warner Avenue was named in his memory. A descendant, Harry Baltazzi, Capt.,USN,Ret, wrote that family tradition credits Samuel Adams Warner with having donated the land upon which the station stands. Warner designed a house for his daughter, Emma (Mrs. Xenophon) Baltazzi, on nearby Railroad Avenue. This house, in the Swiss Chalet Style, was built about 1875. Like the station, it has a jerkin-headed roof (T.G. 1961–1962 “Aalund”).

Recently the Long Island Rail Road donated prints of some old water-soaked drawings of the Roslyn Station to the Landmark Society. The earliest drawings, which have been reconstructed by Bruce Gemmill, are the plans from which the present station was first built. The drawings are not signed. If an architect of Warner’s prominence was the designer, his name would have appeared on the drawings. While one of the sheets is labeled “Roslyn,” the signboard on the station building does not include the name of the station. The Sea Cliff Station, apart from its smaller size and pitched roof, could have been built from the Roslyn plans. There probably are other stations equally similar. Probably all were designed by a now unknown architect who worked for the railroad. The Sea Cliff Station was completed in May 1888.

In 1921 the Long Island Rail Road apparently decided that the Roslyn Station required modernization. More commodious ticket facilities were needed as well as lavatory facilities which apparently were completely missing. In addition, the High Victorian Station was dated and seemed old fashioned. The railroad architect, identified by the initials “H.N.R.” prepared two proposals, both dated May 25, 1921. The architect was Henry W. Retlien Jr. (1889–1968(?)) who started work for the Long Island Rail Road as a “architectural draftsman” in 1915 and retired with the title of “Architect” in 1958 (R.H.H.W.). Both his proposals included the construction of public lavatories at the north end of the station building, where they have remained ever since. The doorway at the north end of the station in the principal (east/trackside) front was to be replaced with a window. The ticket office in the east bay window was to be extended forward into the Waiting Room, and the interior addition extended to the north. The telegraph counter remained in the trackside (east) projecting bay window, from which the telegraph operator would have a clear view of the track in both directions.

The exterior changes mostly involved the north and south train sheds. These were entirely cosmetic in intent and aimed at converting the High Victorian Station to one in the Queen Anne Revival Style. The changes included extensive use of applied half-timbering with rendered, or stucco, infilling. In one of the designs (Plan A) the roofs of the train sheds remained, but the Gothic gable field screens and decorative balustrades were to be removed and the gable-fields in-filled with decorative wooden bracing and the supporting piers made heavier. The straight angular brackets were removed and replaced with brackets which were concave on their lower surfaces. The Victorian 1/1 sash peripherally framed with small panes were replaced with 6/1 sash of the period. One of the south platform windows was to

be replaced with a doorway. The jerkin-headed roof of the station was to be modified to a gable-ended roof with much extended eaves. The second proposal (Plan B) was very like the first except that the train-shed roofs were to be re-constructed so there would be parallel paired gable-ended roofs, joined together to form the north and south train sheds. Neither of the 1922 proposals were implemented.

In 1922 the Long Island Rail Road actually made the changes which have more or less survived to the present day. These were dated July 17, 1922, and were "made by C.M.D." Actually "C.M.D." was the draftsman and cannot be identified. The architect again was Henry W. Retlien Jr. (R.H.H.W.) In this design a less ambitious Queen Anne Revival effect was aimed for no half-timbering was employed. This probably represented an effort to achieve conformity with the basic "Dutch Colonial" (gambrel roof) stations of Bayside, Manhasset, Mineola, Huntington, Northport, Riverhead, Bay Shore, Hampton Bays and Amagansett, all constructed during a 20-year period. (R.H.H.W.) The plans for the train sheds were the same as those of the 1921 Plan "A" (designation by RGG) except that the gable field decorative bracing was much simplified. The jerkin-headed roof of the main building was retained although the gable-field brackets were removed. The eaves of the main building were to remain the same and the ceramic chimneys were to be simplified only slightly. The north track-side door was to be converted to a window and the Victorian sash was to be replaced with Regency-type sash which required the removal of the frames of small panes around the large central panes, but which provided for the retention of their original locations. The lower part of the (west) track-side facade gable-field trim was to be removed and the patterned slate roof replaced with a composition strip shingle roof. All of the exterior brickwork was to be stuccoed. On the interior, lavatories were to be installed at the north end of the station and the ticket office, in the east bay window, was to be very much enlarged toward the west and extended to the north to contact the wall of the new lavatories. It is not known when the ticket office was shifted to the south end of the building. Oak settees were placed peripherally around the waiting room.

The aforementioned changes were accomplished and most of them have survived until the present. It is not known how the community responded to the changes. Probably for the most part they approved. In 1940 Christopher Morley was operating his Millpond Playhouse in the Roslyn War Memorial Building, now a part of the Bryant Library. In August of that year he wrote to Mr. George LeBoutillier of the Long Island Rail Road and complained that the "lovely old grenadine-pink brickwork" of the station had been covered with "a thick matrix of dull, mud-colored stucco" which he thought should be removed. Morley's protests apparently carried weight and the issues of "Hempstead Newsday" for 11/8/1940 and 11/13/1940 both carried articles describing how Christopher Morley forced the Long Island Rail Road to remove the stucco on the Roslyn Station. This story probably has become one of Roslyn's favorite legends. The November 13th article also stated "Recently the Long Island Rail Road found that its Roslyn passenger business was increasing rapidly due to Morley plays now being presented at the Millpond Playhouse."

By 1980 both north and south train-sheds had deteriorated very badly. The Chief Engineer of the Long Island Rail Road notified the Incorporated Village of Roslyn that his plan was to demolish the train sheds and extend the existing east and west pent-roof porches along the north and south fronts. The Village Board protested this alteration, although the station is not actually in Roslyn, because of the importance of the train sheds to the architectural significance of the station. Mr.

Gaut accepted this protest and agreed to restore both train sheds. Work actually started in early June 1981. The north train shed was demolished and the standing south train shed duplicated on the north end of the station. When the north train shed had been reconstructed the procedure was repeated at the south end. The Landmark Society provided replicas of the period mouldings and retained Frank Welch to do a paint analysis. The original gray paint, found by Mr. Welch, was used by the Long Island Rail Road in painting the trim. Actually, the work done by the Railroad was so gratifying that the Landmark Society decided to hold a reception in honor of the Long Island Rail Road carpenters and painters who worked on the train shed reconstruction. Permission was requested to hold the event in the station on 9/23/81, and, in addition to the Society members and painters and carpenters, a number of railroad officials and political personages were present.

The party was a great success and everyone came early and stayed late. President Robin H.H. Wilson, of the Long Island Rail Road, gave the Landmark Society the prints of the old water-stained architectural drawings which have been described in this article. He also contributed the file containing Christopher Morley's correspondence with The Long Island Rail Road which probably hadn't been opened for more than 40 years.

Christopher Morley wrote to George LeBoutillier on August 12, 1940, complaining about the stucco covering the Roslyn Station. He also writes "within the last few days a large slab of this disreputable stucco has fallen off on the north side of the station and once more that old brick is visible. It has the genuine Tudor colour, just the kind of thing that American tourists travel to Hampton Court Palace and St. John's College, Cambridge, England, to admire." He further comments, "It may be that my affection for the Long Island Rail Road has been sharpened and brought to point this summer by the fact that a disreputable little comedy which I wrote seven years ago to chaff the Oyster Bay Branch is now being performed at the Millpond Theatre in Roslyn." Mr. Morley suggests complimentary tickets for the Long Island Rail Road operating staff if the railroad will be generous to him in the matter of the red bricks. Mr. LeBoutillier failed to reply to this letter and Mr. Morley wrote to him again in October 17, 1940. However, this does not mean that his letter of August 12 had been mislaid. The file includes a memorandum from J.A. Appleton, the General Manager, to Mr. C.E. Adams, Superintendent, dated August 15, 1940 asking for his comment on Mr. Morley's letter. Apparently, Mr. Adams took no action and Mr. Appleton sent him another memo, dated October 12, 1940, asking for information concerning the action he had taken. All this before the second Morley letter (October 17, 1940) in which he refers to his earlier letter, and states that he is enclosing a "dodger" (advertising "The Trojan Horse") suggesting that Mr. LeBoutillier might arrange to have them distributed in railroad stations. An additional memo, dated 10/21/40, from Mr. LeBoutillier to J.A. Appleton and C.E. Adams, complaining "This is a bad slam." "Let me know what we can say to Mr. Morley in regard to advertising the show at Roslyn." On November 4th, Eugene L. Hofmann, who had replaced C.E. Adams as Superintendent, wrote to J.A. Appleton, General Manager, that "Mr. Morley was contacted at the Millpond Playhouse on Friday evening, November 1st, by Division Engineer Triplett, who explained to Mr. Morley the reason for the regrettable delay in replying to his letter of August 13th (sic). This was due to Mr. Morley's original letter becoming misplaced for some unaccountable reason in our files." Further on in the letter Mr. Hofmann comments, "stucco is at present falling off and loose in a number of places. We estimate that cost of removing stucco, wire brushing brickwork and painting trim in

this station for approximately \$500 and we feel that if this is done Mr. Morley will be instrumental in gaining for the Long Island some publicity.”

Three days later, on November 7, 1940, Vice President LeBoutillier wrote to Mr. Morley and hopes he “will accept my most profuse apologies for neglecting to reply to your letter of August 12th regarding matters at Roslyn.” “Regarding the condition of Roslyn station, we will endeavor to improve its appearance as funds become available.”

Apparently Superintendent Hofmann had the last word in a letter to General Manager Appleton, dated November 22, 1940, which we quote in full:

“With reference to the attached article appearing in the Hempstead Newsday on November 8; “Our Roslyn Station is of brick construction and for some reason, with which we are not familiar, it was covered with stucco about 18 years ago. Over the period of years the stucco had become loosened from the brick walls and only recently a portion fell from the north side of the station. When this occurred we decided to remove the remainder of the stucco to prevent any possibility of injury to passengers using our station. This work was done with the sole thought of safety in mind and not for any esthetic reason, which evidently required 18 years for Mr. Morley to acquire (sic) as far as our station is concerned.

“We have no knowledge of any increase in fares on our Oyster Bay Branch due allegedly to Mr. Morley’s play “The Trojan Horse,” and after viewing this performance in the recent past we are very definitely inclined to conclude that such a production could, on the contrary, very effectively be the case of a decided decline in revenue in the Roslyn Territory.

“Mr. Morley is very definitely using the Long Island Rail Road in an effort to publicize a play which is our opinion is very poor and one which we have no desire to have associated with any of our facilities.

“The conference referred to was merely a call, which our Division Engineer made on Mr. Morley as a result of certain communications addressed to Mr. LeBoutillier several weeks ago, at which time our Roslyn Station was mentioned.

“The work of removing the loose stucco is almost completed and we expect to paint the wood trim in line with our station program. Total cost of this work will not exceed \$250.”

ARCHITECTURE

Much of the architectural history and description of the station has already been given. The remainder of this article will be devoted to a short description of how the station appears today and in which respects it has been changed from its original appearance as shown in the 1887 drawings.

The station building is 23' × 50'. Its jerkin-headed roof is sheathed with asphalt strip shingles in place of the original patterned tile. The exposed portions of the two chimneys are decorated with square ceramic flues, as shown in the 1922 elevations. Moreover, they are so close to those shown in the 1887 elevations they probably date from the original building. The original rose-coloured brick, laid in American bond, survives. The original drawings called for a belt-course of vertically placed bricks in continuation of the window lintels. Actually this was laid more elegantly in a double course of bricks which had three faceted diamond shapes cast into the faces of each brick which gave the overall effect of a “hound’s tooth” pattern, providing a

somewhat “richer” effect than originally specified. A similar belt course not called for in the original drawings also was laid at the level of the window sills. On all but the west front the bricks beneath the window sills have been veneered with ceramic facings to protect eroded areas. Less advanced eroded places remain uncovered on the west. The original doorways and window openings all remain except for a single doorway at the north end of the east front which has been bricked in, probably at the time the lavatories were installed in 1922 although the drawings of that date call for the substitution of a window. The original drawings show no window in the north and south gable fields. Apparently windows were installed never-the-less. The original four-panel ogee-moulded doors in the two surviving doorways have been replaced. The surviving windows and sash date from 1922 and are Regency in style. However, they are very close in effect to the original 1/1 Victorian sash which had a single row of small, possibly vari-colored, panes of glass framing the paired sash. The doorways and windows all have dressed granite lintels and the window openings have matching granite sills, all as originally shown. Originally there were complex, possibly vari-colored transom windows in the east and west doorways. The openings for these survive. These have been in-filled with plywood or masonite on both sides. The original over-door windows possibly survive underneath. The original drawings show two doorways and two windows, plus a projecting bay window, 5' x 10' having a window at each end and a paired window facing the track-side so the telegraph operator had adequate visibility. All of these have survived except for the bricked-in east doorway previously mentioned. The bay window is capped by a facade gable as originally specified. The gable is trimmed with the original shaped barge-boards and decorative chamfered bracing with a pendant shaped drop at the intersection of the vertical and horizontal braces. In addition there are drilled perforations in the barge-boards, to form an Eastlarkian sort of decoration, which was not specified in the 1887 elevations. The 1922 elevation called for the removal of the shaped barge-boards beneath the horizontal cross-bar. However, this was not done and this interesting bit of Victorian decoration has survived intact. Beneath this chamfered with lambs' tongues cross-bar the original elevation called for an exotically shaped sign-board. The early Roslyn News article stated that this was marbelized originally and had “Roslyn” neatly lettered upon it. This sign-board, alas, is no longer present. The west front of the station has a central doorway with a window to the north and to the south. All three openings have been retained. This probably represents original design although there is no original elevation of this facade. Similarly we have a drawing for only one of the end facades and do not know which one it is. It shows two window openings drawn in the facade. Today north and south facades each have two window-openings, almost certainly as they did originally. The principal change to the station building, exclusive of the train sheds and porches, is the removal of the iron pinnacles at each end of the ridge, and of the intervening cast-iron cresting. In addition, the walls remain stuccoed over the brick, above the porch roof, to the eave line. This stucco was replaced in 1981, probably to cover the porch and train-shed roof flashing. In the similar Sea Cliff Station, which has never been stuccoed, this flashing has always been exposed. In addition, the two pairs of shaped and pierced decorative eave brackets, filling each of the four corners of each gable-field, were specified to be removed in 1922.

While the 95-year-old station building has survived almost intact, more substantial changes were made to the train sheds and porches in 1922. Actually, the roofs of both train-sheds and porches have remained the same as originally except for the change to asphalt roofing material and the removal of the cast-iron decorative cresting from the ridges of both train-shed roofs. Below the roofline,

however, significant changes have taken place. These include the removal of the pierced, Gothic gable-field screens from the two ends of the north and south train sheds; the removal of the four turned balustrades which originally hung below the east and west eaves of each train shed and which were supported by decorative brackets. In the 1922 specification the gable-field screens were replaced by a central vertical and a pair of converging angular braces. However, even those are missing now. In addition, the six 6" × 6" chamfered piers which supported each train shed roof were replaced with 9" × 9" piers also having chamfered corners terminated by lambs' tongues. The new piers were fitted with square capitals supported by ogee mouldings. The slender, straight angular brackets, having chamfered corners terminated by lambs' tongues, were replaced by heavier brackets having concave lower surfaces, which rested upon the pier capitals. The original brackets included decorated pierced quadrants, which filled the post-and-beam angles. These, also, were removed. The original fully curved brackets, which were directed to the north and south at the extreme end of each train shed also were replaced by the new, heavier, concave brackets. In addition, the new heavy concave brackets were applied to the east and west fronts of the station building, ostensibly to support the porch roofs. These were based upon consoles having moulded capitals of the same type as the pier capitals. The original drawings called for no bracket support of the porch roofs. It has been mentioned above that during the summer of 1981 both train sheds were re-constructed and new piers, concave brackets and roofs were installed. These precisely matched the originals. The 1922 concave brackets supporting the porch roofs were retained. The station was repainted at that time matching the 1922 gray paint.

INTERIOR

The interior of the station has changed somewhat since it was built. The entire north end is filled with the 1922 lavatories. The bay window has been emptied of ticket office and telegraph counter and the ticket office re-located to the south end of the station. The original door and window facings survive. These all have plain, flat facings having mitered corners. The Roslyn News article of 1887 suggests they were artificially grained, probably in oak. The present concrete floor probably dates from 1922 as it was specified in the drawings of that year. A few oak settees survive in the station. Some almost certainly date from 1922, perhaps even from the original 1887 station.

ACCESSORY BUILDINGS

There are two small accessory buildings, both on the opposite (east) side of the tracks from the station. One of these is the former Railway Express Office, a relatively crudely constructed building probably dating from the World War I era. It is sheathed with novelty siding and has 2/2 windows with plain drip-caps and plain flat facings. The exposed part of the chimney is concrete, constructed to fit a standard metal rain deflector. On this basis the chimney is reminiscent of the south Railway Station ceramic chimney which has a similar rain deflector fitted. The Railway Express Office was closed in 1945 (R.H.H.W.)

The other accessory structure is the former 13' × 16' passenger shelter for north bound passengers. This is vertically boarded with beaded, tongue-and-groove boards. It has a pitched roof, the ridge of which is parallel to the track. The west (track side) roof slope is shorter and more steeply pitched than the east roof slope. There is considerable roof over-hang in all directions, but especially along the

track-side (west) where the roof is supported by heavy diagonal braces which are chamfered with lambs' tongues. The track-side of the passenger shelter originally was open to the weather. There was an interior bench set against the three walls. The passenger shelter is framed with 6" x 6" corner posts and 4" x 4" studs set on 32 inch centers. There is a heavy roof plate and a horizontal beam, set between the vertical members about two feet above the ground level. The ridge members and both roof-plates or purlins project beyond the roof sheathing. Their ends are terminated by flat, sawn pyramids. The siding is nailed to the interior of the framing so that the framing is exposed to the weather. The horizontal beam described above and the sills both are fitted with pitched boards to deflect the rain and snow and to prevent the accumulation of moisture. Both proposed station designs prepared in 1921 had heavy projecting ridge members and purlins, the ends of which were terminated by sawn pyramids. Roslyn was served by a single track until 1906. The double track was extended to Glen Cove in 1908 and to Locust Valley in 1912. The passenger shelter dates from 1928. (R.H.H.W.) It is a picturesque small building which is well worthy of preservation.

EPILOGUE

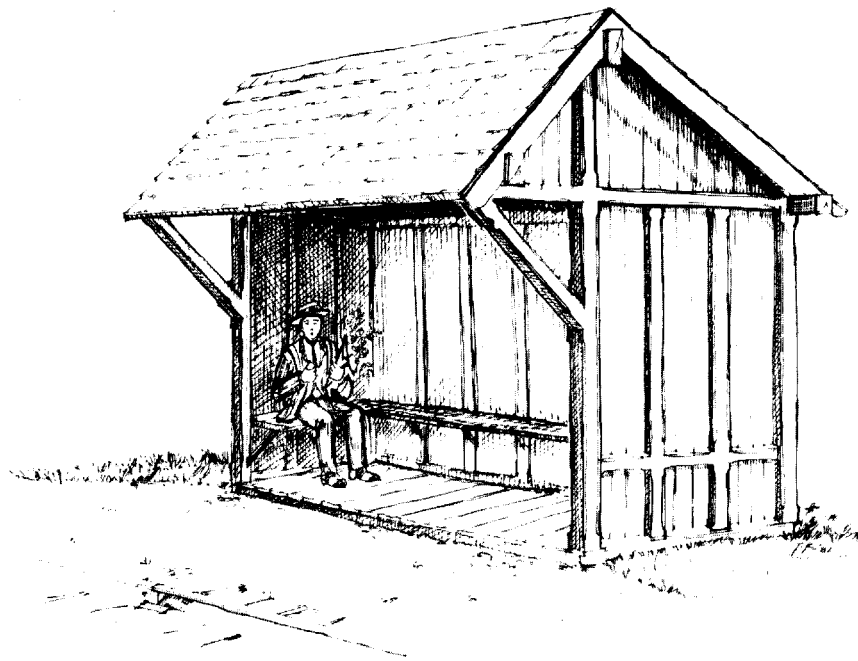
The station stands today a mixture of the original building and its 1922 alteration. However it has a far greater flavor of the original High Victorian station than it does of its Queen Anne Revival alteration. Replacement of the ridge cresting, if this ever becomes feasible, would leave no one in doubt of the Victorian quality of the building.

The Roslyn Landmark Society deeply appreciates the work which the Long Island Rail Road did in the reconstruction of the train sheds during the summer of 1981. We particularly appreciate the cooperation of President Robin H.H. Wilson and Chief Engineer Charles Gaut in authorizing the careful reconstruction of these important building components in place of other, simpler solutions. We especially appreciate the accomplishment of Foreman Dennis Ochoa and his crew of carpenters and painters who early on recognized the importance of the building and enthusiastically undertook the restoration of a badly derelict part of it. The Society donated the period mouldings and Frank Welch's paint analysis to the successful completion of this project. In addition, we retained the services of Bruce Gemmell to reconstruct the original 1887 badly water-stained elevations of the Roslyn Station and very proudly publish these reconstructions as the frontispiece for this article. The Society also intends to provide the elements for both train shed gable-field inserts, although it has not yet been determined whether these should be reconstructions of the 1887 Gothic screens or the 1922 decorative bracing.

There certainly will be some curiosity, if not interest, about why the Roslyn Railroad Station was included in a Tour of Early Houses. After all anyone may visit a railroad station at any time, without a ticket. However, it seemed to us that the Roslyn Railroad Station is one of the more important buildings in our architectural community. With the gift to the Society by President Wilson of architectural prints of the original station as well as its proposed and actual changes, it became possible for the first time to construct an accurate architectural history of this important building. Inclusion of this material in the Tour Guide seemed to be the appropriate way of recording these data. In addition the further donation to the Society of the documents itemizing Christopher Morley's correspondence with the Long Island Rail Road made it possible for the first time to publish the details of this locally famous conflict.

For a variety of reasons, the Town of North Hempstead Community Development Agency has decided to re-locate the Roslyn Station a short distance to the south. The reasons for this re-location are not relevant to this article and will not be discussed here. Obviously the Landmark Society, given its choice, would prefer that the station remain on its original foundation. Initially the intention was to demolish the 1887 station and build a smaller station in the new location. However, because of community objections, by the Landmark Society and others, it was decided to physically re-locate the 1887 station to the new site. When then-President Goodfellow of the Long Island Rail Road signed the re-location agreement a newspaper article quoted him as saying "I can feel the ghost of Christopher Morley breathing over my shoulder."

Naturally there has been considerable discussion over the feasibility of physically re-locating the station. There is no doubt whatever that the brick station building can be moved successfully. In 1926 Emil Dauenhauer, Chief Engineer of the John Eichleay, Jr. Associates, of Pittsburgh, Penn., successfully re-located the eight storey brick Fort Frederick Apartment buildings from Washington Avenue to State Street, in Albany, in less than three weeks. This re-location is fully described in the Albany "Times-Union" for September 29th, 1926. The Fort Frederick Apartment building is still in operation at its State Street location.



NOTES

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