

Roslyn Landmark Society  
Annual House Tour Guide.



June 4, 1983  
10:00-4:00

The Van Nostrand-Starkins House, ca. 1680

Cover Illustration by John Collins— 1976.

*The Van Nostrand-Starkins House*

The Van Nostrand-Starkins House was built circa 1680 and probably is the earliest surviving house in Nassau County. Originally it was nine feet shorter, from front to back, than it is today and had symmetrical roof slopes. It also had an over-hang in its west gable-field. Early in the 18th century the house was extended to the north to its present dimension and the north roof slope was raised. At that time the west over-hang was removed and the present concave south roof projection was added. These changes were accomplished by a Dutch-oriented joiner, probably the same one who built the Robeson-Williams Grist Mill (TG 1976-77). The present 1½-storey east wing was added late in the 18th century. The Van Nostrand-Starkins House was restored by the Roslyn Landmark Society and is operated as a house museum. It is open to the public, for which admission is charged, from May through October.

**\*HOUSES ON TOUR**

HENRY WESTERN EASTMAN DOWER COTTAGE (Circa 1865)  
55 Main Street, Roslyn  
*Pages 14 to 21*

HENRY CLAY THORNE HOUSE (Circa 1845)  
88 Main Street, Roslyn  
*Pages 22 to 28*

“LOCUST HILL”—HENDRICKSON-ELY-BROWER HOUSE (1836)  
110 Main Street, Roslyn  
*Pages 30 to 45*

RAFFERTY-CRAFT HOUSE (Circa 1890)  
165 East Broadway, Roslyn  
*Pages 46 to 51*

MOTT-MAGEE-SKEWES HOUSE (Circa 1825 and Circa 1870)  
51 East Broadway, Roslyn  
*Pages 52 to 59*

EAST TOLL-GATE HOUSE (Circa 1855)  
Roslyn Cemetery, Northern Boulevard, Greenvale  
*Pages 60 to 66*

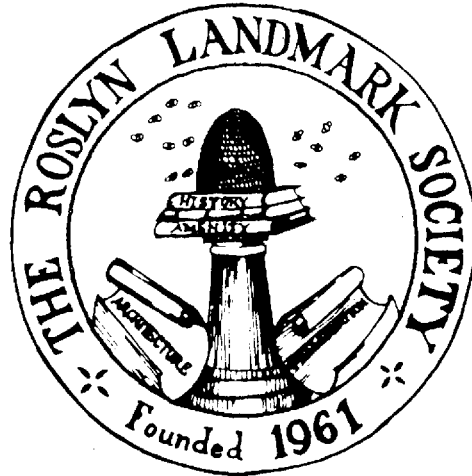
THE MICHAEL AND DANIEL MUDGE FARMHOUSE (Circa 1740)  
595 Motts Cove Road South, Roslyn Harbor  
*Pages 68 to 78*

JERUSHA DEWEY HOUSE (1862)  
North Hempstead Historical Society  
William Cullen Bryant Nature Preserve, Roslyn Harbor  
*Pages 80 to 91*

ROSLYN RAILROAD STATION (1887)  
The Long Island Rail Road  
Brower Plaza, Roslyn Heights  
*Pages 92 to 101*

**\*PLEASE**

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



#### Editorial Board

Architectural Text	Roger Gerry, Peggy Gerry, Thomas R. Hauck
Historical Text	Roger Gerry, Leonard Wanzor Jr., Mary Ann Brandl, Anthony Cucchiara, Robin H.H. Wilson
Editing and Layout	Jean Chapman
Plates	John Collins, Guy Ladd Frost, John R. Stevens, Thomas R. Hauck Bruce C. Gemmell, Andrew Cohen

*The Roslyn Landmark Society expresses  
its sincere thanks to the Roslyn Savings  
Bank whose substantial gift has made  
publication of this book possible.*

**DOROTHY BURT WHITLEY  
(1903-1982)**

The 1983 Annual House Tour Guide will be the first to miss the expert organizing skills of Dorothy Burt Whitley, who died August 13, 1982. Each year since 1960, Mrs. Whitley recruited, trained and assigned the enthusiastic volunteers who guide the many hundreds of visitors who come to historic Roslyn during this annual tour program.

From the beginning of the Roslyn Landmark Society, Mrs. Whitley served the cause of historic restoration as a devoted Charter Member. Her death is a loss to all who worked with her and knew her. It is particularly a loss to historic Roslyn Village, where she, her husband, Lt. Colonel Frederic N. Whitley, Jr. USA (Ret), and family made their home in the George W. Denton House.

Mrs. Whitley was born in Pennsylvania in 1903. She graduated from Russell Sage College, Troy, New York. She will be remembered always for a lifetime of successful public service on behalf of human causes, that, in their progress, have reflected her talents, warmth, and energy, which always—even toward the end of her life—inspired us.

## 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.  
Wolverton, Chester: *Atlas of Queens County, Long Island, N.Y., New York, 1891 Plate 26.*

### 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 donated a number of original porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. 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 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 Williams-Wood 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 brother-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 being restored 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 (1857) 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 Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870-1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T.; "Jacob Wrey Mould, Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865," *Journal of the Society of Architectural Historians*, Vol 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 have been redrawn by Bruce Gemmill 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 dairy house also survives. 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 Andre, 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 (TG 1978–79–80–81–82) 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.

1983 promises to be a major year in the Roslyn historic preservation movement. It is likely that the restoration of the roof and exterior of the Jerusha Dewey House will be completed by the North Hempstead Historical Society. At the time of writing (February 1983) it seems likely that the derelict Captain Jacob Kirby Storehouse (on Main Street near East Broadway) and the Henry Eastman Tenant House (Roslyn Road and Lincoln Avenue) will be acquired by the Roslyn Preservation Corporation for the purpose of restoration.



Henry Western Eastman Dower Cottage (Circa 1865)



**HENRY WESTERN EASTMAN DOWER COTTAGE**  
**55 Main Street (Circa 1865)**  
**Property of Mr. Floyd Lyon**

**HISTORICAL BACKGROUND**

Henry Western Eastman was the most prominent of the local lawyers during the second half of the 19th century. His house, which he bought in 1854 and enlarged considerably subsequently, was included in the Landmark Society's House Tours of 1967 and 1968, and again in 1977 and 1978. A biographical description of Mr. Eastman, together with an account of the accumulation of his Main Street estate, is provided in the 1977 and 1978 Tour Guides. In short, Henry Western Eastman was born in Hempstead Harbour in 1826 and started his law practice in Roslyn in 1847. To supplement the income from his practice he also taught at the Locust Hill Academy, which was founded by Samuel Rose Ely, D.D., circa 1850. The academy still stands behind Dr. Ely's home, "Locust Hill", (Hendrickson-Ely-Brower House (TG 1962 and 1983). In 1850, Eastman founded the "Roslyn Plaindealer" with Augustus William Leggett. The "Plaindealer" survived in Roslyn until 1852 when it was moved to Glen Cove. Eastman sold his interest in the Locust Hill Academy to E.H. Hyde and concentrated on his law practice. He had a long and distinguished career and, at his death in 1888, was President of the Bar Association of Queens County which he had helped found in 1876. With other prominent citizens he founded the Roslyn Savings Bank in 1878 which operated in his law office (TG 1979-80) until it moved to new quarters, on the site of its present building, in 1905.

In 1863 William M. Valentine sold Henry Eastman a lot, immediately to the north of his house lot, for \$1,000.00. It had 36'8" of street frontage (Queens County Liber 204 of Deeds, Pg. 124, 4/28/1863). The high price suggests that a building was already on the lot. If so, the building was #65 Main Street, the Henry Western Eastman law office.

At the time it was built the Dower Cottage was sited between the Henry Eastman Residence (#75 Main Street) and the Henry Eastman law office, but to the rear of both so that its principal (west) front formed the east boundary of a small court. Originally this courtyard was much larger than it is today as the northern section of the Eastman Residence was not built until about 1890 and later. The space was further encroached upon by a small wing which was demolished in 1967. The 1977-78 Tour Guides describe the conveyance of the Henry Eastman Residence, Law Office and Dower Cottage by Helena Guillemin Moskowitz to Ann Blum and William Gorwin (Nassau County Liber 7527 of Deeds, Pg. 89, 8/18/1965. During the following year (1966) the new owners divided the property, selling the Eastman Residence to one buyer and the Eastman Law Office and Dower Cottage to another (Robert Bromley). Subsequently the Law Office and Dower Cottage were acquired by Charles Solomon who sold them to Floyd and Dorothy Lyon in 1977. The Lyons carefully restored the Law Office (TG1979-80) and then turned their attention to the Dower Cottage. Because of the reduction of the courtyard west of the Dower Cottage by late 19th century and later construction, and because of its location within a few inches of the new boundary line created in 1966, Floyd and Dorothy Lyon decided that the long range survival potential of the Dower Cottage, as well as its consequence to the Main Street Historic District, would be enhanced if the Dower Cottage was moved to the north of the Eastman Law Office and then westerly so that the fronts of the two buildings were in the same

plane. The relocation of the Dower Cottage was accomplished in 1979. The restoration has been in progress, intermittently, since that time and is now (March 1983) almost complete. The carpenter for the restoration of the Dower Cottage as well as for Henry Eastman's Law Office (TG 1979-80) and the Tappan Johnson House (TG 1982-83) is Edward Ojaste.

Actually the circumstances for the relocation were excellent. In its original location the first floor of the west front of the Dower Cottage was concealed behind a rubble retaining wall. The retaining wall upon which the west front of the Law Office rested continued for some distance to the north. This circumstance made it possible to site the Dower Cottage in such a way that its relationship to the topography was the same in its new location as it was in its original.

The Dower Cottage does not appear on the Walling Map (1859). It is shown on the Beers-Comstock Map (1873). It seems quite obvious that it was built sometime during the period between 1863, when Henry W. Eastman acquired the site, and 1873, when it was published on a map. Since it is an extremely stylish building it seems likely it was built closer to 1863 than to 1873. Probably it was built at about the same time as the "Civil War Era", two-bay north addition to the Henry Eastman Residence (TF 1977-78). It is called the Henry Eastman Dower Cottage because local tradition suggests that Henry Eastman built it to provide accommodation for his mother, Mrs. Jacob C. Eastman, and the mother of his wife Lydia, Mrs. Frederick H. Macy. Its nicely finished interior suggests that it was built for a more important purpose than as a landscape ornament.

## **EXTERIOR**

The original building was two bays by two bays and had a hipped roof which was pierced at its apex by the chimney. All this has survived, except that the original chimney was removed before the move and was carefully reconstructed after the move under the direction of Colonel Frederic N. Whitley, Jr. The elaborate Victorian chimney cap is a replica of the one which was replaced. The chimney is 2½ bricks from north to south by four bricks, east to west. The upper three courses form the cap. Subsequent to its relocation, the Cottage was extended one bay to the east. The new addition is centered on the original building but is about two feet narrower from north to south to provide a visual record of this addition. The 2/2 east windows from the original east wall were inserted into the new east wall at both floor levels. The Cottage is two storeys in height and faces west. Like most of the houses along the east side of Main Street its main entrance is at the second storey (street) level. The second storey is board-and-batten on all sides. The first storey is clapboarded on all sides but the west which is brick above grade and rests upon a rubble retaining wall below. All other sides of the ground floor are totally above grade. The first floor rests upon a concrete foundation which is brick above the grade on the north, east and south fronts. All this masonry was completed after the relocation of the Cottage but, as with the chimney, replicates the original construction.

### **Second Storey**

The second storey is the most important architecturally. The battens are moulded and consist, in cross section, of a torus with a projecting square fillet extending from both sides of the base. The mouldings are based upon a chain of wooden triangles, which extend completely around the house above the water-table. These triangles obviously are drawn from those of the Jerusha Dewey House and the

Gothic Mill at Cedarmere. However, in those cases, the flat chamfered-edge battens actually pierce opposing right angle triangles and continue to the water-tables. The water-table at the second storey level is a flat board which is canted outward at an angle of 45 degrees. This continues completely around the building although it rests upon masonry only along the west front. Almost all of the windows are the original 2/2 sash although there is a double window in the west front which retains its original 1/1 sash. The window sills continue around the building to form a string course. There are no drip caps as the windows are protected by the prominent eaves which have closed soffits. The door and window facings are plain. The window facings are 4" in width except for the wider facing strip between the double west windows which is the same width as the original door facings. The horizontal facing strips, above the door and windows, continue around the building to form a flat string course. The window facings continue, below the window sills, to the water-table, forming panels below the window sills. These are filled with crossed diagonals to form a flat, raised "X" in each panel. The corner boards also are plain and continue through the string course to the water-table. The front door is the original and consists of upper rectangular and lower square flat panels which are delineated with vigorous protruding ogee mouldings.

### **First Storey**

The first storey is almost invisible from the street. As noted above, it is constructed of brick, above grade, on the west front. The small west, first storey, window was introduced during the restoration. The simple stoop platform was designed by John Stevens. The first storey north, south and east walls all are clapboarded. There are flat corner boards at the west ends of the north and south fronts which separate the clapboarding from the bricks. Those at the east ends are continuations of the second storey corner boards. The first floor water-table is identical to that of the second floor except that it does not extend across the west facade. The second storey water-table serves as the drip-caps for the first storey windows. The first floor door-and-window facings are the same as those of the second, except that the facings are back-banded. During the Rosewood Nursing Home era (1946-1965) a small wing having a very large chimney was added to the north side of the Dower Cottage. This provided space for a second-storey bath in the Dower Cottage and for a heating plant for the Dower Cottage and the Eastman Residence. Both wing and chimney were removed during the relocation. A window replaces the second storey doorway and a new doorway to the exterior, at the first floor level, replaces the doorway to the furnace room. The most important architectural element of the first floor is the enclosed porch along the south front. This had been modified, possibly during the Nursing Home era, and only the roof with its gable-field has survived the move. The restoration of the porch structure was planned by John Stevens. At the time of writing (March 1983) the exterior restoration of the porch is almost, but not quite, complete. The ridge of the pitched-roof porch extends from north to south and is roofed, as is the principal roof, with bands of pointed shingles stained red, and bands of square-butt shingles stained grey. The gable field is divided into four triangles by two diagonal and one vertical strips. Each of the four triangles is pierced with drill holes for decorative effect. The eave fascia is moulded above a flat facing strip, from which wooden triangles extend with their apexes downward, in a manner opposite to the triangles upon which the second storey facade battens are based. The boards still (March 1983) await their battens. Its water-table matches the original first floor water-table and articulates with it. There is a single, small, 1/1 window whose sill is extended to form a string

course. A similar string course springs from the top door and window facing strips. The inserted four-panel, ogee-moulded doorway is intended for temporary use only. Ultimately the original door in the doorway in the south wall will be moved outward to serve as the porch door. Like the front (second-storey) door, this has a square panel below but a four-light window replaces the upper rectangular panel of the front door. This glazing appears to be original to the door and not a modification to admit more light.

## **Roof**

The roof, as in the case of most Gothic-style buildings, is the most important architectural feature and will be treated separately. When the later asphalt strip roofing was removed, after the house was moved, the original wooden shingles were found beneath. These were found to have been laid in a specific pattern to resemble slates. This consisted of four rows of square-butt shingles at the roof perimeter above which were three rows of pointed shingles. Above these were four courses of square-butt shingles, followed by two courses of pointed. Above this band the upper part of the roof was laid entirely in square-butt shingles. Paint analysis of the original shingles, by Frank Welch, disclosed that the pointed shingles all had been stained red originally; the square butts grey. These patterns and colors were replicated during the restoration. The roof slope is extended over the front doorway and over the north windows to form hoods. The hoods, in turn, are supported by a chamfered, lambs-tongued bracket on each side of each roof extension. The front doorway brackets are much larger and heavier than the north window brackets and have bisecting right-angled supports. Apart from the area of the roof extensions a strip of scalloped fascia ("Hamburg Edging") extends completely around the roof edge. This is finished at the eave line, including the roof extensions, with an ogee moulding. The "Hamburg Edging" is an obvious attempt to provide a substitute for the verge- ("barge") boards of pitched roof houses of the same period. There are turned wooden drops which project downward from each corner formed by the "Hamburg Edging". The overhanging eave soffits are lined with beaded boards. There are facade gables over all the second storey windows which are not protected by roof extensions. The largest and most elaborate is placed above the double 1/1 window in the west front. Smaller facade gables cap the window openings of the south and east fronts. Those in the new addition date from its construction but the new east facade gables replace those of the original east wall. The principal (west) facade gable, like the south porch gable-field, is divided into four triangles by flat strips which resemble "half-timbered" construction. Each of the triangles is infilled with decorative scroll-work in designs of central circles, flanked by triangles. The upper sides of the facade gables, as in the south porch, are trimmed with applied wooden triangles having their bases upward. The smaller facade gables of the south and east fronts are divided into only two triangles by flat, vertical facings. The two triangles thus formed in each gablet are treated in the same manner as the more numerous triangles in the largest (west) facade gable.

## **Shutters**

One would expect a house of this configuration and period to have been fitted with louvered shutters. If this had been the case, none have survived nor is there any evidence of "paint ghosts" of shutter hinge pontils although these may have survived under later paint. The window openings are rabbetted which, in pre-screen and storm-sash days, suggest exterior shuttering.

## **Paint Colors**

Microscopic paint analysis of the exterior sheathing and trim were completed by Frank Welch during the restoration. At the same time samples of the interior trim were taken. The present paint colors, i.e., beige siding with brown trim and chocolate brown door mouldings, are based upon Mr. Welch's findings. A special effort was made to assure that the siding and battens were painted in the same beige color.

## **West Fence**

The fence was reconstructed from a late 19th century photograph of the Henry Eastman Law Office (TG 1979-80) and from an actual surviving gate found by Lee Blum in the Eastman Dower Cottage and now installed at the lower porch level of the Samuel Dugan II House (TG 1978-79). The fence consists of a series of massive square gate posts (12" x 12" in cross section) having chamfered corners with lamb's tongues and smaller, intermediary sectional posts 3" x 4" in cross section. The gate posts have large ball finials. All the timbers except the chamfered water-table and ground rail are set on the diagonal. There are horizontal top and intermediary rails which have widely spaced vertical pickets set between them. The pickets are arranged to form continuous squares, set on their upper and lower corner angles, between the intermediate rail and the water-table. The gates also consist of three horizontal rails placed on the diagonal. The pickets are arranged to form two large "X's" set side by side with their exterior faces flush with the gate frame. In the surviving original gate all the components have lamb's tongued chamfers on their exterior (street) surfaces. This fence, of course, originally ran along the street, as it does today, and was a considerable distance from the Dower Cottage.

## **INTERIOR**

The Cottage is entered from the street to a small second storey hallway which retains its original 5" wide yellow pine flooring, as does most of the remainder of this floor. The baseboards are stepped and have an elaborate ogee-moulded cap. A section on the north (left) is a replacement, closing the doorway to the Nursing Home era bathroom, now removed. The same baseboard continues around to form the stringer for the stairway to the first floor. The doorway to the south and the inner casing to the front door both have vigorous ogee-mouldings and are back-banded. The inner panels of the front door also are ogee-moulded as is the four-panel door leading (south) to the small parlor. Both doors retain their original rectangular cast-iron rim-locks. The parlor side of the hallway door; the closet door; the double windows (west) and the 2/2 window (south) all are faced with ogee-moulded back-banded trim. The window trim continues to the floor to form simple torus-moulded panels beneath the sash. The four-panel ogee-moulded closet door also retains its original rim-lock. The window sash retain their original porcelain-knobbed latches. The parlor baseboards, like the entrance hall, are stepped and capped by vigorous ogee mouldings. Originally there was a doorway on the south side of the chimney. This was closed up during the recent restoration. The chimney originally was fitted with a parlor stove. There was no fireplace in this location. On the whole the entrance hall and parlor trim are richer than one might expect in a small cottage which could have been built as a garden ornament. This finding confirms the local legend that the cottage was intended for the occupancy of two elderly ladies in comfortable circumstances.

The original floor plan is changed beyond the east parlor wall. The east-west wall, on the south of the new hallway, is original. The hallway itself, together with the new bath and closet on its north, originally was a small chamber. The four-panel ogee-moulded bath and closet doors are appropriate but were inserted during the recent restoration. The baseboard of the surviving original hall wall is plain, and is capped by a filleted torus moulding which is identical to the exterior sheathing battens. Apart from the entrance hall and parlor all the surviving original baseboards are of this type. Interestingly enough, filleted torus mouldings of the same configuration were used as minor dentils along the frieze of the Hendrickson-Ely-Brower House which is about three decades earlier. The original 5" wide yellow pine floorboards also survive in the hallway and the small chamber to its south. This chamber is entered through a new (1983) hall doorway in which an original four-panel, ogee-moulded door has been re-used. Apart from this change, and the reconstruction of the original chimney, this south chamber is very largely original. It has plain baseboards with filleted torus caps and plain door and window facings with torus-moulded window sills. Originally it was entered south of the chimney, from the parlor. The closet, in which the chimney has been reconstructed, is original.

The new (1982) chamber at the east end of the house is entered via the new hallway. Its door and window facings, baseboard and flooring, conform to the original secondary rooms of this floor. The two 2/2 east windows have been relocated from the original east wall, which is now an interior wall. The exterior wall studs in this wall are 3" x 4" set on 17 1/2" centers. Originally there was brick nogging, as an early form of insulation, between the studs. This new east room extends the full length of the house, from north to south.

To reach the first floor it is necessary to return to the front hallway and descend the original stairway, which is completely enclosed. The stair stringer on the north is a continuation of the entrance hall stepped, ogee-moulded baseboard. The south stair enclosure, below the floor level, is made of beaded boards, 4 1/2" wide. The original doorway, at the lower end of the stairway, survives, although the original door is missing. The stairway terminates opposite a new (1982) lavatory. The new kitchen (1982) is in an early room. It retains its early plain baseboards with filleted torus-moulded caps and its plain faced doorway, on the south, which opens to the partially restored, enclosed porch. The door in this doorway resembles the front door in that there is a lower, ogee-moulded square panel. Four-light glazing replaces the upper, rectangular panel of the front door. The muntins and stiles all are moulded for the panes, so the window probably is original. This door retains its original cast-iron rectangular rim-lock. It is intended that it be relocated to become the exterior door of the porch immediately outside the kitchen. The original kitchen flooring, which is 7 1/2" wide yellow pine, survives beneath later flooring. The small fireplace in the new chimney is itself new. The original room included both hallway and lavatory and ran completely across the east front of the original house. There is still another original room which is entered from the kitchen, alongside the chimney. This room was completely re-trimmed during the restoration. During the Nursing Home era it was sealed up. When Ann Blum acquired the house her husband found it and found the original fence gate stored there. The small west window in this room dates from the restoration. There also is a north doorway which opened to the Nursing Home furnace room, which now opens to the exterior. The new cellar stairway also is entered from this room. In it the under surfaces of the original 7 1/2" pine flooring may be seen as well as 3" x 7 1/2" sawn floor joists set on 24" centers.

The new east room runs completely across the house from north to south. The trim replicates the original trim of the house. As in the new room above it, the two east 2/2 windows are the originals which have been relocated from the original east exterior wall which is now the interior west wall of this wing.

In the description of the exterior it was mentioned that it could not be established with certainty whether or not the house originally was fitted with exterior louvered shutters. Similarly, all the interior window stops have been changed so it can no longer be determined whether interior shutters had been fitted originally. Obviously the house must have been provided with one or the other. Interior paint analysis also has been completed and the interior trim will be painted in accordance with these determinations.



*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. The barn is now (March 1983) being restored by Paul Czarnecki.

## 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. The 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.

## NOTES



“Locust Hill”  
Hendrickson-Ely-Brower House (1836)  
As it appeared Ca. 1875. (Staircase is conjectural)



**"LOCUST HILL"**  
**HENDRICKSON-ELY-BROWER HOUSE**  
**110 Main Street (1836)**  
**Residence of Mr. and Mrs. Robert Hansen**

**HISTORICAL BACKGROUND**

The Hendrickson-Ely-Brower House is shown on both the Walling (1859) and Beers-Comstock (1873) Maps of Roslyn as belonging to Samuel Rose Ely. Francis Skillman states that the house was built in 1836 on land which had formerly belonged to Hendrik Onderdonk which had extended as far south as the southern boundary of the Hendrickson-Ely-Brower holdings ("Cider Mill Hollow"). Nothing is known of John Hendrickson. It is not even known whether or not he actually lived in the house. The house was exhibited on the Roslyn Landmark Society's House Tour in 1962. Considerable information is available concerning Samuel Rose Ely. There is an excellent family genealogy, "The Records of the Descendants of Nathaniel Ely", by Heman Ely of Elyria, Ohio, which was published by Short and Forman of Cleveland in 1885. In addition, Samuel Rose Ely is one of the very few Roslynians whose biography was published in Appleton's "Cyclopedia of American Biography", N.Y., 1887. In any event, Samuel Rose Ely was born in Westfield, Mass. on December 29, 1803. He attended Westfield Academy and was graduated from Williams College in 1830. He studied theology at Princeton and subsequently held Presbyterian pastorates in Carmel, N.Y., East Hampton and Brooklyn. On October 10, 1834, he married Mary Van Gilder (born 6/3/1799), the daughter of Abraham Van Gilder of New York City. In 1846 Samuel Ely's health started to deteriorate and, in 1853, "seeking repose and the quiet of country life" he bought a house in Roslyn. Within a year his health had improved sufficiently for him to assume the pastorate of the recently-built (1851) Roslyn Presbyterian Church (TG 1973-74). He was awarded the Doctor of Divinity degree by Columbia College in 1865. He retired from his pastorate in 1871, and died, in Roslyn, on May 11, 1873. His widow continued to live in the house at least until the publication of the Ely family genealogy in 1885, although by that time she was 86 years old. A son, Samuel Rose Ely, Jr., lived at home with her. Since he was born on May 1, 1837, he would have been 74 years old in 1911 when the Browsers bought "Locust Hill."

Sometime after the purchase of his Roslyn house, probably in 1854, or shortly thereafter, Dr. Ely built and operated a local school, the building for which still survives slightly relocated from its original site, a short distance to the west of the house. The school was called the "Locust Hill Academy", and, obviously, was named for the house. Henry W. Eastman, a young lawyer, taught in the school and later became a partner, (TG 1977-78). On November 1, 1853, a young student, Joseph H. Bogart, who lived in the Pine-Onderdonk-Bogart House, was given a Bible as a prize for "Punctual Attendance and Good Behaviour at the Roslyn Presbyterian Sunday School by his affectionate teacher, S. R. Ely, Jr." Samuel Rose Ely, Jr. was only 16½ years old at the time he made this award. Years later, Joseph H. Bogart, who had become a physician, attended Dr. Ely in his declining years. In 1879, six years after Dr. Ely's death, Dr. Bogart was given a silver teapot made, circa 1825, by Gerardus Boyce of New York, by Dr. Ely's heirs. The teapot bears the engraved cipher "M. V. G." (Mary Van Gilder), and survives, appropriately enough, in the collection of the Roslyn Landmark Society. Both Dr. Bogart's Bible and the teapot were donated to the Society by Mrs. Bogart Seaman.

Early in the 20th century the house was purchased by Ernest Cuyler Brower and his wife Marion Willetts Brower, who were married in 1909. Mrs. Brower told two of the authors of this article (P.N.G./R.G.G.) that she and her new husband decided to buy a country house in 1911 and took the Oyster Bay branch until they reached open country. They detoured in a pretty village they later identified as Roslyn. They found a house they liked, "Locust Hill", and eventually bought it. The Browsers both were descendants of distinguished Brooklyn families. Ernest Cuyler Brower (born 1/8/1877) died in 1925. After his death his widow married his brother, George Ellsworth Brower (born 1/22/1875), on October 9, 1926. During the period of their ownership the Browsers made substantial changes to the house, the most consequential of which were designed by Bradley Delehanty, an architect who specialized in the design of Long Island mansions and in the conversion of country houses into appropriate residences for their fashionable owners. Mr. Delehanty's role in the future development of the house was most important. Basically he was converting a late-Federal house into a Colonial Revival one. While he really did not understand Late-Federal or Greek-Revival detail, the areas we know he designed, i.e., the drawing room, dining room and second and third floor north chambers, are extremely well executed. In some places we do not know which work was his and which work was original. Actually, if he started work earlier than we think, prior to 1926, it may be assumed that much of the present finish of the house represents his design.

"Locust Hill" remained in Brower ownership for 66 years. After the death of Mrs. Brower it was bought by Dr. and Mrs. Roger Gerry who lived across the road (TG 1971-72) and were anxious to protect it. To do this they retained the services of Robert Zion, president of the firm of Zion and Breen Associates, to survey the wooded, hilly site and develop a plan which would assure its survival. In accordance with Mr. Zion's recommendations, scenic easements were donated to the Incorporated Village of Roslyn covering the wooded hillside south of the driveway and the land east of the house extending to Main Street. The two easements comprise approximately three acres and the easements provide that no structure can ever be built upon them. In June and July, 1978, the services of Steve Tlockowski and Edward Soukup were retained to restore the badly rotting dentillated east cornice of the house. On July 8, 1980, the Gerrys sold the house to Mary Ann and Barry Wolf. The contract of sale provided for the perpetuation of the two scenic easements and limited the total residences on the property to three, i.e. the already existing residence and the Locust Hill Academy which had been converted to serve as a garage by the Browsers, plus one additional residence which could be built or moved there. All three houses were protected by architectural covenants. In addition, the Gerrys retained ownership of slightly more than one acre of the property which approached an abandoned section of Glen Avenue, which originally extended from Old Northern Boulevard to Willis Avenue. During their period of ownership Mr. and Mrs. Wolf retained the services of John Stevens, to prepare a floor plan and to explore the fabric in selected areas in order to be able to establish construction data. In 1982 the Wolfs divided the property, selling the old Locust Hill Academy and about an acre of land to Patricia Maloney, and the remaining five acres and the residence to Robert and Janice Hansen. In completing the arrangements for these transactions, all rights for the construction or re-location of a third residence were waived by all parties.

The residence only will be the subject of this article. It is hoped that the Locust Hill Academy will be included in Landmark Society House Tours in the near future.

Since buying the house the Hansens have had it painted and have modernized the kitchen. They have made no other alterations and none are contemplated, at this time.

## ARCHITECTURAL HISTORY

The house, as built, was five bays wide and had a pitched roof, the ridge of which extended from north to south, parallel to the road. Stylistically it was built in the Roslyn, late-Federal style, along with a number of other local houses, of which group it is the largest survivor. It was 2½ storeys in height and was sheathed with shingles. The eave soffits were closed. It had a full cellar which was rubble below grade and brick, laid in American bond, above the exposed east foundation wall which extended high enough above the grade to permit the use of 6/3 basement windows along the principal (east) front. The first and second storey windows all were of the 6/6 type, except for an elaborate three-part window over the front door, which included a 6/6 central window flanked by 2/2 vertically placed sash. The third storey, 3-light clerestory, or "eye-brow" windows were set in a flush-boarded frieze below a dentillated cornice, which turned the corners and returned into the north and south walls. The 6/6 first floor windows were fitted with 3-panel, Tuscan-moulded shutters. The 6/3 basement sash were fitted with similar 2-panel shutters. The 6/6 second storey windows probably originally were fitted with panelled shutters matching those on the first floor. The clerestory windows never were fitted with shutters. A photograph survives, taken about 1920 during the Brower ownership, which confirms all of the foregoing. By the time this photograph was taken the house had been fitted with a two-storey-and-basement, flat-roofed service wing, at its south end, together with a large, wood-shingled, hip-roofed, open porch fitted with an outdoor chimney and fireplace, at its north. These were the indications that the house was owned by a fashionable family which employed trained servants who lived in the house and who had the leisure to relax on a large, isolated verandah. Most of the remainder of this article will be an assessment of those features which had been added or changed by the time the photograph was taken; which original features are not identifiable in the photograph and those modifications which have been completed since the photograph was taken.

Two rectangular brick chimneys are shown in the photograph, both placed in the east roof slope, off the ridge and inside the north and south exterior walls. Both have some type of masonry rain-caps. It is almost certain that both chimneys are original, but modernized by the date of the photograph. Modernization consisted of re-pointing above the roof line; removal of the original decorative chimney caps and placement of the masonry rain-caps. Almost certainly in the original house there were two similarly placed chimneys in the west roof slope, a total of four in all. No readily found evidence of the southwest chimney survives. Since the original north wall of the house is missing, no trace remains of either the actual northeast or the conjectural northwest chimneys. The photograph also shows an externally-placed brick chimney outside the south wall of the new service wing. Obviously, this could not have been built until the construction of the service wing itself. This chimney still survives and serves the new kitchen. The photograph also shows a hipped-roof porch structure having two massive tapering piers which support its roof. This entrance porch survives today although the present brick porch staircase is set directly east, in front of the porch platform. In the photograph a much less impressive staircase provides access to the north side of the porch. For reasons which will be described later, this is almost certainly not the original porch, although its masonry foundation

appears to be quite early and may date from the original house. Since the first floor door-sill is at least five feet above grade, some type of staircase has always been essential.

The house today is seven bays in length, two bays longer than it was when built, and the north wall is constructed of brick laid in American bond. In her later years, Mrs. Brower told one of the writers (P.N.G.) that, "many years ago we had a chimney fire which did considerable damage to the north end of the house. We retained Bradley Delehanty to lengthen the house and to construct a brick wall at the north end for the new fireplace." A new porch was built north of the new brick wall beneath which was placed a large wine cellar and food storage area. A card tacked to the inside of the wine cellar door is dated "December 5, 1926" and lists the wine cellar contents on that date. Obviously the enlargement of the house had been completed by that time. During the spring of 1980, in the course of clearing out the contents of the loft of the Locust Hill Academy, Bradley Delehanty's elevations for the improvement of the dining room were found. These were dated 4/23/1930. On the basis of the foregoing we may assume that Bradley Delehanty's connection with the alterations to the house began some time prior to 1926 and continued into the early 1930's. If Delehanty's work started before the north addition, i.e., before the photograph was taken, and he was the designer of the service wing, it may be assumed that much of the exterior detail is his work. This problem may never be resolved.

In all likelihood, when the Browsers bought the house in 1911 it had been changed little, or not at all, at least on the exterior, since the time of its construction. Soon after they acquired the house they added the two-storey south service wing and the north porch. By adding the service wing they were able to relocate the kitchen from its original location in the basement to its present location on the first floor of the service wing. They also probably made some changes to the front porch, although these are difficult to date. Probably they made some interior changes to provide space for bathrooms, etc. Among these, they seem to have "straightened out" the south wall of the second storey center hall. In the early photograph the shutter is closed over the south section of the second-storey, central, east triple window. Today the south wall of the center hallway, now in a bathroom, ends at the site of this window and the shutter is kept closed to conceal the alteration. Obviously it was kept closed for the same reason when the photograph was taken. Similarly, the east window in the second floor of the service wing was a working window when the photograph was taken. Today this window is completely "walled over" on its interior and its shutters are kept closed. Some time after this first round of alterations to make the house an appropriate summer residence for the Browsers, the fire in the north wall occurred and, as mentioned above, Bradley Delehanty was retained to enlarge the house to the north; build a new north brick wall and to make certain other improvements.

After the 1962 Landmark Society House Tour in which the house was exhibited and described, it caught fire again. This fire took place on January 27, 1963. The fire started in the master bedroom which occupied most of the second storey south of the central hallway, and destroyed that room, the south stair-wall, the maid's room over the master bedroom and a considerable part of the roof. For some months there was considerable local concern over the possible demolition of the house and division of the property as Mrs. Brower was elderly and the house much larger than she required. Finally, after several months of decision-making, the roof was closed in and the repairs of the fire damage completed.

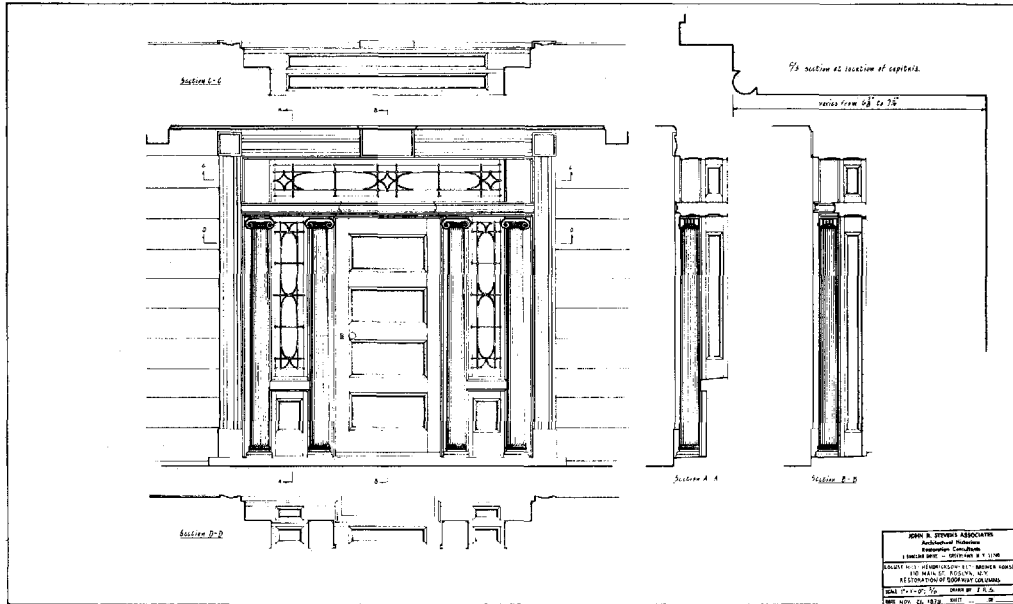
## EXTERIOR

### East Front

The high brick foundation, which is rubble below grade, has been described above. It includes 6/3 sash which are not fitted with drip-caps. The 6/6 windows all have plain drip-caps and plain, narrow facings. The house retains most of its original shingles which have an exposure to the weather of 9" to 10". There are no corner boards at the end, where shingled walls meet. At the north end there is a flat corner board set on the brick wall. Only the edge of this is visible from the east. The basement and first storey windows retain their original panelled shutters for the most part. The louvered second storey shutters cannot have been installed prior to Dr. Ely's purchase (1853). They probably replaced panelled shutters, as those of the first floor, or else original louvered shutters, made on the job, which could not be adjusted. The water-table consists of a plain board covering the top of the brick foundation, which has a projecting right-angled course upon which the lowest level of shingle butts are based. The southeast chimney remains as in the photograph, as does the exterior chimney at the south front of the service wing. The chimney at the north end of the house is part of Bradley Delehanty's enlargement of the house in 1926 or earlier.

There is an impressive dentillated cornice along the east front. The dentils are rectangular in cross-section. This extends around the north and south corners and returns into the end walls. The north two bays of this cornice are part of Bradley Delehanty's enlargement. However, the basic cornice and its dentils are original to the house. This finding was established during the cornice repairs of 1978 by the presence of square cut nails, etc. The cornice is supported by original wrought-iron brackets, in the same manner as the principal (east) cornice of the George Allen Residence (TG 1980-81-82). The clerestory windows, in the flush-boarded frieze, are separated by applied, moulded diamonds which extend on to the north and south returns. These are evident in the photograph taken before the north extension was built, as similar frieze does not exist in Roslyn. If Bradley Delehanty was responsible for the addition of the service wing and the other exterior changes, shown in the above-mentioned photograph, it is likely that he is responsible for the applied diamonds. If he was not involved in the early Brower alterations, it is most likely that the diamonds are original. It should be mentioned that two of the authors (P.N.G. and R.G.G.) felt that the major dentils represented Delehanty's work, until some of them were removed in 1978. Beneath the panelled diamonds, at the bottom of the frieze, there is a double, moulded string course which follows the frieze. There is a row of minor dentils dependent from the upper string course moulding. The minor dentils are themselves moulded utilizing a filleted torus moulding, identical to the battens of the Henry Western Eastman Dower Cottage (TG 1983). No other use of this moulding is known of in Roslyn. While the Hendrickson-Ely-Brower House is at least a quarter of a century earlier than the Dower Cottage, mouldings did remain fashionable for this long a period. If Bradley Delehanty applied the moulded frieze diamonds, he probably applied the minor course also.

The front (east) porch has a hipped roof and stands upon a rubble foundation which is brick above grade. The foundation brickwork appears to be early, if not original. The foundation ends are closed on the south exterior by part of a fine, beaded, flush-panelled door which retains an early 19th century keyhole-shaped spring latch on its interior, and, on the north, by an early window. The porch platform is concealed by canvas above and 20th century tongue-and-groove below



"Locust Hill"  
 Hendrickson-Ely-Brower House (1836)  
 Front (east) doorway  
 (Ionic columns are conjectural)

and is not visible for examination. The present brick porch stairway with its wrought-iron railing is not visible in the early photograph although it may be concealed behind shrubbery. The staircase brickwork is much later than that of the porch foundation and the staircase, itself, probably dates from after World War I. The porch entablature rests upon two massive, square, tapering piers which are untrimmed except for simple, Tuscan-moulded capitals. The pier corners are not mitered. The piers appear to be those shown in the early photograph but probably date from the 20th century. The beaded porch ceiling appears to be earlier. The upper course of rectangular dentils, beneath the porch cornice, recapitulate the rectangular dentils of the principal cornice but are much smaller. A moulded strip separates the upper dentils from a projecting moulded string course which runs above the lower dentillated course. The lower filleted torus dentils are precisely the same as the minor dentils of the principal cornice.

The principal (east) doorway includes sidelights and an over-door transom. The panes are separated by traditional muntins. These are set in the Regency Style by which the muntins are so placed they provide for a narrow glass border around the wider, centrally placed panes. So far as we (P.N.G. and R.G.G.) know, this is the only Regency Style glazing arrangement to survive in Roslyn. The sidelights and transom are further embellished by the use of curved, moulded bentwood strips which further divide them into large, paired, flat ovals. The bentwood strips are further decorated at their crossings with small, cast-lead ornaments. Similar use of moulded bentwood strips to enhance sidelights and transoms have survived in the Onderdonk-Bogart House which stands at the north end of Main Street, and the James and William Smith House (TG 1973-74). The use of both the elaborate Regency glazing plan together with the bentwood designs seems almost like too

much of a good thing. There is a temptation to attribute this to Bradley Delehanty. However, this would be a mistake as the work is all unquestionably in period. The bentwood designs conform to the glazing bars and the entire concept simply is the effort of a local carpenter-builder to get the most stylish effect he could achieve. The side-lights are placed over Tuscan-moulded panels. The frames and side-lights surround a Tuscan-moulded, back-banded door having four horizontal panels. The door retains its original hardware including a massive wrought-iron rimlock. Only the outside knob and rosette are missing. The doorway reveals are decorated with Tuscan-moulded panels. The doorway is encased by stepped pilasters and a matching lintel. The pilasters have plain bases and join the lintel at paired, plain corner blocks. There is a rectangular panel at the center of the lintel which is fashioned in the same manner as the corner-blocks but in the form of a rectangle. Beneath the transom, and separating it from the door and side-lights, there is a prominent moulded transom-bar which breaks in over the door. The lateral projecting portions of the transom bar originally were supported by pairs of free-standing columns, one on either side of each side-light. These columns have been missing for many years. In November, 1979, Peggy and Roger Gerry retained John Stevens to design columns appropriate to the doorway. Using New York City prototypes Mr. Stevens selected round, fluted columns having Ionic capitals. Drawings were prepared for this work but the columns were not installed as the house was sold before the work was undertaken. It is interesting to speculate why the columns are missing. They may not have been available at the time of building. Limited paint removal was undertaken by Mary Ann Wolf but no "paint ghosts" were found. Complete paint removal was not undertaken. The original columns may have rotted and been removed or they may have been removed by Bradley Delehanty because he did not understand their role and thought them ornate, pretentious, or even "Victorian." For whatever reason, the columns are missing. This very fine doorway misses them and they should be replaced.

Over the east doorway there is a triple window, consisting of standard 6/6 sash in the center, flanked by a pair of narrow, 2/2 vertical sash. The side-windows are fitted with louvered shutters, of which the south is permanently closed. It is not known whether there is sash behind this shutter today although there was originally. Actually re-location of an interior wall has blocked up this narrow window. This alteration probably took place prior to the Delehanty alteration since the shutter is closed in the early photograph. The triple sash are delineated by four flat, untrimmed pilasters which have plain, flaring capitals. The latter support a flat, projecting shelf, like a mantel shelf, which serves as a drip cap. It should be recalled that even though the original fascia ornamentation continues over the north two bay sections of the house, that this addition was completed by Bradley Delehanty in 1925 or 1926.

### **North Facade**

The entire north end of the house was completed by Bradley Delehanty ca. 1925. The entire north wall is constructed of brick, laid in American bond, probably as a safety feature following the earlier chimney fire. The plain north chimney including its rain cover is contemporary with the north wall. The chimney includes a fireplace which opens to the north porch, which is served by a projecting flue which is corbelled into the north wall at the third storey level. The entire east cornice frieze returns around the northeast corner, which has a flat corner-board to terminate the east shingling. The cornice and double line of dentils on the frieze continue along the gable end beneath the eave line although the fascia is narrower than on the east

front. The third storey windows in the gable field consist of a central round-headed window flanked by two quadrant windows. The same feature exists in the 1797 Anderis Onderdonk House (TG 1970–71) and this may be a Delehanty copy of the earlier work. The first and second storey sash are standard 6/6. At the north end of the house there is a large Adirondack Mountain porch built of locust logs retaining their bark. Adirondack Mountain camps were popular among the most fashionable families during the early 20th century. If one could not have a camp, the next best was a porch. There was an earlier large porch at the north end of the house in the early photograph. However, the present porch probably dates from the time the house was extended to the north. Beneath the porch there is a large wine cellar and food storage vault which is entered from the basement.

### **West Facade**

This front apparently has always been the “carriage entrance.” The driveways end there today. Apparently, in the 19th century, there also was a carriage drive, from Glen Avenue, which crossed the present tennis court and ended at the west front. However, the west facade has always been simpler, architecturally, than the east front which faced the street. Basically this facade is the same as the east except for a few details, the most important of which is an original, five-bay, pent-roofed porch which extends along the entire west front of the house. The porch roof is supported by plain, turned, solid columns which have Tuscan capitals and no bases. Most of these are original. The wall of the house is flush-boarded beneath the porch roof. When Mr. Delehanty extended the house to the north he, mistakenly, extended the flush-boarding. There is a string-course across the top of the Delehanty flush-boarding to separate it from the shingles, above. This consists of a quarter-round moulding having a flat board beneath. This band continues around the porch roof. This probably is all Delehanty as it crosses the beaded fascia beneath the roof of the porch gable-field. The porch ceiling is beaded and probably most of it is original. The porch floor is brick today and may always have been. The large, projecting, canted-side bay window replaces the two original first floor windows south of the doorway. This dates from the Bradley Delehanty dining room alteration of 1930. The doorway has plain facings trimmed with back-banded Tuscan mouldings. The drip cap also is plain. The louvered, semi-elliptical, fan over the doorway is in period but an insertion from elsewhere. It could have been installed at any time. The five-panel, Tuscan-moulded door probably is original to this house, as early 19th century horizontally panelled doors are found in Roslyn only in this house; in the early part of the Oakley-Eastman House (TG 1977–78); and the James and William Smith House (TG 1973–74). However, this door has been much shortened to fit the opening and probably originated in another opening.

The west entablature is less impressive than the east. There is an original projecting cornice supported by wrought-iron brackets as in the George Allen Residence (TG 1980–81–82). The frieze is flush-boarded and is trimmed with moulded applied diamonds between the clerestory windows. There is a moulded string course at the lower edge of the frieze. However, the west entablature lacks the major and minor dentils of the east. The west entablature, like the east, continues around the corner, and returns against the north and south walls of the house. There is a one-storey wing at the south end of the west wall which projects furthest to the west. The north wall of this wing is faced with flush, beaded boards all the way down to its floor. A narrow strip of porch, matching the original, but having 20th century segmental columns, extends along the north face of this wing. This actually is a Delehanty addition to the earlier two-storey service wing which attempts to replicate



the original west porch in 20th century materials. This addition ends with the narrow kitchen stoep which is sheltered by a pitched roof supported by 20th century segmental columns. This addition is faced with board-and-batten sheathing along its west end. At the lower level there is a greenhouse and potting shed. This is entered by a round-headed west doorway. Sunlight is admitted to the area by way of a large, round-headed south window.

### **South Facade**

Originally this was sheathed with shingles and had fenestration similar to the rest of the house, apart from an 8/4 south basement window. The east and west entablatures both return against the south front. The gable fascia resembles the west frieze in that there are no dentils. As in the north gable-field, there is a central round-headed third storey window flanked by two quadrant windows. The sash in these are modern although the casings may be original.

Apart from these few early details, most of the south end of the house is occupied by a large, two-storey-plus-basement, flat-roofed, service wing. The box for the service staircase projects through the roof and there is a contemporary exterior chimney outside the new south wall. The chimney has a "waist" at the first storey eave line. Below this there is a "hound's tooth" panel. This appears to be pre-Delehanty as it shows in the early photograph. However, it certainly dates from the 20th century. It is only one bay wide from north to south. The second storey 6/6 east window is walled over on its interior today, but was a "working window" when the photograph was taken. The service wing projects farther to the south at the first storey and basement levels. This modification probably was completed at the same time as the west extension of the service wing which already has been described. The upper storey of the wing is shingled. The first floor is sheathed with board-and-batten. The basement level is a continuation of the potting shed at the west end and, like it, has arched openings at the east end. In this case the arches are pointed and infilled with lattice. The intervening south, basement-level, side wall is sheathed in novelty siding. The round-headed kitchen windows, at the first floor level, are the most interesting architectural feature of the new wing. Local tradition credits these with coming from the first Trinity Church (TG 1969-70) which was demolished in 1906-1907. It is likely, however, that they were new at the time this portion of the service wing was constructed.

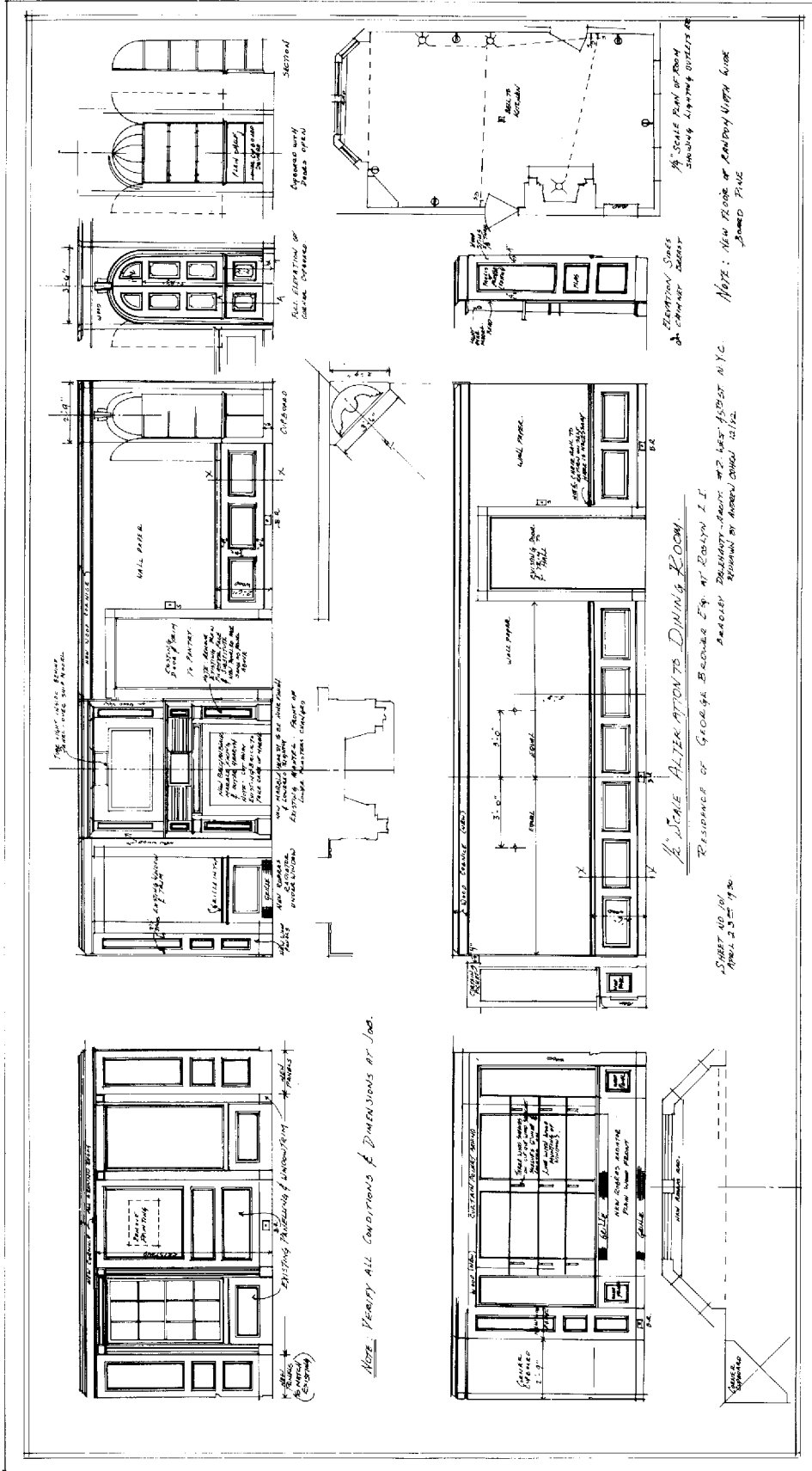
### **INTERIOR**

While the exterior of the house gives the impression of a large Late-Federal residence having a few modifications, the changes are far more evident in the interior. In general, the main floor central hallway and staircase are the least altered, although the present closet is a later intrusion. The dining room and drawing room are pure Delehanty although some features of the original interior trim are included in the Colonial Revival plan. The south wall of the second floor center hall originally followed the plan of the wall below it. However, this has been straightened to "square off" the master bedroom and has effected the blockage of a tall, narrow east side-window, as mentioned above. Also, the second storey floor plan has been altered to create space for a hallway to Delehanty's north chamber. This work seems to be poorly thought out and appears to date from the pre-Delehanty alteration shown in the early photograph. Probably it is the result of an early 20th century effort to create space for bath rooms. Similar modifications have taken place on the third floor.

Originally both first and second floors had four rooms, two on either side of the central hall. There probably was a small room at the east end of the second floor hall which included the triple east window. The third floor plan probably was similar to that of the second. The original kitchen was at the south end of the basement. This still includes the original bake-oven flanking the fireplace and the back and part of the cheeks of the early fireplace. The fittings for the large crane survive also. Today the ground floor center hall survives as built except for later flooring and an added closet. Its principal features include the interior faces of the east and west doorways; the stepped baseboards having Tuscan-moulded caps and the impressive staircase which crosses the hall at its west end. This has a San Domingo mahogany railing which includes a hand-rail, which is circular in cross section, and slender urn-turned balusters. The newel is the usual Roslyn newel of the 1830's. Three of the original interior doorways to the center hall survive, i.e., to the present dining room, to the present drawing room and to the present lavatory. The interior trim of the lavatory doorway is the same as in the present dining room and it is tempting to think that it originally represented the north end of a large rectangular room. When he stripped the walls of the lavatory in late 1980, John Stevens could not find evidence of this. If there were two rooms north of the stairway, the western room had to be entered under the west end of the stairway, which now provides access to the basement. The door cases are all faced with opposed, back-banded, Tuscan-moulded facings terminated by plain corner blocks, which are embellished by a simple, strip fillet. The Tuscan-moulded five-panel doors are all original. The present dining room originally had a north-south dividing wall west of the present pantry doorway. The door and window facings are original, except for the pantry doorway and the bay window. These have stepped surrounds with plain corner blocks. The original windows have Tuscan-moulded panels beneath. The mantel is original below the shelf except for the Tuscan-moulded piers which replace earlier turned columns, as in the Wilson Williams House (TG 1975-76) and the James and William Smith House (TG 1973-74). The over-mantel panel was designed by Bradley Delehanty as was the elaborate, dentilled cornice. The elaborate round-headed corner cupboard may have been made by Judge George Ellsworth Brower, who was a talented cabinet-maker. Delehanty's drawings for the dining room labelled "Sheet #101/ April 23rd, 1930" were found in the loft of the Locust Hill Academy in 1979. Unfortunately the original work which survives, and that which was removed, are not indicated.

The pantry and kitchen are in the 20th century service wing. The kitchen stairway originally was enclosed and leads to two dressing rooms on the second floor and servants' bedrooms on the third. Earlier there was a small staff dining room at the west end of the kitchen. The dividing cabinets were removed during the refurbishing of 1982-1983. One of the kitchen cabinets includes glazed doors having pointed arches with carved mouldings. According to the late Marion W. Brower these came from the first Trinity Church.

The present drawing room originally included only two bays on the east and west. It almost certainly also was divided into east and west connecting rooms. The Tuscan-moulded, stepped baseboards and the Tuscan-moulded door and window surrounds at the early end of the room all are original. These are fitted with original corner blocks having interior fillets. The window cases include Tuscan-moulded panels beneath. All this has been reproduced by Bradley Delehanty to complete the north half of the present room. The present cornice and raised, moulded panels between the windows, and the dado, all were designed by Bradley Delehanty who obviously did not understand the inconsistency of using raised panels with mould-



“Locust Hill”  
 Hendrickson-Ely-Brower House (1836)  
 Floor plan and elevation for dining room alteration by Bradley Delehanty, dated April 23rd, 1930.

ings of the Greek Revival Era. The massive north-south piers and lintel also were designed by Delehanty. This structure provides support to the floor above. It also provides for a library and “gentlemen’s smoking area”, a fashionable late 19th–early 20th century arrangement. The master bedroom at the south end of the second floor was created early in the Brower ownership by removing a wall which divided two chambers (east and west) and by relocating the north wall, east of the stairway to the north to create a rectangular bedroom. The shuttered south side-light of the triple window is at the south end of this wall. The fire of 1963 started in the master bedroom and no early architectural detail has survived. There are a pair of dressing rooms south of the master bedroom, in the service wing. The east window of the east dressing room has been closed over on the interior, but remains, with its shutters closed, on the exterior. Originally there also were two chambers north of the center hall and, probably, a small room at the east end of the hall, inside the triple window. All these have disappeared to create a hallway leading to Bradley Delehanty’s north chamber. However, the hallway and small rooms created utilize a variety of 20th century detail dating from the early 20th century and after the 1963 fire and probably were the result of an effort to provide bathrooms early in the Brower ownership. Some of the doors employed are 6-panel Federal doors having applied narrow Tuscan mouldings. These were re-used from this floor. The small east chamber has incised, panelled window stools which are original to the house. The stepped window casings also are original. The doorway to Bradley Delehanty’s north chamber is at the end of the hall. This room occupies the entire second storey north end of the 1925–1926 addition. All architectural details date from then except for the mantel which is early and which probably was relocated from elsewhere in the house. This is a second quarter of the 19th century provincial type having a straight-edged shelf with rounded corners. The mantel breast is moulded, and the square piers which support the shelf are panelled but not moulded. The pier capitals include simple, raised panels, an unusual use in Roslyn. The only other use of raised panels with contemporary late Federal detail occurs in the George Allen Residence (TG 1980–81–82) in which both parlor mantel breasts include simple, raised panels. Actually, the use of raised panels in this vernacular group of mantels seems less of a mistake than Delehanty’s misuse of raised wall panels in the highly sophisticated Locust Hill drawing room.

The principal stairway to the third floor is a continuation of the lower staircase and, like it, retains its original tread and landing flooring. All the flooring in the house originally was like that exposed on the landings today. The stepped baseboards and stair-stringer continue in the upper staircase but the cap is a torus moulding having a small cavetto moulding on top (“nose-and-cove”). Actually this baseboard moulding is also used in the second and third storey hallways and some of the small chambers. At the top of the stairway, at the third floor level, the stepped baseboard turns down to terminate in the floor while the moulded cap continues on to butt into a door surround. On the north side of the stair-wall the torus and cavetto baseboard moulding turns down to meet the floor in the same manner.

The third floor includes two maid’s rooms, two baths, a cedar closet and a small bedroom on the west side of the hall which was Judge George E. Brower’s workshop. It has been mentioned above that he was an accomplished cabinet maker. The detail, for the most part, is 20th century, although one of the south rooms includes an early 19th century board-and-batten door in its original case. The linen closet also includes an early board-and-batten door, in this instance in a later case. Both doors almost certainly originated on this floor of the house.

The major third floor room is Bradley Delehanty's dramatic bedroom which extends across the entire width of the house. This includes the round-headed and quadrant windows already mentioned as well as an early Franklin stove which is plastered into the chimney.

The rubble basement extends beneath the entire house. Actually, the east wall is brick above grade. The original kitchen, in the southeast corner, has already been described. Delehanty's wine cellar is at the north end of the house, beneath the Adirondack Mountain porch. The inner aspect of its doorway bears a list of its contents, dated December 5, 1926. The construction date of the Delehanty north addition has been estimated from this date. Near its doorway there is a large room, mostly having 20th century concrete walls, which probably functioned as a "servant's hall." The doorway to the space beneath the east (front) porch is fitted with a fine board-and-batten door, in its original casing, which retains its original Norfolk latch. Inside the food storage area beneath the porch there is the remains of a fine early flush-panelled door which closes the south end. This retains its early keyhole-shaped latch. It probably is earlier than the house, circa 1810, and its original source is not known.

### **ACCESSORY BUILDINGS**

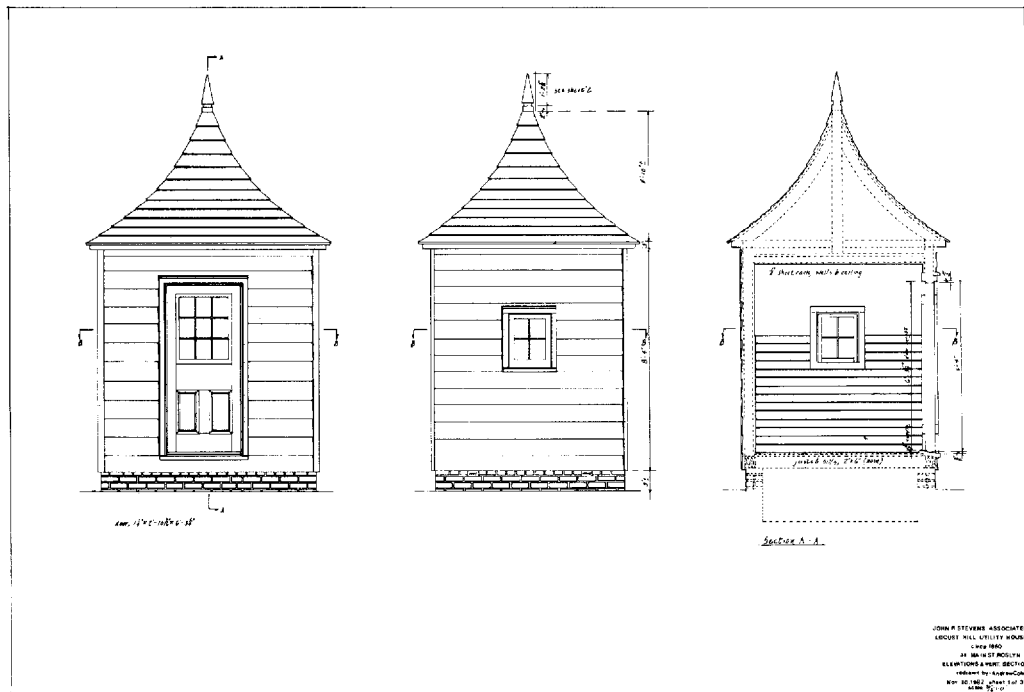
The Locust Hill Academy was built by Dr. Ely in 1854-1855. It is approximately 25' x 40'; 1½ storeys high and has a pitched roof, the ridge of which extends from east to west. It is situated about 160 feet west of the main house. The building is clapboarded and obviously has been extensively reworked. According to John Pisarski, the gardener and maintenance man employed by the Browsers, who worked on the place from 1927 until his death in 1980, and who lived in an apartment on the main floor of the building during most of this period, the Locust Hill Academy originally stood a short distance to the north of its present location. About 1930 Pisarski and Judge Brower re-located it to its present site, at the edge of a rise, so that a three-car garage could be constructed beneath. Most of the alterations to the Locust Hill Academy were completed at that time. The building is now (March 1983) undergoing extensive interior alterations so it may be used as a private residence. It is hoped it will be exhibited on a future Landmark Society Tour.

The Locust Hill Utility House was observed south of the present parking area by Peggy and Roger Gerry in 1977. It had deteriorated badly and had no footings which suggested that it had been re-located to that site. One of the writers (R.G.G.) questioned John Pisarski who said he had built it for the Brower children. Obviously he meant he had re-built it as it probably antedates the Locust Hill Academy. Most likely it was built in 1853. In any event, when the property was sold in 1980 it was understood by both parties to the sale that it was an important small building and it was agreed that if the purchasers did not restore it within a year of closing, the sellers could remove it to another location for restoration. Actually, Mary Ann Wolf retained John Stevens to prepare measured drawings of the building but no actual restoration was undertaken. Finally, after two years, during the summer of 1982, it was dismantled by John Bugsch and reconstructed at its present site just south of the George Allen Tenant House. During the relocation the east and west walls were transposed, intentionally, so that the window would be visible from the street. This disclosed a small, framed opening, for a clean-out door, and established the fact that the building had originally been constructed as a privy. This early framing, which is now at the north end of the west wall, is now in the wrong position and has been

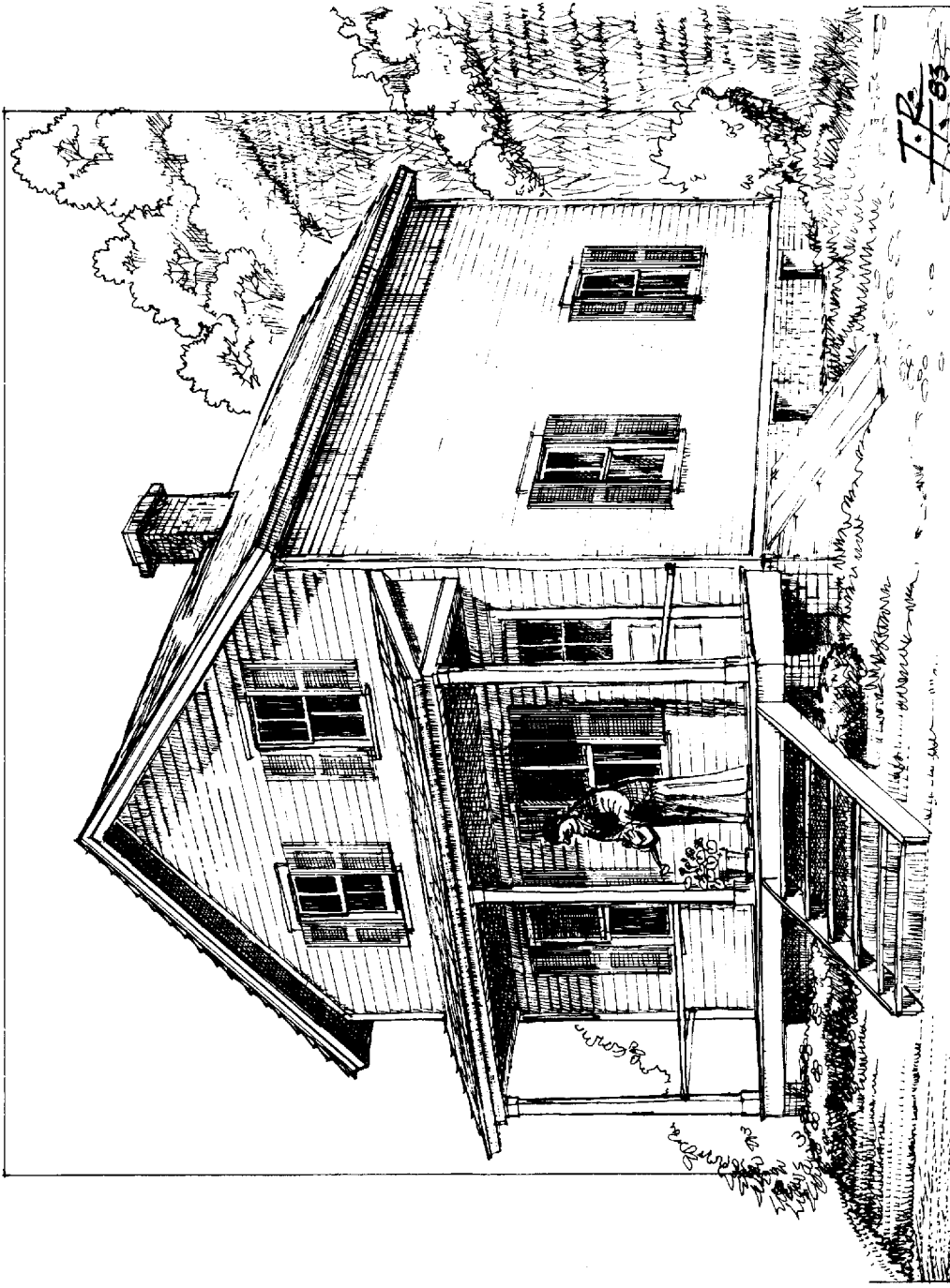
sheathed over. However, an appropriate opening has been constructed at the south end of the west wall. Prior to the use of "indoor plumbing," at about the time of the Civil War, privies were important buildings and their architectural quality reflected upon the prestige of their owners in much the same way that house-owners, today, build elaborate bathrooms. The Locust Hill Utility House is almost identical to one in Claverack, which is illustrated on page 138 of "A Visible Heritage—Columbia County, N.Y.," by Ruth Piwonka and Roderic M. Blackburn. When "indoor plumbing" became available, those who could afford to installed it. Those who could not built privies which were as unobtrusive as possible.

The Locust Hill Privy measures 8'3" × 7'3". It was fitted with a single doorway and a small window, both of which retain their narrow, beaded facings and simple dripcaps. Otherwise its only opening was the "clean-out" door already mentioned. The building was clapboarded originally and it retains most of its original clapboards which have an exposure to the weather of 8½". The privy has always had cornerboards. These face north and south and are 3" wide. The building has a plain water-table. It stands upon a brick foundation, today, but on its unknown original site probably stood on locust posts.

The building's most important architectural feature is its tall, concave, hipped roof. This is shingled today but probably was sheathed in turn-metal originally. This conclusion was made because of the difficulty of shingling without ridge shingles. Probably all concave roofs had metal sheathing. Spaces have been left between the interior sheathing boards so that the shingles may dry. Originally these were set close together. The privy originally had a pinnacle. Although this had rotted away, Mr. Stevens duplicated a cone-shaped pinnacle from the Henry Eastman Tenant House (Mott Avenue at West Shore Road) to replace the missing original. This pinnacle is the only conjectural detail in the building. The eave soffits are closed. Paint analysis of the exterior was completed by Frank Welch and the clapboards have been painted buff as they were originally. The original trim was reddish-brown but, to date, it has not been possible to match this. The white trim color is a protective priming. Further efforts will be made during the coming summer. The original studs clearly showed lathe marks, so the interior was plastered during the restoration even though all the original lathe and plaster had been replaced with wainscotting and plasterboard by John Pisarski. There is a louvered trap-door in the plastered ceiling which was not present in the original building. This modification was made for ventilation and so that visitors could examine the "King-post" construction of the roof.



“Locust Hill” Utility House (1850–1860)  
 Showing “King-post” roof framing. Door and pinnacle are conjectural.  
 Interior horizontal sheathing, Ca. 1930, has been removed.



Rafferty-Craft House (Ca. 1890) As it appeared Ca. 1915.



**THE RAFFERTY-CRAFT HOUSE**  
**165 East Broadway (Circa 1890)**  
**Residence of Dr. & Mrs. Thomas Loeb**

**HISTORICAL BACKGROUND**

Widow Rafferty's house on East Broadway is not shown on the Walling Map (1859), the Beers-Comstock Map (1873) or the Wolverton Map (1891). It could have been built as early as 1888-1889 as most real estate atlases took two or three years to prepare and publish. It is located on a part of East Broadway which is not shown on the very detailed Sanborn Maps. According to Arnold Craft (born 1891), who, with his widow, Ann, owned the house from 1944 until 1981, and who were interviewed by a team from the Bryant Library on June 14, 1972, Rudolph Dugan, who lived in the Samuel Dugan II house (T.G. 1968-1969) nearby, told him of the origins of the house. According to Mr. Dugan, a man named Rafferty was shot and killed by a constable on "Bunker Hill," the area around the Roslyn Railroad Station. Apparently the villagers felt very badly about this and built Widow Rafferty a tiny house at 165 East Broadway on a lot barely larger than the house. A reason for the very small site was the very steep hillside which no longer survives. As the land south and east of the Rafferty cottage was "mined" for sand and gravel, it became flat enough to build a large blacksmith shop immediately to the south. The gravel mining operation was probably just one more burden added to the many Widow Rafferty was forced to bear. Mrs. Arnold Craft, in a typescript describing her taped interview, quotes Grace Charlick Noble, who was born in the William A. Craft house at 199 East Broadway in January 1880. Subsequently Mrs. Noble lived at 207 East Broadway, which was built for Evangeline Craft Charlick, her mother, for about twenty years. Mrs. Noble, who is a good reporter, described how Mrs. Rafferty and Mary McCormick lived together in the Rafferty house when Mrs. Noble was a little girl. They took in laundry which they washed in the basement. Since the house had no central heating, running water or other conveniences, they carried the water from springs across East Broadway, in today's Roslyn Park, which they heated on an iron stove in the basement. The same stove served for heat and cooking and to heat the irons. Mrs. Rafferty's daughter, Jennie, married Frank Connolly, who owned the blacksmith shop immediately south of the Rafferty residence. In 1925, Arnold Craft, an automobile and aviation mechanic, whose ancestors had lived in Roslyn since the 18th century, bought the blacksmith shop from Frank and Jennie Connolly and established Craft Motors, an automobile repair shop and Chevrolet sales agency in the building. In 1944, he bought the Rafferty house from a man named Krukowski because his (former Connolly) land surrounded it on two sides. He described the house as a "mere shell" of no use to anyone but to him. He improved the house by installing central heating, plumbing, new flooring, windows and insulation (asbestos shingles) and rented it to a variety of tenants, the most permanent of whom was Arthur Speedling, who lived there from March 1946 to November 1955, the time of his death. Subsequently, Mr. Craft completed additional improvements to the house and he and Mrs. Craft resided there until his death on September 12, 1974. Mrs. Craft continued to live in the house until it was sold to Mary Ann and Barry Wolf in September 1981. In November of that year it was sold to Thomas and Patricia Loeb, the present owners.

Little is known of Mrs. Rafferty and daughter, Jennie. A review of John Radigan's "History of St. Mary's, Roslyn" (1943) does not mention either a Rafferty or a Connolly among the original St. Mary's parishioners (1871) or among

the Catholics living on Bunker Hill (1873), although both could have come to Roslyn after these dates. A "Miss Jennie Raftery (sic)" contributed \$20 toward the purchase of the Stations of the Cross for St. Mary's in 1902. This may be a typographical error and "Jennie Raftery" may be the "Jennie Rafferty" who married Frank Connolly, the blacksmith. Finally, there is an entry, in a list of burials between 1901 and 1929, that Mary Raferty died on August 2, 1901 at the age of 72. Probably she was too old to have been the Widow Rafferty for whom the house at 165 East Broadway was built. So far as Mary McCormick is concerned, Radigan lists a "Patrick McCormack" among St. Mary's original parishioners. He may have been a relative. In any event he died on October 8, 1901 at the age of 75.

Five generations of Crafts have resided in Roslyn beginning with Robert Craft, Arnold's great grandfather, who was employed in the pre-Revolutionary Onderdonk-Remsen-Gaine Paper Mill (1773). The family included Arnold's older brother, Charles, who was mayor of Roslyn during the mid-1950's. John Langley Craft, Arnold's grandfather, was a carpenter who built the John L. Craft house at 199 East Broadway and the Evangeline Craft Charlick house at 207 East Broadway. John Langley Craft was one of the founders of the Roslyn Hook and Ladder Company in 1852. John's son, William A., was Arnold's father. He and his son operated the local butcher shop from 1863 to 1947. After William's death, his son, John, reopened the shop in 1948. Arnold's mother, Abbe Anne Verity, grew up in a large house at the beginning of West Shore Road on the site of the present Roslyn Art Center. Abbe Anne attended school in the small building which originally was Rev. Wallace Kirby's study (T.G. 1979-1980). Her mother, Jane Verity, owned most of the land which is now Roslyn Pines. Jane Verity also operated the West Toll-Gate from her home. Abbe Anne's father, Joseph, was a shipbuilder in Seaford. He walked home to Roslyn on weekends.

Arnold Craft was born in 1891 in the Verity homestead on West Shore Road. In 1912, he worked as a machinist for the New York Motor Car Company on West 40th Street. He left there in 1914 to work for the Brewster Company in Long Island City, an organization which did special coach-work for early motor cars. During the following year, he opened his own garage in Staffordville, New York. He enlisted in 1917 and was assigned to aviation mechanics. In 1918, he was assigned to Bolling Field in Washington, D.C. and remained there as a civilian after the war ended. He left there to work for the Nebraska Aircraft Corp. in Lincoln, where he met Charles A. Lindbergh. After his return to Long Island to work at Roosevelt Field he checked out Lindbergh's plane, "The Spirit of St. Louis", before its transatlantic flight. He left Mitchell Field to return to automotive repairs and sales, first at the Sagamore Garage in Oyster Bay and, subsequently, at his own shop on East Broadway. While working on East Broadway he formed a connection with Anton E. ("Tony") Walbridge, a broker on Wall Street, who was mayor of Roslyn from 1935 to 1937. Mr. Walbridge was seriously interested in yachting and Craft gave up his business to become Walbridge's captain, motor mechanic and general companion, a relationship which survived until "Tony" Walbridge's death twenty-one years later.

## ARCHITECTURE

### Exterior:

The house is a small cottage, having a gable-ended roof, the ridge of which extends from east to west, at right angles to the road. The eave soffits are closed and the house is trimmed with plain corner-boards, which completely cover the corners,

a plain water-table and plain door and window-facings and drip caps. The door- and window-facings are relatively wide,  $3\frac{3}{4}$ " in a manner of the late 19th century. The house is three bays wide by two bays deep. The original sash was larger than today's and was 2/2 or 4/4. The present, mid-20th Century horizontally glazed sash were introduced by Arnold Craft who fitted them to the original openings by means of wooden inserts, thus preserving the dimensions and trim of the original openings. The original windows were, of course, fitted with louvered shutters. There are 2 upper storey sash in each of the east and west gable fields. These are slightly indented to accommodate to the more confined space. There are no upper storey sash in the north and south walls. The original first floor sash at the east ends of these walls were replaced with double windows of the mid-20th Century by Mr. Craft. However, the filled in outlines of the original openings are easily seen in the clapboards. The ogee moulded 4-panel front door was provided by the Roslyn Preservation Corporation to replace a flush door installed by Mr. Craft. The present door is entirely in keeping with the design and period of the house. Most of the original clapboards survive. These have exposures of  $4\frac{1}{2}$ " on the east and west fronts and 4" on the north and south. In all likelihood this difference was unintended. All the clapboarding was covered with asbestos shingles by Arnold Craft. These were removed by the present owners in 1982. The west and south wall clapboards have been carefully cleaned, repaired and painted. Those on the north and east walls require further work. Some of the original medium-gray paint survives on the east wall. The north wall is badly weathered and medium-gray paint with traces of green over it are still visible

The brick foundation is laid in American bond all the way down to the basement floor, with the exception of a small area in the southeast corner at which the lower part of the foundation is constructed of rubble. It is not known why this was done. Because of the slope of the site, much more of the west foundation wall was visible above grade than of the east. Originally, there were two basement windows in each of the walls except on the east. The basement windows were located immediately beneath the first floor window openings. The west openings have been bricked in. The original sash, having two vertical panes, survive in their openings in the north and south basement walls. These appear to be smaller than the sash in the now closed up west openings. The original chimney at the center of the ridge is missing. The exterior chimney at the east end of the house is a Craft innovation. The original rubble cellar bulkhead survives at the west end of the south wall. This has been extensively reworked. The enclosed porch at the east end of the house dates from the mid- 20th Century and later.

A photograph of the Rafferty-Craft house survives in the Bryant Library archives. This shows the west and south facades. While it appears to be very early, it probably dates from some time after Arnold Craft bought the house in 1944. By the time it was taken the original central chimney had been removed and the present exterior chimney built at the east end. The rubble cellar bulkhead, which had not yet been stuccoed, was in its present position; however, its stonework is so coarse it is assumed to have been reconstructed after the house was built. Early 2/2 sash were in position in the original window openings except for the east opening in the south wall where the original window had been replaced with smaller, paired 6/1 sash. However, the patch over the original, larger opening is clearly visible. Presumably, the same situation prevailed on the north side of the house. No shutters are in evidence although a few shutter pintles can be seen. Overhead electric and telephone connections are clearly visible in the photograph. Since Mr. Craft stated in his taped interview that the house had no electricity when he bought it in 1944, it is obvious

that the photograph must have been taken after that date. Finally, there is a single storey, pent-roof porch in the photograph which extended across the entire west front of the house. The porch roof is supported by three solid, square wooden piers which have simple bases and capitals. The pipe railing had no balusters. There is no porch stairway in the photograph. This was located opposite the front door where there is no railing. It is not known whether or not this front porch is original to the house. During the restoration of the west front, in 1982, there was no evidence of porch framing members extending through either the water table or the clapboards. However, the west water table has been replaced and clapboard repairs to the west front also have been made. It is unlikely that this determination can be made unless an earlier photograph of the house is found or the appropriate stud and sill area actually exposed. In any event, Mr. Craft removed this porch and replaced it with a small concrete stoop having a small gable-ended roof. During the summer of 1982, the concrete steps and platform were removed and replaced with architecturally more appropriate wooden steps and platform. The pitched roof was retained, and a pair of large Eastlake-style brackets, circa 1890, were added to provide decoration and support.

### **Interior**

The house originally probably had a side-hall plan, although this division is missing today. The original 7" yellow pine flooring survives on the first floor and marks in the flooring suggest there once was an interior wall which extended from west to east about 5' from the south wall of the house. At present, there are only two rooms on the first floor, a parlor and a kitchen-dining room. A heating grill dating from the early 20th century, but probably installed by Mr. Craft after 1944, also survives. Mr. Craft almost certainly installed the 5½" beam which extends from east to west across the house to support the second storey floor joists. Most of the early trim in the parlor and kitchen was removed by Mr. Craft. Much of this was replaced in 1982 using simple, beaded facings appropriate to the house. The 4-panel, ogce-moulded doors leading to the basement, and in the east kitchen wall were inserted in 1982 but are stylistically appropriate to the house.

The stairway to the second floor is the most interesting architectural feature of the interior. The stair-case is original to the house and retains its original stringer which is 7" high and beaded. The fine San Domingo mahogany stair-rail dates from the second quarter of the 19th century. The stair-rail features a finely turned newel, a railing which is circular in cross-section and slender urn-turned balusters. Six of the balusters do not match the others and probably are replacements. The railing passes across the stair-well fascia and terminates with the second storey flooring, which also terminates the upper balusters. While it is obvious that the stair-rail dates from the building of the house, it also is obvious that it was re-used at the time of building. The railing is slightly too long and, as a result, the newel tilts very slightly toward the west. There are filled-in baluster drill holes on the lower side of the railing which have no relationship to the present stairway. It is tempting to think that the stair-rail might have been re-used from the Caleb Valentine house on Main Street (T.G. 1977-78) which burned in 1887. However, according to Francis Skillman, the Caleb Valentine house was built 1800-1810 and could not have had a stair-rail in this style.

The second floor retains its original flooring over which mid-20th century hardwood flooring was laid by Mr. Craft. The door and window facings also date from the mid-20th century. The plain, unmoulded baseboards may be the original

but could date from the mid-20th century. The original tie-beams remain exposed. These bear no evidence of plaster lath, a finding which suggests strongly that originally the second storey was not plastered.

The basement originally was intended for use as a working and living area and has substantial windows above grade on three sides. It has been already mentioned that the larger west windows have been bricked in. The walls are entirely brick except for a small area of rubble near the floor at the east end of the south wall. Originally the walls were plastered directly on the brick. It is not known why the projection at the grade level of the west and a part of the north wall were laid in the original brickwork. It may have been for added support as more of the foundation was above grade in these areas. The 2" x 8" first floor joists are now exposed and run from north to south on 23" centers. Marks of plaster lath on their lower surfaces are clearly visible. Originally, the entire basement was plastered which substantiates the tradition that it was the principally used space in the house. The original doorway to the cellar bulkhead survives. It includes a fine, circa 1830, board-and-batten door made up of 10" wide boards having 1/4" beads. It has been added to on both sides so that it would fit the door case. Like the stair-rail, it is an earlier architectural feature which has been re-used from another building. Like the stair-rail, it may have been in its present location since the house was built.

## **RESTORATION**

The house was acquired by the present owners in November 1981. Almost immediately they embarked upon a program of restoring the house to its original appearance so far as is known. John Stevens, who has worked extensively in Roslyn, was retained to plan the restoration which mostly consisted of removing alterations made by Arnold Craft. The asbestos shingles were removed and rotted clapboards repaired or replaced. Mr. Craft's concrete stoop was removed and an appropriate wooden replacement fabricated. Late 19th Century decorative brackets were added to support the gable-ended porch roof. On the interior, later flooring was removed from the first floor and inappropriate trim was removed and replaced with suitable substitutes. The horizontally glazed mid-20th Century window sash still await replacement. Paul Czarnecki was the carpenter who has completed this project so far as it has gone. It also should be noted that much of the work was accomplished by Dr. and Mrs. Loeb.



Mott-Magee-Skewes House (Ca. 1825 and Ca. 1870)  
After added addition of 1870-1871.

**MOTT-MAGEE-SKEWES HOUSE**  
**Residence of Mr. and Mrs. Wilson Skewes**  
**51 East Broadway (Circa 1825 and Circa 1870)**

**HISTORICAL BACKGROUND**

Both the Walling Map (1859) and the Beers-Comstock Map (1873) show a house on the site of the Mott-Magee-Skewes House and identify it as belonging to "J. Mott." The Beers-Comstock Map, which usually is quite accurate, indicates a street frontage of approximately 100 feet.

Local tradition has long suggested that the house, for many years known as "Auld House," was a schoolhouse in Glenwood Landing which was moved to the present site about 1870. This viewpoint is perhaps best described by Peggy and Roger Gerry in "Old Roslyn" which was published by the Bryant Library in 1953: "It is known that it was originally a house in Glenwood, a few miles north of Roslyn, and that it later became Glenwood's first "one-room" schoolhouse. It was moved to its present location in Roslyn by James Mott, of Glenwood, and was re-established as a residence. In 1889 it was sold to Jonathon Conklin, who had taught its classes when it was first opened as a school, and who, in it, established Glenwood's first Sunday School. Because of his associated memories, Mr. Conklin refused to sell the house during his lifetime, but in 1916 his heirs sold the place to Mrs. Samuel Miller (sic) Magee, the mother of the present owner. Mrs. Magee had been tenant in the house since 1874." The "present owner" at that time was Mrs. Edgar Skewes, nee Ella Mary Magee, who had supplied the data for the foregoing description following repeated, carefully questioned, discussions. Mrs. Skewes had been born in the house in 1891 and had lived there her entire life. She also was the source of information contained in an article by Virginia Starr on page 41 of the New York Sun for Saturday, May 25, 1940, which states, in part: "The central part of the house, estimated to be 150 years old, was a one-room schoolhouse, the first in Glenwood, which was bought by one of the Mott family and moved to its present location many years ago. Mr. Mott raised the roof and put in two small upper rooms, later adding a kitchen wing." Examination of the deed for the sale of the house by heirs of Jonathon Conklin to Mary Ester Magee, dated August 21, 1917, reveals that the property had been acquired by Jonathon Conklin from the estate of James Mott on November 20, 1889. The deed also discloses that the East Broadway frontage was 100 feet. Interestingly enough, the Wolverton Map (1891) shows the property as still belonging to James Mott and demonstrates the "hold-over" of these real estate atlases.

All the foregoing serves to establish that the property conveyed by the estate of James Mott to Jonathon Conklin and by the latter's estate to Mary E. McGee is the property indicated on both the Walling and Beers-Comstocks Maps as belonging to "J. Mott" and that a house was standing on the site as early as 1859. James Mott is listed in the Roslyn section of Curtin's Directory of Long Island for 1867-1868 and for 1868-1869. In the entries for both years he is described as the owner of a country store whose home was in Glenwood. While the location of the country store is not given, most likely it was the site of the Mott-Magee-Skewes House.

While houses frequently were moved, even early in the 19th century, it seems unlikely that anyone would demolish an existing house in order to re-locate another on its site, especially if the re-located house was so small that it required immediate addition of a second storey to provide adequate interior space. In addition, the house is situated on a steep slope above East Broadway and moving a structure to this site

probably would have been more difficult than building it from the ground up. Francis Skillman, in his letter to the Roslyn News written circa 1895, described the origins of many local houses and their alterations during the 19th century. However, he does not mention the Mott-Magee-Skewes House at all. He easily could have been guilty of this omission as the house was a small one, in his time, and he may not have been interested enough to mention it. However, he does mention other re-located houses, changes in the grade of East Broadway, etc., and it seems unlikely he would have failed to comment on a procedure as dramatic as the moving of a schoolhouse from Glenwood and its man-handling up a steep slope. In the writer's (R.G.G.) opinion, the existing house is the store which belonged to James Mott and which is indicated on the 1859 Walling Map, to which an upper storey and a lean-to have been added utilizing building materials obtained from the demolition of a school or other building. This reuse of earlier building materials may be the reason for its stylistically-retarded configuration for a house which was extensively rebuilt circa 1870.

Mr. Wilson Skewes, the present owner, is deeply convinced of the Glenwood Landing origin of the house. He points out that the story was well known in Roslyn during his boyhood and had been for many years before, and that Jonathon Conklin, the author of this attribution, was very highly regarded. He also points out that, if the history of the move from Glenwood was erroneous, the circumstances would have been made known to the Magees early during their tenancy in the house. Mr. Skewes agrees that moving the house up the steep grade would have been difficult and that extensive cribbing would have been required. He concurs that, probably, the Glenwood building was dismantled and reconstructed on its present site.

The dating and sequence of the aforementioned construction problems probably could have been resolved during the winter of 1968-1969 when the house was being renovated and the interior plaster had been removed. At that time it was observed that some of the framing consisted of early, adze-trimmed joists. These were considered to have been reused from an earlier building at the time the house was built. At that time it was not recognized that the James Mott store may still have been standing on the site and that this building may have dated from the early 19th century, or even earlier. If these possibilities had been recognized, then careful examination of the framing may have demonstrated in which way later architectural elements had been superimposed on the earlier structure. However, several important conditions were noted, as follows:

1. The adze-dressed joists were used only in the construction of the lower storey.
2. The upper storey was about four feet wider, from east to west, than the lower, because the upper east wall is based upon a rubble retaining wall while the lower is located about three feet to the west of the retaining wall. The primary, upper storey floor joists ran from east to west and extended from the west to the east framed walls. In addition, there were short floor joists which extended from the top of the present framed wall to the top of the retaining wall, to support that part of the upper storey which did not rest upon the primary joists. It is the writer's (R.G.G.) recollection that many, if not all, of the primary floor joists were adze-dressed, while all of the short, accessory joists were sawn. Both characteristics suggest strongly that the upper storey had been added, as, otherwise, the floor joists would have extended the entire width of the upper floor and would have been of the same material throughout.



3. The lower east wall, which was completely protected from the weather by the upper storey, nonetheless was clapboarded on what would have been its original exterior surface before the upper storey was added. On the basis of these details, as well as others which will follow, it appears there are three possibilities concerning the architectural history of this house:
  - (1) The entire house was built at one time during the second quarter of the 19th century, and structurally was of an even earlier type but included architectural details approaching the mid-century. This combination often occurred in Roslyn. However, the structural characteristics noted in the previous paragraph established that the upper storey was built at a later date than the lower;
  - (2) That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing new materials for the second storey and the lean-to. This does not seem feasible either, as many of the architectural characteristics of the upper storey seem to suggest an 1840–1850 date. There is nothing about any part of the house which suggests that a major rebuilding took place circa 1870;
  - (3) That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing materials from another building for the upper storey and lean-to. In this instance the re-location of the single-storey school building seems to be ruled out. Among other reasons for doing this is the fact that the house is built low to the ground and has a rubble foundation to the sills; both are early 18th century—early 19th century construction techniques. A house located on a new foundation, in 1870, would have had a brick, or partially brick, foundation and would have had much greater foundation exposure. Also, if the Glenwood School formed the lower storey, where were the used materials for the upper storey obtained? However, if the thesis is accepted that the James Mott Store provided the lower storey and that the materials obtained from an 1840–1850 schoolhouse were used for the upper storey and lean-to, then everything falls into place. The early framing is found in the lower storey. The doors, “eye-brow” windows, etc. of the second quarter of the 19th century, from the schoolhouse, were used for the additions and, in some instances, superimposed on the existing lower storey.

Notwithstanding the murkiness surrounding its early structure and history, the account of the house, since 1874, is amazingly clear as it is one of the very few local houses which has been lived in by the same family for a period extending back more than a century.

Samuel Miller Magee was born in North Ireland on January 20, 1847 and immigrated to the United States with his brothers; James, who was a minister, and Jonathon, a teacher. On April 3rd, 1871, he married Mary Ester Hutchings, who had been born on October 21, 1851. Their marriage license survives and establishes both as residents of Manhasset at the time of their wedding. Family history informs us that they moved into the house in 1874 and their descendants have resided there, continuously, until the present day. At that time the house still belonged to James Mott and by that time, whether or not the house had been moved en bloc from Glenwood, the upper storey, or more properly “half-storey,” had been added and the kitchen wing constructed, at the north end of the house. In connection with the

kitchen wing, the inscription "1871-D.N." is carved into one of the clapboards just north of the kitchen door. Family tradition credits these initials with being those of Daniel Noon, an early tenant, who actually may have built the wing. Daniel Noon is listed in the Roslyn directories for 1867–1868 and 1868–1869 as a wheelwright residing in Roslyn. He does not appear in the register for 1878–1879 but was replaced by his widow, Phoebe. Interestingly enough, Samuel Magee is not listed in the 1878–1879 directory either. However, on March 27, 1883, he was appointed "Special Deputy Sheriff to assist in preserving the public peace" by Sheriff Garrit Furman. Deputy Magee was assigned duty on the night watch and his night-stick still survives in his old house. Samuel and Mary Magee raised ten children in the house and an interesting photograph survives, taken prior to the turn of the century when the house was white-washed beneath the porch roof. This shows Mr. and Mrs. Magee and some of their children and the house as it appeared during the period 1871 to 1935. Not all the children survived but the house must have been crowded even so. Ella Mary Magee, the youngest, was born in the house in 1891 and resided there until her death on February 15, 1974. On January 30, 1909, she was married to Edgar Skewes who lived down the road in the 18th century John Rogers house, (TG 1976–1977). Edgar's father, Harry Skewes, master mason, had moved to Roslyn from Poughkeepsie in 1894 to take charge of the construction of the Ellen Ward Memorial Clock Tower. Mrs. Skewes had maintained a deep interest in the house and its history and has been the source of most of the data concerning it. Mrs. Skewes was an extraordinarily competent gardener during most of her life and her home was well known all over Long Island. For many years it was Mrs. Skewes' boast that something was in blossom during every month of the year but January. Her son, Wilson, the present owner of the house and a member of the third generation to live in it, has inherited his mother's interest as has his wife, Jacqueline Budde Skewes. The garden is still one of the most attractive small gardens on Long Island.

When Wilson Skewes was a young man, in 1934, he added the two-storey wing to the south end of the house. The small, gambrel-roofed wing was carefully related to the scale and original period of the house and is, esthetically, one of the most successful local additions. In 1968–1969 Mr. and Mrs. Skewes had the house completely renovated under the guidance of Gerald R. W. Watland. Mr. Watland, a prominent architectural historian, now deceased, also supervised the restoration of the William M. Valentine House (TG 1963) and the Wilson Williams House (TG 1967–68, 1975–76).

Christopher Morley was much interested in the house and its garden and at one time hoped to be able to arrange that the Village of Roslyn assume responsibility for the preservation and maintenance of the house and garden. He was unsuccessful in this effort, although the future of the house does seem assured. In 1918, he wrote a poem about the house which he later inscribed in Mrs. Skewes' scrapbook, and which is reprinted here as a memorial to his effort at historic preservation:

#### *Song For A Little House*

I'm glad our house is a little house  
Not too tall nor too wide.  
I'm glad the hovering butterflies  
Feel free to come inside  
Our little house is a friendly house,  
It is not shy or vain;

It gossips with the talking trees  
And makes friends with the rain.  
And quick leaves cast a shimmer of green  
Against our whited walls,  
And in the phlox, the courteous bees  
Are paving duty calls.

*Christopher Morley, 1918\**

The early house, as it stands today, presents the general configuration of an early 19th century farmhouse with some later alterations. It does not resemble any other house in Roslyn, where most small houses fall into distinct categories. Its principal (west) facade includes four bays on the lower storey and three “eyebrow” windows on the upper. Its gable ends are located at right angles to the road. The early part of the house does not have a hall today and, so far as can be determined, has never had one. There is a large pent-roof kitchen lean-to at the north end of the house and a 1½ storey gambrel-roofed wing which has Dutch-type dormers at the south. It has been mentioned above that the latter was built by Wilson Skewes, the present owner of the house, in 1934. At that time Mr. Skewes applied split shingles to both gable walls so that only the principal facade retains its original clapboards. The term “original” in this context means that the west wall clapboards were applied after the kitchen lean-to had been built, circa 1870, as the clapboards, today, extend across the joining of the early house and the lean-to. Careful study of the late 19th century photograph mentioned above demonstrates that the west wall clapboards present today are the same as those depicted in the photograph and almost certainly are the same as those applied at the time the house was enlarged. These clapboards may have been re-used from the Glenwood School.

It has been mentioned above that the original east wall, which probably dated back to the original one-storey building, also was clapboarded on its exterior facing. This wall was removed during the renovation of 1968–1969. Two of the original 6/6 windows in the west facade retain early type single board-and-batten shutters which are wide enough to close completely across the window openings. These were present in the 19th century photograph and may date back to the James Mott store building. The window openings in the south wall are, for the most part, modern.

The original profile of the single storey building, which stood upon the site before the upper storey and kitchen lean-to were added, can no longer be conjectured. As mentioned above, it is not really possible today to estimate with certainty whether the original structure was a small country store which had been built early in the 19th century, or a small schoolhouse moved there from Glenwood by James Mott, circa 1870. For various reasons already cited, the writer favors the former conjecture.

The original house was built upon a small plateau well above the grade of the road. Because of the steep hillside behind the house, a rubble retaining wall was constructed about four feet east of the rear wall of the house, which was clapboarded on its exterior aspect. This arrangement created a sort of passageway which served to keep the house dry and free of rot. When the upper storey was added, circa 1870, the sill of its east wall was placed atop the retaining wall. Short joists, already

---

\*Some confusion has been created because Mr. Morley, in 1917, also wrote a poem titled “To The Little Home” about his home on Albany Avenue in Queens Village. It is unfortunate that both poems have such similar titles. However, the texts of the two poems are entirely different.

mentioned, were then laid from the plate of the original east wall to the new upper storey still on the retaining wall. Thus, when the upper storey was completed, it provided a roof over the passageway. When the lean-to kitchen was built, a door was let in at each end of the now-covered passageway thus permitting access from the new kitchen to a woodshed, at the south end of the house where the gambrel-roofed wing now stands. Precisely the same technique of addition of an upper storey was employed by Samuel Dugan II in the enlargement of his carpentry shop about 1900 (see TG 1968–69). Construction of the east upper storey in this manner created an overhang which could not have continuous corner-posts. The upper corner-posts rest on the retaining wall and are supported by diagonal bracing. Fortunately, photographs of this structural detail were taken during the 1968–69 renovation when all the interior plaster had been removed.

The “eyebrow” windows in the Mott-Magee-Skewes House are triple-glazed and open on hinges. Originally they slid laterally, into wall pockets, and the partially opened windows may be seen in the late 19th century photograph previously mentioned. Since windows of this type could not have been found in an 1870 structure, the year in which the upper storey was added, it may be assumed that the “eyebrow” windows were re-used from the Glenwood schoolhouse. Actually, a one-room single-storey schoolhouse would not have had “eyebrow” windows, either, but local tradition, as described in “Old Roslyn” in 1953, mentions that originally it was a home which later became “Glenwood’s first one-room schoolhouse.” If the “home” had been built 1840–1850, it certainly could have had “eyebrow” windows of this type.

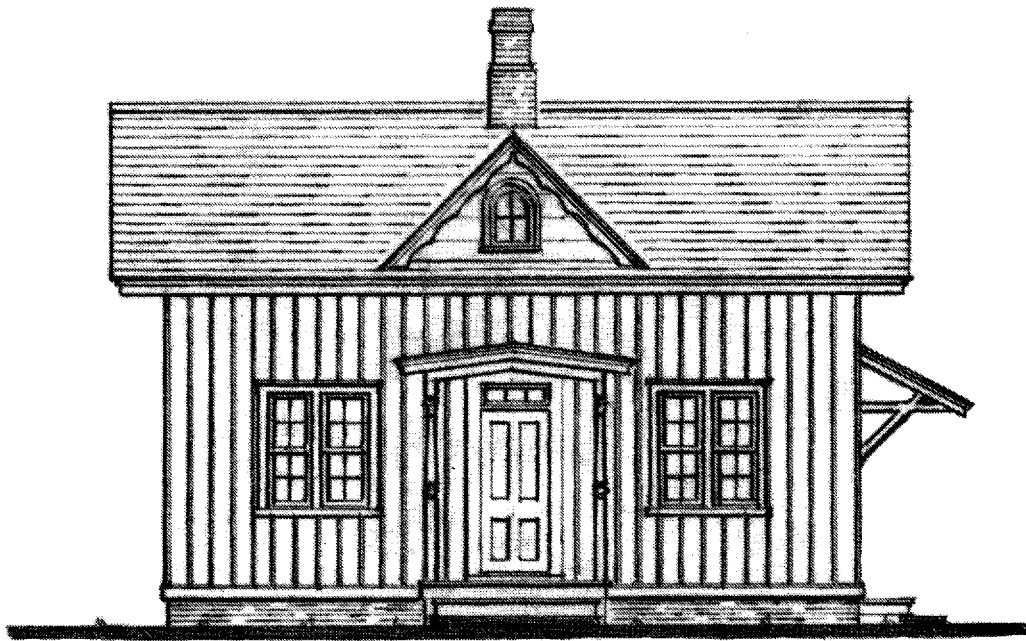
Little interior architectural detail is evident, primarily because of the fundamental simplicity of the house. The exterior faces of the two four-panel doors in the principal facade are trimmed with Tuscan mouldings which appear to have been made 1840–1850. Both doors probably came from the Glenwood schoolhouse as both are about the same date as the “eyebrow” windows already described. Both doors open to a simple porch which could not have been added until after the construction of the kitchen lean-to, circa 1870. Oddly enough, while the living room door is trimmed with matching Tuscan mouldings on its interior face, its fellow opening to the kitchen utilizes applied Federal mouldings in the style of a quarter century earlier. It is conjectured that these were used only because they were less expensive than the more stylish Tuscan mouldings. The kitchen door, it should be noted, retains its original wooden latch; probably the only example surviving in Roslyn. The living room mantel is a very late Federal style survival which includes projecting pilasters and a central panel over which the mouldings break in and out. The mouldings are primitive Tuscan in character and resemble the door mouldings somewhat. This mantel is a bit hard to pin down. Neither a schoolhouse nor a store would have been likely to have had either a fireplace or a mantel, and this one was made at the same time as the doors and “eyebrow” windows mentioned above. It must be assumed, therefore, that the mantel, also, came from the Glenwood schoolhouse and was re-used here at the time the one-storey early 19th century Mott store was enlarged. The lower storey flooring originally was laid on locust logs placed directly on the ground and, like all other local houses in which this method was followed, has rotted out and been replaced.

During the 1968–1969 renovation the principal alteration was the removal of the deteriorating east framed lower storey wall and its replacement with a moisture-proof concrete block wall applied directly against the early rubble retaining wall. This modification eliminated the enclosed passageway and increased

the width of the living room by almost two feet. Even so, the upper storey of the house still is almost two feet wider than the lower, as its east sill rests on top of the original retaining wall. This increase in the width of the living room required the use of longer joists to bridge the new dimension and the original beams were replaced with modern timbers. It should be recalled that the original, adze-trimmed joists extended to the east framed wall only and that the enclosed passageway incorporated separate, short, sawn joists. However, the early, upper storey flooring may still be seen between the new joists. In addition to the aforementioned alterations, the living room fireplace was rebricked and its chimney rebuilt. In this connection, the original fireplace in the kitchen was closed so that the space could be utilized to provide an adequately fire-resistant back wall for the living room fireplace. The early "step ladder" stairway, which occupied the space between the chimney structure and the east framed wall also has been removed. This probably dated from the 1870 enlargement. Other than the foregoing, the house has been replastered throughout.

Apart from the added 1934 gambrel-roofed wing, the house today looks very much as it did in the late 19th century photograph and, probably, very much as it did a century ago. In all likelihood it bears a very strong resemblance to the demolished Glenwood schoolhouse, which provided so much of its fabric. It has already been mentioned that the doors, "eyebrow" windows and mantel from the Glenwood house have been re-used in the Mott-Magee-Skewes House. Probably, the Glenwood clapboards also were re-used and their lengths, together with the use of the Glenwood "eyebrow" windows, would have assured the development of a 1½-storey clapboarded dwelling with a large lean-to at one end. It is this resemblance to the original Glenwood house which probably prompted Jonathon Conklin's nostalgic attachment to a structure so deeply related to his early career.

Several examples of early Magee memorabilia remain in the house. Sheriff Magee's night-stick has been mentioned previously. The most important is a mahogany drop-leaf table which has heavily reeded legs in the late Empire manner. This table appears to have been made in New York, circa 1850. Since it antedates the Magee's marriage it may have been brought here by Mary Ester Hutchings from her home in Manhasset. Also in the living room is a Victorian, open pedestal base, oval top table which dates from about 1880. This table was used by Samuel Magee as his reading table. Above this oval-topped table hangs a cased, pendulum wall clock which is credited with being a wedding gift to Samuel Magee and Mary Hutchings. In the kitchen there is a three-slat, rush seat, side chair, which dates from the mid-19th century, and a low-back Windsor arm chair, of the type popularly called "Captain's chair", which dates from the 1870's. Appropriately enough, this chair was given Samuel Magee by a tugboat captain.



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 1983, most of the work has been completed. The interior partitions have been established, a concrete cellar floor has been poured, the central heating system has been installed and the plumbing and electrical systems are 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 installed in the facade gable although some segments of some of the original rafters had to be removed to provide adequate space for even this small bathroom. All this work has been completed apart from the reconstruction of the stairrail and some board-and-batten doors.

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. The interior has been painted to conform to Mr. Welch's paint analysis.

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. All these four-panel doors have been 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

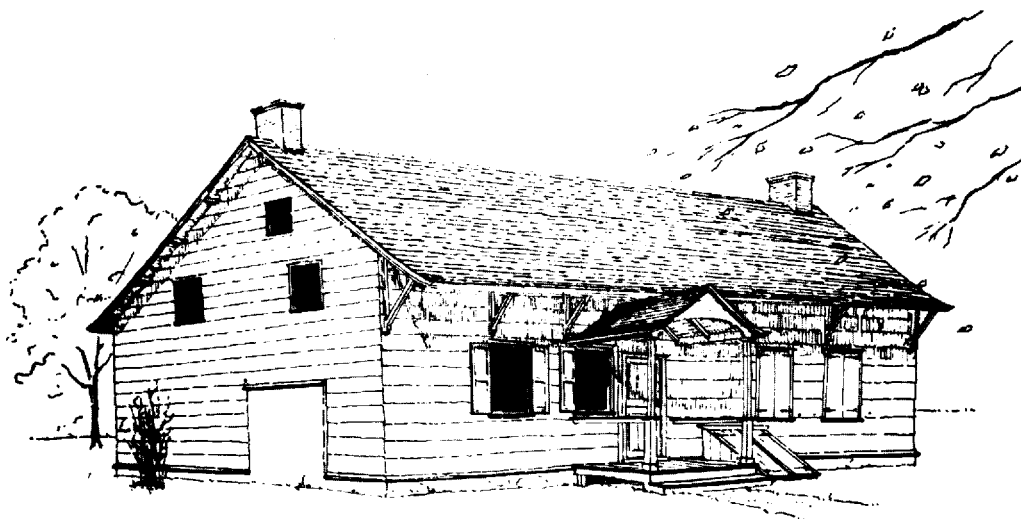
a part of the Rural Cemetery Movement in 1860. This concept has been well summarized by Bruce Kelly of the Central Park Task Force for this tour guide:

“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 negroes 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 eying 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

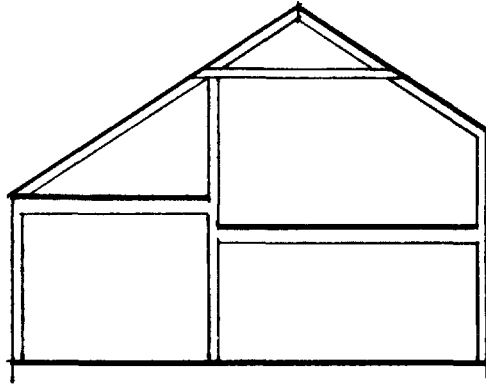
stiles. It is almost certainly the same door which the party of raiding Tories pounded on in 1775. Actually, it is a two-part board-and-batten door which has battens framing the panels on the outside. The door surround also is moulded. There is a 4-light over-door window. The second storey windows all 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 soffitt 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 was built during the summer of 1982.

## 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 four 4-panelled doors exiting from the center hall all have flat panels on the hall sides and thumb-nail moulded 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  $\frac{3}{4}$ " 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.

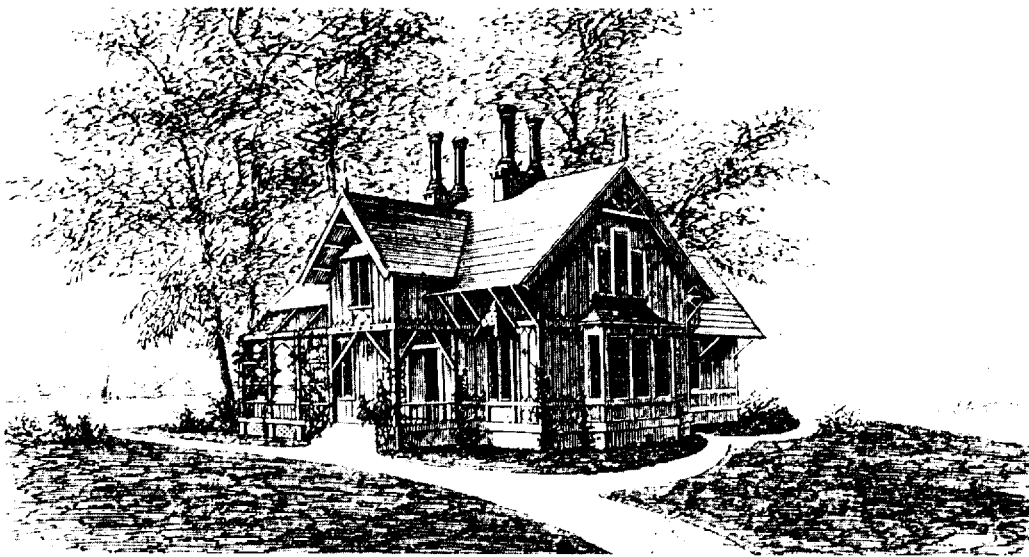
The raised panel fireplace wall in the dining room appears to be original to the house. The reverse sides of some of the original panels may be seen through a wall aperture in the cellar stairway in the new part of the house directly behind. However, unlike the library panelled wall, the dining room 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 front 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 in 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 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  $1\frac{1}{4}$ " 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.



**NOTES**



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. He is listed in Dennis Steadman Francis' "Architects in Practice/New York City; 1840-1900," COPAR, Inc., N.Y. 1980, as having achieved membership in the American Institute of Architects in 1873 and as having practiced in Manhattan, 1873-1899. He practiced in Staten Island during the same years but continued to practice there at least until 1900.

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 13 $\frac{7}{8}$ ; Height 7 $\frac{3}{4}$ ". 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 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, as 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 and the first floor of the present east wing were added early in the Bryce ownership.

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. 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.

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 has a slate, 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 which probably is contemporary with the original house.

## **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 4-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 taken, a smaller casement window has been added to each side of the pair. These are fitted with panelled shutters. 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 are original to the house, but have been relocated to the later ground floor.

The original foundations had brick walls which survive today. The cellar is full sized, although Copley specified only a cellar under the kitchen. 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. 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 25/1 sash, a style mostly used at the turn of the century. The first floor of the main block also is fitted with 25/1 sash as are both storeys of the shingled-roof north wing. These also are fitted with panelled shutters. This east 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.

Stripping procedures during the spring and summer of 1982 demonstrated that, apart from a minor change in the stairway location, mentioned above, the Jerusha Dewey House originally was built as a 1½-storey cottage, precisely as Copley designed it. Some time before the Kirby photographs were taken, ca. 1900, the 1½-storey cottage was “jacked up” and a full storey was added beneath. At the same time, a single storey shingled-roof east wing was constructed. The mortises, showing the location of the original front doorway jambs, remain at their original locations, on the present second floor. The doorway itself was moved “downstairs” to the new ground floor. The latter and the new east wing both had timber framed walls having brick infill, an effort, with the shingled roof of the wing, to achieve the appearance of an English “half-timbered” cottage having a tiled roof. This English-appearing first floor and wing, in contrast to the typically “American” original board-and-batten cottage, suggests that the architect for this work may have been Ogden Codman Jr., as he was building Lloyd Bryce’s new mansion (1895–1900) on the same estate. The 25/1 window sash in the new construction are very much in the style of this period. Obviously, General Bryce needed a guest house, rather than a between-trips stopping place for a travelling spinster. The second storey of the east wing and the entire extension of the original north wing probably were built only a few years after the Kirby photographs were taken. It has not been determined whether the carefully constructed “cat entry” in the east angle of the main house and the north wing, dates from the first or second of these alterations. These additions were carefully planned and skillfully executed and conform to the high construction standards of the first alteration. The known Frick alterations, i.e., the conservatory, the enclosed sleeping porch, the connection between the kitchen and the early privy and the 1-storey board-and-batten wing all have a “slap-dash” quality absent in the earlier work. On this basis it is my (R.G.G.) opinion that the second alteration dates from the Bryce ownership some time between the date of the Kirby photographs and World War I.

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’ × 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. It should be recalled that the first floor was built 30–40 years after the second and

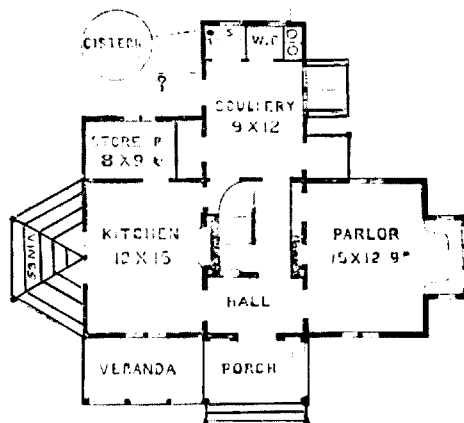


FIG. 20.—*First Floor.*

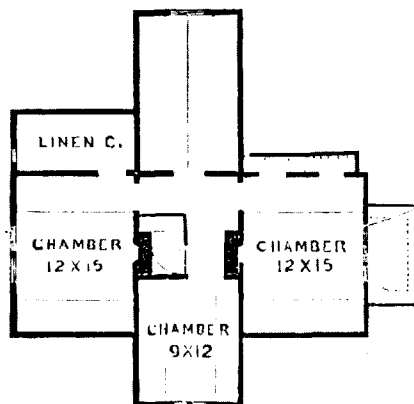


FIG. 21.—*Chamber Floor.*

third. 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 late 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 surviving, first floor, stair-rail dates from circa 1900. It seems very likely that the now-missing second storey hand-rail was earlier in configuration and more elegant to conform to the curvilinear quality of the upper staircase.

The principal four rooms, on the 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 Adamesque mantel in the first floor east room, the dining room, is original to the room. The new east wing, beyond the dining room, includes the kitchen and pantry. The room above the dining room retains the only surviving mantel from the original, 1862, house. This is a standard wood mantel of the period and has a Tudor-arched opening and plain pilasters. The fireplace facings have been rebricked. Much of the flooring is now covered with 20th century veneered parquet. That on the first floor may be original to this alteration. The second and third storeys retain their original flooring beneath their later surface.

The first floor, west, ca. 1900, was intended to be used as a living room. The library behind it extends into the World War I north wing. Copley's original "kitchen" and "store room" are now on the second floor and have been combined to form a large bedroom. The south end of this room dates from the first (ca. 1900) alteration, when the roof was extended to include Copley's "verandah." The east chamber, Copley's "parlor" 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 east chamber, Copley's "parlor", 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  $3\frac{1}{2}'' \times 8''$ .

## **ACCESSORY BUILDING**

### **Utility House**

The utility house is a small board-and-batten building which is located to the east of the Jerusha Dewey House. It has a shingled, pitched roof, the ridge of which extends from north to south. It stands upon a concrete slab today but obviously is earlier than its foundation. Most likely it dates from the first (ca. 1900) alteration of

the house. It is a cruder structure than the stable, which was relocated to the grounds of the Warren Wilkey House (TG 1978-79-80-81), which is contemporary with the original Jerusha Dewey House. Since it would be expected that accessory buildings would be architecturally similar, if built at the same time, it is assumed that the utility house dates from the first (ca. 1900) alteration. The utility house now has two rooms, both of which can be entered from the exterior. This floor plan probably is original although the interior walls have been sheathed with plaster-board. It retained its original roof, which had rotted through on its east slope. The eaves have exposed soffits. Following repairs to the roof framing by Edward Soukup and David Green, the entire roof was reshingled by Colum Flynn, who worked as a week-end volunteer during the summer and fall of 1982. Repairs of the rotted utility house sills will be completed in 1983. It is anticipated that these will level the structure, including its newly shingled roof. It is indeed hoped that Mr. Flynn will continue to make his skills available to the Dewey House project. It is expected that the restoration of the exterior of the utility house will be completed in 1983.

### THE RESTORATION

The Jerusha Dewey House has been rented, on a long term lease, from the County of Nassau by the North Hempstead Historical Society, whose intention is to restore the house for use as the Society's headquarters and as the North Hempstead Historical Museum.

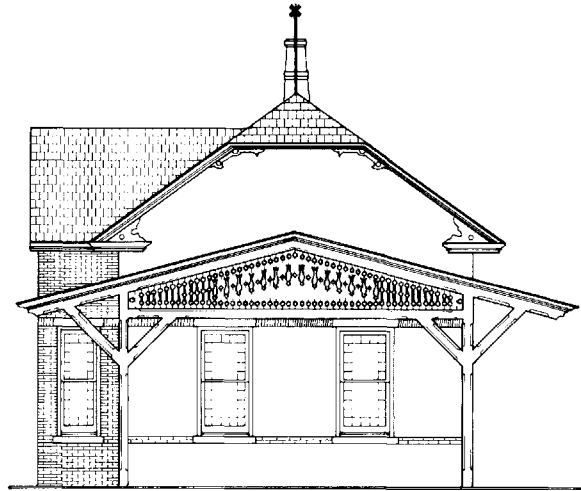
During the past year considerable progress has been made. Measured drawings have been completed by John Stevens. The rotted framing and sheathing of the original roof has been exposed and restored by John Bugsch, James McCann, and Patrick Richmond, working under the direction of John Flynn. The chimneys have all been repaired as required, and the roof verge-boards have been replaced as required. The extensive rot in the principal framing, which includes all four of the major corner posts, has all been repaired by the same crew, although repairs of rotted secondary framing remain to be done. During the corner post repairs it was determined that no corner post extended from plate to sill and that those of the first storey were distinctly separated from those of the second and third storeys. This completely detached first floor framing established that the original cottage had been "jacked up" and a new ground floor inserted. During the framing repairs, also, the mortises for the front door jambs were found in their original locations on what is now the second floor. New pinnacles have been fabricated by Edward Soukup who worked from John Steven's detailed drawings. These will be inserted early in the spring of 1983. Subsequently the roof of the main block will be re-flashed and re-slating using as many of the original slates as are salvageable. Bids for the re-slating procedure are now (February 1983) being advertised in accordance with specifications prepared by George Rocklein. After completion of the roof re-slating the originally shingled roofs will be re-shingled, the remaining framing repairs will be completed and the extensive siding repairs will be completed as required. Simultaneously, damaged window sash will be restored or replaced. 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." Paint analysis may determine just what is meant by this statement.

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,

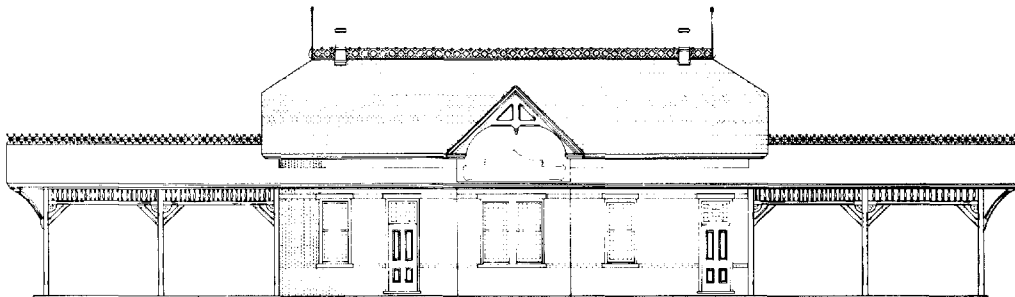
symmetry of proportion, with convenience of arrangement and economy of space and construction, it forms a model cottage, that anyone might live in and many covet, besides being an addition to the landscape and an ornament to the grounds.”

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.

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 Gemmell

**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 Railroad 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 Railroad."

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, Cpt.,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 Eastlavian 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" x 6" chamfered piers which supported each train shed roof were replaced with 9" x 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' x 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.

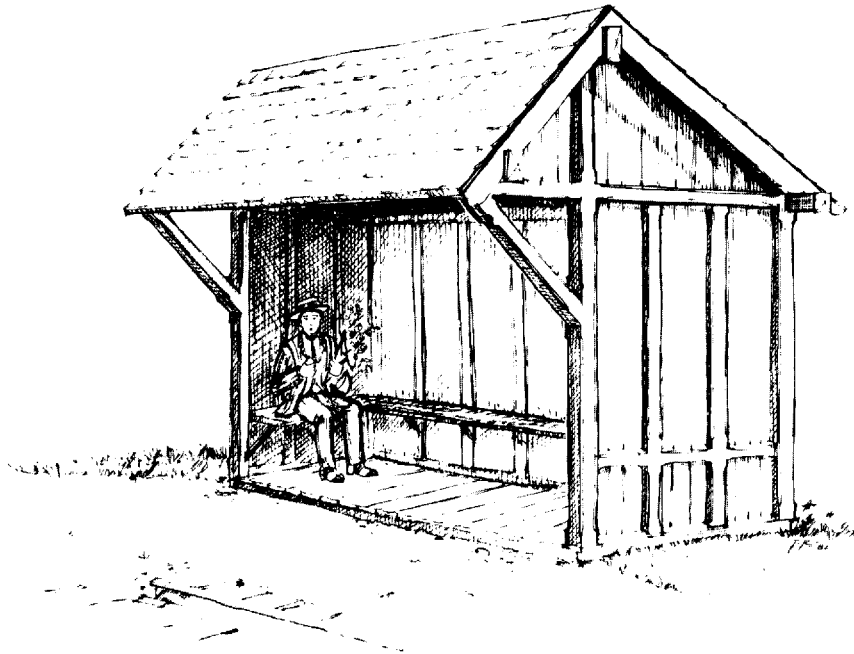
The Roslyn Landmark Society deeply appreciates the work which the Long Island Rail Road did in the reconstruction of the train sheds during the summer of 1981. We particularly appreciate the cooperation of President Robin H.H. Wilson and Chief Engineer Charles Gaut in authorizing the careful reconstruction 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



## SPONSORS

The Roslyn Landmark Society would like to express their most sincere appreciation to the sponsors listed below. Without their generosity this book could not have been published.

Ancient Age Distilling Company, Inc.  
Miss Dru A. Arstark  
Mr. & Mrs. Lester D. Arstark  
Mr. & Mrs. John Cartwright Bell  
Elizabeth A. Brandl  
Mary Ann Brandl  
Chalet Restaurant  
Mrs. Jean Davis Chapman  
Mr. Claudio Dal Piaz  
Mr. & Mrs. Stuart Donaldson  
Ms. Susan E. Egan  
Mr. & Mrs. Paul Emmanuel  
Dr. & Mrs. Stanley E. Fisher  
John Flynn Building Company  
Dr. & Mrs. Morris A. Gelfand  
Genatt Associates, Inc.—Insurance  
Dr. & Mrs. Roger G. Gerry  
Mr. & Mrs. Morris W. Gettler  
Glen Head Teachers Association  
Mr. & Mrs. Sean Grimes  
Mr. & Mrs. Robert A. Hansen  
Mr. & Mrs. Frank X. Harrington  
Mrs. Margot Grace Hartmann  
Mr. Thomas Raymond Hauck  
Mrs. Nanette Y. Holstein  
Mr. & Mrs. William Johnston  
Junior League of the North Shore  
Mr. Eric J. Kandell  
Dr. David S. Karan  
Mr. & Mrs. S. Jack Keller  
Klein Cleaners of Locust Valley  
Mrs. Emily R. Knope  
Lewis & Valentine Nurseries, Inc.

Mr. Floyd A. Lyon  
Magic Pan of Manhasset  
Mr. & Mrs. Allen I. Marx  
Mrs. Frances C. McKillop  
Mrs. Phyllis Minkoff  
Nassau Suffolk Home Supplies  
Nassau Suffolk Lumber & Supply Corp.  
Howard Needleman  
Nicholson & Galloway, Inc.  
V. Papisidero & Sons  
Paragon Paint & Varnish Corp.  
Pierce Country Day School-Camp  
Mr. & Mrs. Richard D. Ponemon  
Mr. & Mrs. Millard B. Prisant  
Raffles  
Mr. John Brough Ray  
Mr. Kenneth W. Rosevear  
Roslyn Republican Committee  
Roslyn Savings Bank  
Carol & Malcolm Rosow  
Salerno Electric Co.  
Mr. & Mrs. Raymond Shapiro  
Len & Pcedee Shaw  
John R. Stevens Associates  
Dr. & Mrs. John D. Telfer  
State Senator Michael J. Tully  
Mrs. Leon H. Tykulsker  
Ultimate Cars of Glen Cove  
Mrs. J. Alfred Valentine  
Village Service Station  
Lt. Col. Frederic N. Whitley, Jr.  
Mr. & Mrs. Floyd N. York





